The Original,

Musicians'

1,015 SONGS

Ac-cent-tchu-ate The Positive / *Here Come The Waves* . . . 308
Addie's At It Again / *I Had A Ball* . . . 258
(The) Affluent Society / *I Had A Ball* . . . 256
Ah! Camminare / *Bravo Giovanni* . . . 315
Alfie / *Alfie* . . . 309
All At Once You Love Her / *Pipe Dream* . . . 291
All Choked Up / *Grease* . . . 196
All I Touch / *Decoy* . . . 313
All In A Night's Work / *All In A Night's Work* . . . 312
All The Live-Long Day / *Kiss Me, Stupid* . . . 135
All The Way Home / *All The Way Home* . . . 310
Alley Cat . . . 319
Alma Mater / *Grease* . . . 199
Almost / *I Had A Ball* . . . 258
Almost In Your Arms / *Houseboat* . . . 311
Alone At The Drive-in Movie / *Grease* . . . 198
Alone Too Long / *By The Beautiful Sea* . . . 308
Alright, Okay, You Win . . . 314
Always True To You In My Fashion / *Kiss Me Kate* . . . 58
Am I In Love / *Son Of Paleface* . . . 311
Ambrosia / *Billy* . . . 309
And I Was Beautiful / *Dear World* . . . 188
And Now Tomorrow / *And Now Tomorrow* . . . 312
Angelica / *Fortuna* . . . 313
Angelina / *Wildcat* . . . 313
Angelito . . . 318
Annie / *Annie* . . . 31
Annie Doesn't Live Here Anymore . . . 318
Another Op'Nin', Another Show / *Kiss Me Katie* . . . 59
Another Time, Another Place / *Another Time, Another Place* . . . 310
Aren't You Billy Fisher / *Billy* . . . 316
Arthur Murray Taught Me Dancing In A Hurry / *The Fleet's In* . . . 315
As Simple As That / *Milk And Honey* . . . 90
At Long Last Love / *You Never Know* . . . 316
At The Ballet / *A Chorus Line* . . . 48
At The End Of The Day . . . 317

Baby, Baby, Baby / *Those Redheads From Seattle* . . . 321
Baby Elephant Walk / *Hatari* . . . 325
Baby, Talk To Me / *Bye Bye Birdie* . . . 156
(The) Back Bay Polka / *The Shocking Miss Pilgrim* . . . 134
Back In The Old Routine . . . 324
Bajour / *Bajour* . . . 178
Bali Ha'i / *South Pacific* . . . 284
Ballad Of Little Fauss And Big Halsy / *Little Fauss And Big Halsy* . . . 334
Barefoot In The Park / *Barefoot In The Park* . . . 322
Be A Clown / *The Pirate* . . . 327
Be Yourself / *All Kinds Of Giants* . . . 323
Beautiful / *Madame Aphrodite* . . . 322
Beautiful Love . . . 325
Beauty School Dropout / *Grease* . . . 197
Before I Gaze At You Again / *Camelot* . . . 106
Before The Parade Passes By / *Hello Dolly!* . . . 209
(I've Got) Beginner's Luck / *Shall We Dance* . . . 132
(The) Bells Of St. Mary's . . . 338
Bend Down, Sister / *Palmy Days* . . . 326
Bess You Is My Woman / *Porgy And Bess* . . . 150
(The) Best Things In Life Are Free / *Good News* . . . 329
Bewitched / *Pal Joey* . . . 328
Beyond The Blue Horizon / *Monte Carlo* . . . 323
(The) Bible Tells Me So . . . 330
Big Brass Band From Brazil / *Angel In The Wings* . . . 329
(The) Big Country / *Big Country* . . . 330
Big Meeting Tonight / *Hot Spot* . . . 216
Big Time / *Mack And Mabel* . . . 94
Billy / *Billy* . . . 331
Birds Of A Feather / *Road To Zanzibar* . . . 321
Black Moonlight / *Too Much Harmony* . . . 333
Bless 'Em All . . . 325
Blow The Man Down . . . 324
Blue And Lonely Town . . . 328
Blue Dawn / *Romance In The Dark* . . . 333
Blue Hawaii / *Waikiki Wedding* . . . 323
Blueberry Hill . . . 332
Blue On Blue . . . 331
Born To Hand Jive / *Grease* . . . 202
Bosom Buddies / *Mame* . . . 237
Boy Thoughts / *The Yearling* . . . 234
Brandy (You're A Fine Girl) . . . 320
Breakfast At Tiffany's / *Breakfast At Tiffany's* . . . 335
(The) Bridges At Toko-Ri / *The Bridges At Toko-Ri* . . . 334
Brother Sun, Sister Moon / *Brother Sun, Sister Moon* . . . 337
(A) Brown Bird Singing . . . 338
Brush Up Your Shakespeare / *Kiss Me Kate* . . . 60
Bubbles In The Wine . . . 332
Button Up Your Overcoat / *Follow Thru* . . . 336
Buttons And Bows / *Paleface* . . . 335
By Myself / *Between The Devil* . . . 336
By Strauss / *The Show Is On* . . . 144
Bye Bye Barbara / *Bye Bye Barbara* . . . 326
Bye Bye Birdie / *Bye Bye Birdie* . . . 156

Ca, C'est L'amour / *Les Girls* . . . 339
California Rose / *Son Of Paleface* . . . 345
Call Me Irresponsible / *Papa's Delicate Condition* . . . 346
(The) Call Of The Far-Away Hills / *Shane* . . . 352
Call Me Home . . . 354
Call Me Tonight / *Just For You* . . . 343
Calypso . . . 340
Camelot / *Camelot* . . . 105

ISBN: 0 8494 0001 5

ALPHABETICAL LISTING . . . Continued

Can I Leave Off Wearin' My Shoes? / *House Of Flowers* 224
Can It Be Possible? / *I Had A Ball* 259
Can-Can / *Can-Can* 339
Can't You Just See Yourself / *High Button Shoes* 344
Captain Hook's Waltz / *Peter Pan* 84
Career / *Career* 345
C'est Magnifique / *Can-Can* 350
C'est Moi / *Camelot* 110
(The) Champagne Waltz 342
Cheaper Crude Or No More Food 341
Cherry Pink And Apple Blossom White / *Underwater* 346
Chin Up, Ladies! / *Milk And Honey* 90
Christian Dior Mambo 354
Civilization (Bongo, Bongo, Bongo) / *Angel In The Wings* 344
Climb Ev'ry Mountain / *The Sound Of Music* 297
Closer And Closer And Closer / *The Little Prince* 348
(A) Cock-Eyed Optimist / *South Pacific* 283
Cocktails For Two 342
Cocoanut Grove / *Cocoanut Grove* 349
Cocoanut Sweet / *Jamaica* 250
College Rhythm / *College Rhythm* 343
Come Back To Me / *On A Clear Day (You Can See Forever)* 349
Come Live Your Life With Me / *The Godfather* 122
Come Rain Or Come Shine / *St. Louis Woman* 350
Come Saturday Morning / *The Sterile Cuckoo* 351
Come Summer / *Come Summer* 352
Comedy Tonight / *A Funny Thing Happened On The Way To The Forum* 353
Coney Island, U.S.A. / *I Had A Ball* 260
(The) Continental / *The Gay Divorcee* 347
Country Fair / *So Dear To My Heart* 355
Country Girl / *Norwood* 351
Country Hop, Hop, Hop 354
Country Music Holiday / *Country Music Holiday* 356
Cross Patch 347

Dance: Ten: Looks: Three / *A Chorus Line* 55
Dancin' Shoes 359
Dancing / *Hello, Dolly!* 209
Dancing In The Streets 358
Dancing With Alice / *Drat! The Cat* 180
(A) Day Without You / *Eight Girls In A Boat* 365
(The) Day You Came Along / *Too Much Harmony* 357
Dear God 364
Dear World / *Dear World* 188
Deep Down Inside / *Little Me* 244
Deep In Your Heart / *Drat! The Cat* 180
Desire / *Desire* 366
Diane Is / *Ben Franklin In Paris* 164
Dickie / *Dear World* 189
Did You Ever See A Dream Walking? / *Sitting Pretty* 365
Didn't We 362
Different Worlds / *Angie* 360
(A) Dim Cafe 361
Dimples / *Little Me* 244
Dissertation On The State Of Bliss / *The Country Girl* 366
Distant Melody / *Peter Pan* 84
Dites-Moi (Tell Me Why) / *South Pacific* 290
Do I Love You? / *Dubarry Was A Lady* 367
Do I Love You? / *Thank Your Stars* 368
Do I Love You Because You're Beautiful / *Cinderella* 301
Do-Re-Me / *The Sound Of Music* 296
Dog Eat Dog / *Saratoga* 76
Dolores / *Las Vegas Nights* 357
Don't Blame It All On Broadway 362
Don't Cry Out Loud 363
Don't Expect Me To Be Your Friend 364
Don't Go To Paris 361
Don't Like Goodbyes / *House Of Flowers* 225
Don't Rain On My Parade / *Funny Girl* 369
Don't Worry 'Bout That Mule 371
Down By The River / *Mississippi* 368
Down In The Depths On The Ninetieth Floor / *Red, Hot And Blue* 371
Down With Love / *Hooray For What* 370
Dr. Freud / *I Had A Ball* 260
Drat! The Cat! Samba / *"Drat! The Cat* 181
Dream Lover / *The Love Parade* 367
Duelin' Banjo 319

Each Tomorrow Morning / *Dear World* 190
Easy Lovin' / *Play It Again Sam* 374
Easy Street / *Annie* 28
Easy To Love / *Born To Dance* 380
Edelweiss / *The Sound Of Music* 294
Elegance / *Hello, Dolly!* 210
End Game / *Mannix* 372
Ending With A Kiss / *Melody In Spring* 372
(The) Entertainer 373
Eres Tu / Touch The Wind 378
Every Day's A Holiday / *Every Day's A Holiday* 374
Everybody's Got A Home But Me / *Pipe Dream* 292
Ev'ry Hour On The Hour / *People Are Funny* 375
Ev'ry Street's A Boulevard (In Old New York) / *Living It Up* 376
Ev'ry Time We Say Goodbye / *Seven Lively Arts* 381
Ev'ryone Says "I Love You" / *Horse Feathers* 375
Everything A Man Could Ever Need / *Norwood* 377
Ev'rything I Want / *I Had A Ball* 261
Ev'rything I've Got / *By Jupiter* 379
Everything In The World / *The Yearling* 234
Everything's Coming Up Roses / *Gypsy* 380
(The) Exodus Song / *Exodus* 381
Eyes Of Blue / *Shane* 376

(A) Face In The Crowd / *Pardon Our French* 382
Faith / *I Had A Ball* 262
Faithful / *Gulliver's Travels* 383
Faithful Forever / *Gulliver's Travels* 391
Falling In Love Again (Can't Help It) / *The Blue Angel* 384
Falling In Love With Love / *The Boys From Syracuse* 392
Fancy Forgetting / *The Boy Friend* 387
Fancy Free / *The Pretty Girl* 382
F.D.R. Jones / *Sing Out The News* 389
(A) Fellow Needs A Girl / *Allegro* 300
Feudin' And Fightin' 384
(The) Fickle Finger Of Fate / *I Had A Ball* 262
Fifi / *Every Day's A Holiday* 390
Flash, Bang, Wallop! / *Half A Sixpence* 388
(The) Fleet's In / *The Fleet's In* 390
(A) Foggy Day / *Damsel In Distress* 137
Follow Me / *Camelot* 106
For Every Man There's A Woman / *Casbah* 385
For Whom The Bell Tolls / *For Whom The Bell Tolls* 386
For You, For Me, For Evermore / *The Shocking Miss Pilgrim* 134
Forever My Love / *Forever My Love* 385
Freddy, My Love / *Grease* 200
Freedom / *Shenandoah* 120
Friendship / *Dubarry Was A Lady* 387
From This Moment On / *Out Of This World* 388
(A) Full Moon And An Empty Heart / *Beyond The Blue Horizon* 391
Funny Girl / *Funny Girl* 392
(The) Funny Old Hills / *Paris Honeymoon* 383

Gable / *Hot Spot* 217
(A) Game Of Poker / *Saratoga* 76
Garbage / *Dear World* 191

ALPHABETICAL LISTING . . . Continued

(The) Gay Continental 395
(The) Gentleman Is A Dope / *Allegro* 298
Georgy Girl / *Georgy Girl* 396
Get Me To The Church On Time / *My Fair Lady* 39
Getting To Know You / *The King And I* 277
Gigi / *Gigi* 66
Girl, Girl, Girl / *The Education Of Sonny Carson* 394
(A) Girl Named Tamiko / *A Girl Named Tamiko* 393
(The) Girls Who Sit And Wait / *Madame Aphrodite* 398
Give A Little Whistle / *Wildcat* 72
Glad To Be Unhappy / *On Your Toes* 394
Go Fly A Kite / *The Starmaker* 400
God Bless The Human Elbow / *Ben Franklin In Paris* 164
(The) Godfather Waltz / *The Godfather* 123
Golden Earrings / *Golden Earrings* 395
Gooch's Song / *Mame* 238
Good Intentions / *Red Garters* 399
Good Mornin' / *Mountain Music* 397
Goodbye, Columbus / *Goodbye, Columbus* 393
Goose Never Be A Peacock / *Saratoga* 76
Got A Date With An Angel / *For The Love Of Mike* 397
Gotta Get Me Somebody To Love / *Duel In The Sun* 398
Gotta Have Me Go With You / *A Star Is Born* 399
Greased Lightnin' / *Grease* 201
(The) Greatest Show On Earth / *The Greatest Show On Earth* 400
Growing Up Is Learning To Say Good-Bye / *The Yearling* 233
Guantanamera 396
Guarantees / *Bajour* 172

Half A Sixpence / *Half A Sixpence* 401
Half The Battle / *Ben Franklin In Paris* 165
Happy Guy / *The Daydreamer* 406
Happy Habit / *By The Beautiful Sea* 407
Happy Talk / *South Pacific* 289
Happy To Be Themselves / *Billy* 402
Happy Trails 403
(The) Hard Way / *Duffy's Tavern* 405
Has Anybody Seen Our Ship? / *Tonight At 8:30* 406
Have You Met Miss Jones? / *I'd Rather Be Rich* 411
Headless Horseman / *The Adventures Of Ichabod And Mr. Toad* 407
Heart And Soul / *A Song Is Born* 410
Hello, Dolly! / *Hello, Dolly!* 210
Hello My Darling 412
Hello Twelve, Hello Thirteen, Hello Love / *A Chorus Line* 53
Hello, Young Lovers / *The King And I* 278
Help Yourself 404
Here's To Love 412
Here's To Us / *Little Me* 245
Hey, Look Me Over / *Wildcat* 72
Hey, Love / *Hot Spot* 217
Hey There Lonely Girl 403
Hic, Haec, Hoc / *Ben Franklin In Paris* 165
(The) Hills Of Old Wyomin' / *Palm Springs* 411
His Rocking Horse Ran Away / *And The Angels Sing* 408
Hit The Road To Dreamland / *Hit The Road To Dreamland* 409
(The) Holly Boy (With The Christmas Ball Nose) 413
Holmes And Watson / *Drat! The Cat* 181
Home Cookin' / *Fancy Pants* 414
(There's No Place Like) Home For The Holidays 404
Honest Man / *Bajour* 172
Honestly Sincere / *Bye Bye Birdie* 157
Honey Bun / *South Pacific* 285
Hooray For Love / *Casbah* 408
House Of Flowers / *House Of Flowers* 225
How Are Things In Glocca Morra? / *Finian's Rainbow* 415
How Can I Tell? / *Money* 416
How Do You Speak To An Angel? / *Hazel Flagg* 401
How High The Moon / *Two For The Show* 410
How Laughable It Is / *Ben Franklin In Paris* 166
How Lovely To Be A Woman / *Bye Bye Birdie* 157
How To Handle A Woman / *Camelot* 107
(A) Hundred Pounds Of Clay 413
Hundreds Of Girls / *Mack And Mabel* 98
Hurry! It's Lovely Up Here! / *On A Clear Day You Can See Forever* 416
Hush-A-Bye Island / *Smash-Up* 409
Hymn For A Sunday Evening / *Bye Bye Birdie* 158

I Am Ashamed That Women Are So Simple / *Kiss Me Kate* 61
I Am Loved / *Out Of This World* 417
I Can / *Bajour* 173
I Can Do That / *A Chorus Line* 50
I Can Dream, Can't I? / *Right This Way* 418
I Can See It / *The Fantasticks* 419
I Can't Be Bothered Now / *Damsel In Distress* 137
I Cain't Say No / *Oklahoma* 274
I Concentrate On You / *Broadway Melody Of 1940* 420
I Could Be Happy With You / *The Boy Friend* 418
I Could Go On Singing / *I Could Go On Singing* 417
I Could Have Danced All Night / *My Fair Lady* 38
I Could Write A Book / *Pal Joey* 421
I Didn't Know What Time It Was / *Too Many Girls* 421
I Don't Care If The Sun Don't Shine 424
I Don't Need Anything But You / *Annie* 25
I Don't Think I'll End It All Today / *Jamaica* 250
I Don't Want To Know / *Dear World* 190
I Don't Want To Walk Without You / *Sweater Girl* 425
I Enjoy Being A Girl / *Flower Drum Song* 305
I Feel Like A Feather In The Breeze / *The Charm School* 422
I Get Along Without You Very Well / *The Las Vegas Story* 437
I Got Plenty O'Nuttin' / *Porgy And Bess* 147
I Had A Ball / *I Had A Ball* 263
I Have Dreamed / *The King And I* 277
I Have Eyes / *Paris Honeymoon* 423
I Hear A Dream / *Gulliver's Travels* 422
I Hear Music / *Dancing On A Dime* 436
I Heard A Forest Praying 440
I Hope I Get It / *A Chorus Line* 47
I Invented Myself / *Ben Franklin In Paris* 167
I Like Him / *Drat! The Cat* 182
I Like To Recognize The Tune / *Too Many Girls* 426
I Love Paris / *Can-Can* 427
I Love The Ladies / *Ben Franklin In Paris* 166
I Love To Rhyme / *Goldwyn Follies* 142
I Love You / *Mexican Hayride* 446
I Loved You Once In Silence / *Camelot* 112
I Loves You Porgy / *Porgy And Bess* 438
I Missed The Last Rainbow / *Billy* 428
I Never Has Seen Snow / *House Of Flowers* 222
I Never Met A Rose / *The Little Prince* 429
I Promise You / *Here Come The Waves* 430
I Promise You A Happy Ending / *Mack And Mabel* 102
I Put My Hand In / *Hello, Dolly!* 210
I Remember It Well / *Gigi* 66
I Remember You / *The Fleet's In* 431
I Said No / *Sweater Girl* 423
I See Your Face Before Me / *Between The Devil* 432
I Still See Elisa / *Paint Your Wagon* 434
I Talk To The Trees / *Paint Your Wagon* 433
I Think I'm Gonna Like It Here / *Annie* 29
I Think The World Of You / *Hot Spot* 218
I Wanna Be Loved 444
I Wanna Make The World Laugh / *Mack And Mabel* 96
I Want You / *I Want You* 430
I Was Doing All Right / *Goldwyn Follies* 143
I Whistle A Happy Tune / *The King And I* 279
I Will Follow You / *Milk And Honey* 89
I Wish I Didn't Love You So / *The Perils Of Pauline* 426

I Wish I Were In Love Again / *Babes In Arms* 434
I Wished On The Moon / *I Wished On The Moon* 457
I Wonder What The King Is Doing Tonight / *Camelot* 109
I Won't Grow Up / *Peter Pan* 81
I Won't Send Roses / *Mack And Mabel* 100
If Ever I Would Leave You / *Camelot* 108
If He Walked Into My Life / *Mame* 239
If I Ruled The World / *Pickwick* 435
If I Should Lose You / *Rose Of The Rancho* 436
If Not For You / *Bloodline* 441
If This Isn't Love / *Finian's Rainbow* 427
I'll Always Love You / *My Friend Irma Goes West* 450
I'll Buy That Dream / *Sing Your Way Home* 431
I'll Follow My Secret Heart / *Conversation Piece* 448
I'll Paint You A Song / *Norwood* 438
I'll Walk Alone / *Three Cheers For The Boys* 439
I'm All Bound 'Round With The Mason Dixon Line 432
I'm All Smiles / *The Yearling* 233
I'm Alone Because I Love You 448
I'm Flying / *Peter Pan* 82
I'm Glad I'm Not Young Anymore / *Gigi* 68
I'm Gonna Wash That Man Right Out Of My Hair / *South Pacific* 291
I'm Gonna Sit Right Down And Write Myself A Letter 448
I'm Just A Lucky So And So 442
I'm On Your Side / *The Little Prince* 445
I'm Popeye The Sailor Man / *Popeye The Sailor* 442
I'm Telling You Now / *Calendar Girl* 456
I'm The Greatest Star / *Funny Girl* 446
I'm Yours 424
In A Shanty In Old Shanty Town 433
In Love With A Fool / *I'm Solomon* 447
In The Cool, Cool, Cool Of The Evening / *Here Comes The Groom* 437
In The Middle Of A Kiss / *The Clock Strikes Eight* 449
In The Park In Paree / *A Bedtime Story* 450
In The Still Of The Night / *Rosalie* 455
Independence Day Hora / *Milk And Honey* 89
Indiscreet / *Indiscreet* 451
Innamorata / *Artists And Models* 458
Inseparable 443

Is This Where I Wake Up / *Billy* 452
Isn't It Cozy Here / *The Daydreamer* 460
Isn't It Romantic / *Isn't It Romantic* 440
It Ain't Necessarily So / *Porgy And Bess* 148
It All Depends On You / *Big Boy* 453
It Could Happen To You / *And The Angels Sing* 436
It Might As Well Be Spring / *State Fair* 301
It Only Takes A Moment / *Hello Dolly!* 211
It Started In Naples / *It Started In Naples* 453
It Takes A Woman / *Hello Dolly* 212
It Takes Love To Make A Home / *Never Steal Anything Small* 454
It Was Written In The Stars / *Casbah* 454
It Were All Green Hills / *Billy* 455
It's A Grand Night For Singing / *State Fair* 300
It's A Hap-Hap-Happy Day / *Gulliver's Travels* 439
It's A New World / *A Star Is Born* 456
It's All Right With Me / *Can-Can* 457
It's Always You / *Road To Zanzibar* 449
It's Been A Long, Long Time / *I'll Get By* 452
It's De-Lovely / *Red, Hot And Blue!* 458
It's Easy To Remember / *Mississippi* 428
It's Never Too Late To Fall In Love / *The Boy Friend* 425
It's Raining On Prom Night / *Grease* 196
It's The Hard-Knock Life / *Annie* 30
It's Your Fault / *Drat! The Cat* 182
I've Got You Under My Skin / *Born To Dance* 459
I've Got Your Number / *Little Me* 245
I've Gotta Crow / *Peter Pan* 83
I've Grown Accustomed To Her Face / *My Fair Lady* 37
I've Heard It All Before / *Shenandoah* 117
I've Heard That Song Before / *Youth On Parade* 451
I've Never Forgotten / *Earl Carroll's Sketchbook* 460
I've Never Said I Love You / *Dear World* 191

Janey / *The Far Horizons* 468
Jingle Jangle Jingle / *The Forest Rangers* 466
Johnny One Note / *Babes In Arms* 463
(The) Jolly Tar And The Milk Maid / *Damsel In Distress* 136
(The) Jones Boy 461
Joobalai / *Paris Honeymoon* 462
Josephine / *Ace Of Clubs* 464
Judith / *Judith* 464
Jump De Broom / *House Of Flowers* 226
Jump In The Line 461
June Comes Around Every Year / *Out Of This World* 465
June In January / *Here Is My Heart* 466
Jungle Love / *Jungle Love* 462
Just A Moment More / *My Favorite Spy* 467
Just Another Rhumba / *by George Gerhswin and Ira Gershwin* 140
Just For Fun / *My Friend Irma* 467
Just For The Bride And Groom / *Happily Ever After* 465
Just For Tonight / *Hatari* 464
Just For You / *Just For You* 468
Just Imagine / *Good News* 469
Just In Time / *Bells Are Ringing* 469
Just Leave Everything To Me / *Hello, Dolly!* 208
Just One More Chance / *The Stooge* 466

Katie Went To Haiti / *Dubarry Was A Lady* 470
Kay's Theme / *The Godfather Part II* 126
Keep It Gay / *Me And Juliet* 303
Kids / *Bye Bye Birdie* 158
(The) Kind Of Man A Woman Needs / *The Yearling* 230
Kinda Sorta Doing Nothing / *Double Entry* 471
Kiss Her Now / *Dear World* 193
Knock On Wood / *Knock On Wood* 472

(The) Lady From L.A. / *Billy* 476
(The) Lady Is A Tramp / *Babes In Arms* 474
Lady Of Spain 489
(The) Lady's In Love With You / *Some Like It Hot* 492
Laugh! Clown! Laugh! 473
Le Grand Boom Boom / *Little Me* 246
Learn To Croon / *College Humor* 480
Let A Smile Be Your Umbrella 488
Let Is Snow! Let It Snow! Let It Snow! 487
Let Me Be A People / *Cinderfella* 475
Let Me Entertain You / *Gypsy* 485
Let The Good Times Roll 483
Let's Be Buddies / *Panama Hattie* 497
Let's Call The Whole Thing Off / *Shall We Dance* 133
Let's Get Lost / *Happy Go Lucky* 482
Let's Go / *Drat! The Cat* 183
Let's Not Waste A Moment / *Milk And Honey* 88
Let's Take The Long Way Home / *Here Come The Waves* 479
Lies, Lies, Lies / *Billy* 480
Life Can Be Beautiful / *Smash Up* 495
Life Is A Long Winter's Day / *Fortuna* 494
Life Is Just A Bowl Of Cherries / *George White's Scandals 11th Edition* 481
Life Is So Peculiar / *Mr. Music* 482
(A) Life Without Her / *Fashion* 481
Life's A Game / *Alice In Wonderland, or What's A Nice Kid Like You Doing In A Place Like This?* 496
Like A Rosebud 483
Linda 488
Little Biscuit / *Jamaica* 251
Little Donkey 473

Little Drops Of Rain / *Gay Purr-ee* 490
Little Girls / *Annie* 27
(The) Little Man / *Little Fauss And Big Halsy* 484
Little Me / *Little Me* 246
Little Old Lady / *The Show Is On* 485
Little Prince / *The Little Prince* 486
Little Trouble Goes A Long, Long Way / *Hot Spot* 218
(The) Little White Duck 491
(A) Little White Gardenia / *All The King's Horses* 490
Live In / *Hot Spot* 219
Living Simple / *Bajour* 173
Lock Up Your Daughters 477
London Pride 478
(The) Lonely Goatherd / *Sound Of Music* 297
(The) Lonesome Road 444
Look At Me, I'm Sandra Dee / *Grease* 198
Look For Small Pleasures / *Ben Franklin In Paris* 167
Look To The Rainbow / *Finian's Rainbow* 486
Look What Happened To Mabel / *Mack And Mabel* 93
Lorelei / *Lorelei* 489
Lost / *Ernest In Love* 479
(A) Lot Of Livin' To Do / *Bye Bye Birdie* 159
Love Ballad 493
Love Goddess / *The Love Goddess* 491
Love Has A Way / *Goodbye, Columbus* 484
Love Held Lightly / *Saratoga* 77
Love In A Goldfish Bowl / *Love In A Goldfish Bowl* 492
Love In Bloom / *She Loves Me Not* 494
Love Is A Chance / *Bajour* 174
Love Is A Dancing Thing / *At Home Abroad* 476
Love Is Here To Stay / *Goldwyn Follies* 143
Love Is Just Around The Corner / *Here Is My Heart* 488
Love Is Only Love / *Hello, Dolly!* 208
Love Is Trouble / *Kid Rodelo* 475
Love Letters / *Love Letters* 495
(A) Love Like This / *For Whom The Bell Tolls* 487
Love-Line / *Bajour* 174
Love, Look Away / *Flower Drum Song* 304
Love, Look In My Window / *Hello, Dolly!* 214
Love Me Or Leave Me 499
Love Of My Life / *Second Chorus* 495
Love Said Goodbye / *The Godfather Part II* 124
(Where Do I Begin) Love Story / *Love Story* 496
Love Thy Neighbor / *We're Not Dressing* 497
Love Walked In / *Goldwyn Follies* 142
Love With The Proper Stranger / *Love With The Proper Stranger* 498
Lovely Debutante 478
Lovely Is She / *The Amorous Adventures Of Moll Flanders* 498
Lover / *Love Me Tonight* 477
Love's Been Good To Me 474
Loving Is A Way Of Living 478
Loving You / *Mame* 499
Luck To Sell / *The Daydreamer* 500
Lucky In Love / *Good News* 500
(The) Lusty Month Of May / *Camelot* 114

Mad About The Boy / *Words And Music* 501
Madame Tango's Particular Tango / *House Of Flowers* 228
Maggie May 502
Magic Moments 504
Make It Easy On Yourself 504
Make Someone Happy / *Do Re Mi* 507
Mame / *Mame* 236
(The) Man Called Noon / *The Man Called Noon* 509
(The) Man In My Life / *Saratoga* 77
(The) Man That Got Away / *A Star Is Born* 510
(The) Man Who Shot Liberty Valance / *The Man Who Shot Liberty Valance* 511
Many A New Day / *Oklahoma* 276
Maria / *The Sound Of Music* 296
Marmalade, Molasses And Honey / *The Life And Times Of Judge Roy Bean* 512
Married Men 505
(The) Mating Season / *The Mating Season* 516
May I? / *We're Not Dressing* 513
Maybe / *Annie* 31
Me And You And A Dog Named Boo 506
Mean / *Bajour* 175
Meant To Be 503
(A) Melody From The Sky / *Trail Of The Lonesome Pine* 514
Memories / *Dear World* 192
Memphis In June / *Johnny Angel* 515
(The) Merry-Go-Round / *Champagne Waltz* 516
Mewsette / *Gay Purr-ee* 515
Michael's Theme / *The Godfather* 123
Milk And Honey / *Milk And Honey* 88
Mimi / *Love Me Tonight* 524
Miss Brown To You / *The Big Broadcast Of 1936* 507
(A) Moment Of Madness 508
Moments Like This / *College Swing* 508
Mona Lisa / *Captain Carey, U.S.A.* 517
Monica / *The Carpetbaggers* 517
Moon Love 506
Moon River / *Breakfast At Tiffany's* 519
Moon Song (That Wasn't Meant For Me) / *Hello Everybody* 523
Mooning / *Grease* 204
Moonlight And Shadows / *Jungle Princess* 510
Moonlight Becomes You / *Road To Morocco* 517
Most Gentlemen Don't Like Love / *Leave It To Me!* 518
Motherhood March / *Hello, Dolly!* 212
Move Over, America / *Bajour* 175
Movies Were Movies / *Mack And Mabel* 92
Much More / *The Fantasticks* 520
"Murder," He Says / *Happy Go Lucky* 521
(The) Music And The Mirror / *A Chorus Line* 52
Must It Be Love? / *Bajour* 176
My Beloved / *Marshmellow Moon* 501
My Best Girl / *Mame* 236
My Cup Runneth Over / *I Do! I Do!* 509
My Favorite Things / *The Sound Of Music* 293
My Funny Valentine / *Babes In Arms* 518
My Future Just Passed / *Safety In Numbers* 521
My Heart Belongs To Daddy / *Leave It To Me* 513
My Ideal / *Playboy Of Paris* 522
My Kind Of Country / *Buck Benny Rides Again* 523
My Man's Gone Now / *Porgy And Bess* 152
My Old Flame / *Belle Of The Nineties* 522
My Own Space 525
My Pa / *The Yearling* 232
My Ship / *Lady In The Dark* 524
My Star / *All Kinds Of Giants* 514
My Shining Hour / *The Sky's The Limit* 520

N.Y.C. / *Annie* 32
Napoleon / *Jamaica* 251
Napule Ve Salute (Goodbye To Naples) / *The Godfather Part II* 126
Nearer And Dearer / *Northwest Outpost* 526
(The) Nearness Of You 519
Nebraska / *Hot Spot* 219
(The) Neighborhood Song / *I Had A Ball* 263
Never Let Me Go / *The Scarlet Hour* 527
Never Never Land / *Peter Pan* 82
Never Say No / *The Fantasticks* 528
Never So Beautiful / *Here Comes The Girls* 527
Never Steal Anything Small / *Never Steal Anything Small* 529
(A) New Deal For Christmas / *Annie* 24
(The) Next Time I Love / *Parade* 529
Nice Work If You Can Get It / *Damsel In Distress* 138
(The) Night Is Filled With Wonderful Sounds / *Zenda* 530
(The) Night They Invented Champagne / *Gigi* 67

No Other Love / *Me And Juliet* . . . 303
No Strings / *No Strings* . . . 281
Nobody Told Me / *No Strings* . . . 280
Nocturne / *Nocturne* . . . 526
Not Mine / *The Fleet's In* . . . 531
Nothing / *A Chorus Line* . . . 54
Nothing In Common / *Paris Holiday* . . . 530
(Where Are You) Now That I Need You / *Red, Hot & Blue* . . . 531

Oh Bess, Oh Where's My Bess / *Porgy And Bess* . . . 153
Okie From Muskogee . . . 378
Oh, What A Beautiful Morning / *Oklahoma* . . . 276
Oklahoma / *Oklahoma* . . . 272
Old Devil Moon / *Finian's Rainbow* . . . 533
Old Glory / *Star Spangled Rhythm* . . . 532
(The) Old Music Master / *True To Life* . . . 533
Ole Buttermilk Sky / *Canyon Passage* . . . 534
On A Clear Day / *On A Clear Day (You Can See Forever)* . . . 532
On The Other Side Of The Tracks / *Little Me* . . . 247
On The Street Where You Live / *My Fair Lady* . . . 42
One / *A Chorus Line* . . . 46
One Boy / *Bye Bye Birdie* . . . 159
One Day We Dance / *Wildcat* . . . 72
One Dozen Roses . . . 536
One For My Baby (And One More For The Road) / *The Sky's The Limit* . . . 535
One Last Kiss / *Bye Bye Birdie* . . . 160
One Man (Ain't Quite Enough) / *House Of Flowers* . . . 222
One Person / *Dear World* . . . 193
One Promise Come True / *The Yearling* . . . 231
Only A Rose . . . 536
Open A New Window / *Mame* . . . 241
(The) Other Half Of Me / *I Had A Ball* . . . 264
Out Of My Dreams / *Oklahoma* . . . 273
Out Of Nowhere . . . 536
Over And Over / *Make A Wish* . . . 538
Over The Hill / *Shenandoah* . . . 118

Paint Me A Rainbow / *All Kinds Of Giants* . . . 539
Pancho / *The Trumpet Blows* . . . 537
Paris Holiday / *Paris Holiday* . . . 539
Paris, France / *Make A Wish* . . . 540
Paris Is A Lonely Town / *Gay Purr-ee* . . . 541
Paris Mist . . . 550
(The) Parks Of Paris / *Saratoga* . . . 78
(The) Party's Over / *Bells Are Ringing* . . . 542
Pass Me By / *Father Goose* . . . 544
Pearls / *Dear World* . . . 194
Penthouse Serenade . . . 540
People / *Funny Girl* . . . 543
People Will Say We're In Love / *Oklahoma* . . . 273
(A) Perfect Man / *I Want You* . . . 541
Perfection / *Ernest In Love* . . . 544
Petticoat High / *Saratoga* . . . 78
Petticoats Of Portugal . . . 537
(The) Pickers Are Comin' / *Shenandoah* . . . 116
Plant A Radish / *The Fantasticks* . . . 545
Please / *The Big Broadcast* . . . 546
Poor Little Hollywood Star / *Little Me* . . . 248
Poor Little Pierrette / *The Boy Friend* . . . 543
Pore Jud / *Oklahoma* . . . 272
Praise The Lord And Pass The Ammunition! . . . 553
Pretend . . . 542
Pretty To Walk With / *Jamaica* . . . 252
Promise Her Anything / *Promise Her Anything* . . . 546
Push De Button / *Jamaica* . . . 253
Put On A Happy Face / *Bye Bye Birdie* . . . 160
Put On Your Sunday Clothes / *Hello, Dolly!* . . . 212

(The) Rain In Spain / *My Fair Lady* . . . 40
Rainbow Valley . . . 552
(The) Rainmaker / *The Rainmaker* . . . 547
(The) Real American Folk Song (Is A Rag) / *Ladies First* . . . 144
Real Live Girl / *Little Me* . . . 247
Remembering / *Billy* . . . 548
Ribbons Down My Back / *Hello, Dolly!* . . . 213
Ridin' High / *Red, Hot And Blue* . . . 549
(The) Road To Morocco / *The Road To Morocco* . . . 547
Rock 'N' Roll Party Queen / *Grease* . . . 203
Rogue River Valley / *Canyon Passage* . . . 549
(A) Room In Bloomsbury / *The Boy Friend* . . . 551
(A) Room With A View / *This Year Of Grace* . . . 551
Rosalie / *Rosalie* . . . 550
Roses Red — Violets Blue / *Gay Purr-ee* . . . 552
Rosie / *Bye Bye Birdie* . . . 160
(The) Ruby And The Pearl / *Thunder In The East* . . . 547

Sabrina / *Sabrina Fair* . . . 577
Sail The Summer Winds / *The Dove* . . . 555
Sand In My Shoes / *Kiss The Boys Goodbye* . . . 556
Saratoga / *Saratoga* . . . 75
Satin Doll . . . 579
Savanna / *Jamaica* . . . 253
Say It (Over And Over Again) / *Buck Benny Rides Again* . . . 557
Scarborough Fair . . . 561
(The) Search Is Through / *The Country Girl* . . . 569
Senza Mamma (Without A Mother) / *The Godfather Part II* . . . 125
September Song / *Knickerbocker Holiday* . . . 558
Shadows In The Moonlight . . . 554
Shall We Dance / *Shall We Dance* . . . 130
Shalom / *Milk And Honey* . . . 87
She Isn't You / *On A Clear Day (You Can See Forever)* . . . 565
She Touched Me / *Drat! The Cat* . . . 184
She's Roses / *Drat! The Cat* . . . 183
Show Me / *My Fair Lady* . . . 37
Silver Bells / *The Lemon Drop Kid* . . . 557
Similau . . . 576
(The) Simple Joys Of Maidenhood / *Camelot* . . . 111
Sing! / *A Chorus Line* . . . 51
Sing For Your Supper / *The Boys From Syracuse* . . . 562
Sing You Sinners / *Honey and I'll Cry Tomorrow* . . . 563
Singin' The Blues . . . 574
Sixteen Going On Seventeen / *The Sound Of Music* . . . 295
Slap That Bass / *Shall We Dance* . . . 130
(A) Sleepin' Bee / *House Of Flowers* . . . 224
Sleepy Lagoon . . . 567
Small Fry / *Sing You Sinners* . . . 563
Small World / *Gypsy* . . . 564
Smellin' Of Vanilla / *House Of Flowers* . . . 223
(A) Snake In The Grass / *The Little Prince* . . . 558
So In Love / *Kiss Me Kate* . . . 62
So Long, Dearie / *Hello, Dolly!* . . . 213
So Warm, My Love . . . 574
Some Day / *Vagabond King* . . . 560
Some Enchanted Evening / *South Pacific* . . . 282
Some Of Us Belong To The Stars / *Billy* . . . 566
Someday I'll Find You / *Private Lives* . . . 571
Someday I'm Gonna Fly / *The Yearling* . . . 231
Someone At Last / *A Star Is Born* . . . 573
Somethin' Stupid . . . 572
Something Cold To Drink / *House Of Flowers* . . . 568
Something I Dreamed Last Night / *George White's Scandals of 1939-1940* . . . 569
Something In His Eyes / *I'm Solomon* . . . 570
Something Sort Of Grandish / *Finian's Rainbow* . . . 570
Something Was Missing / *Annie* . . . 26
Something Wonderful / *The King And I* . . . 280
Song Of The Vagabonds . . . 560

Songbird 580
Soon / *Bajour* 176
Soon It's Gonna Rain / *The Fantasticks* 571
Sophia / *Kiss Me, Stupid* 135
(The) Sound Of Music / *The Sound Of Music* 294
Southern Cross / *Happily Ever After* 567
Speak Softly Love / *The Godfather* 122
Speech / *Fortuna* 573
Spring Is A New Beginning / *The Yearling* 230
(The) Spring Of The Next Year / *Dear World* 192
St. Bridget / *Mame* 241
Starting Over / *Starting Over* 580
Stay 561
Stay As Sweet As You Are / *College Rhythm* 564
Stella By Starlight / *The Uninvited* 553
(The) Story Of My Life 583
Strange Enchantment / *Man About Town* 577
Strange Music / *Song Of Norway* 576
(The) Streets Of Laredo / *Streets Of Laredo* 577
(A) String Of Pearls / *The Glenn Miller Story* 578
Suddenly It's Spring / *Lady In The Dark* 562
Sugar Shack 572
Suits Me Fine / *Make A Wish* 565
Summer Nights / *Grease* 205
Summertime / *Porgy And Bess* 150
Sunflower 561
Sunny Side Up / *Sunny Side Up* 581
Sunshine, Lollipops And Rainbows 555
Sur Le Plage / *The Boy Friend* 582
Sure Had A Wonderful Time Last Night 575
(The) Surrey With The Fringe On Top 275
Sweet Is The Word For You 575
(The) Sweetest Music This Side Of Heaven / *Many Happy Returns* 578
(The) Sweetest Sounds / *No Strings* 281
Sylvia / *Sylvia* 556

Take A Good Look Around / *Madame Aphrodite* 584
Take Five 579
Take It Slow, Joe / *Jamaica* 254
Take Your Shoes Off, Baby 600
Tall Hope / *Wildcat* 71
Tangerine / *The Fleet's In* 585
Tap Your Troubles Away / *Mack And Mabel* 101
(The) Telephone Hour / *Bye Bye Birdie* 161
Tell Me That You Love Me, Junie Moon / *Tell Me That You Love Me, Junie Moon* 600
(The) Tempo Of The Times / *Medium Rare* 584
Ten Minutes Ago / *Cinderella* 302
Tender Shepherd (Can You Sleep) / *Peter Pan* 80
Thank Heaven For Little Girls / *Gigi* 67
Thanks / *Too Much Harmony* 604
Thanks For The Memory / *The Big Broadcast Of 1938* 585
That Chick's Too Young To Fry 606
That Great Come-And-Get-It Day / *Finian's Rainbow* 586
That Kind Of Woman / *That Kind Of Woman* 595
That Old Black Magic / *Star Spangled Rhythm* 587
That Was Yesterday / *Milk And Honey* 87
That's Amore / *The Caddy* 588
That's Entertainment / *Band Wagon* 589
That's Good — That's Bad / *Hot Spot* 220
That's How Young I Feel / *Mame* 242
Theme From Borsalino (Generique) / *Borsalino* 590
Theme From "Clair De Lune" 598
Theme From Godfather II / *The Godfather Part II* 124
Theme From Murder On The Orient Express / *Murder On The Orient Express* 591
Theme From The Last Tycoon / *Last Tycoon* 612
Theme From Marathon Man / *Marathon Man* 612
Theme From The Out-Of-Towners / *The Out-Of-Towners* 590
Theme From The Ten Commandments 612
Theme From Serpico / *Serpico* 591
Theme From "Star Trek" / *T.V. Star Trek* 581
Then You May Take Me To The Fair / *Camelot* 107
Then You've Never Been Blue 598
There Are Worse Things I Could Do / *Grease* 203
There Is Nothin' Like A Dame / *South Pacific* 286
There! I've Said It Again 605
There Will Never Be Another You / *Iceland* 603
There's A Boat Dat's Leavin' Soon For New York / *Porgy And Bess* 149
There's A Small Hotel / *On Your Toes* 592
There's No Reason In The World / *Milk And Honey* 86
There's No Tune Like A Show Tune / *Parade* 594
They All Laughed / *Shall We Dance* 132
They Can't Take That Away From Me / *Shall We Dance* 131
They Were You / *The Fantasticks* 596
They'll Never Split Us Apart / *Alice In Wonderland or What's A Nice Kid Like You Doing In A Place Like This?* 602
Things Are Looking Up / *Damsel In Distress* 139
Things I'd Like To Say / *The Golden Head* 597
Think Beautiful / *I Had A Ball* 264
Think Spring / *Come Summer* 609
(The) 3rd Man Theme / *The 3rd Man* 599
This Can't Be Love / *The Boys From Syracuse* 601
This Is My Prayer 606
This Nearly Was Mine / *South Pacific* 288
This Will Be (An Everlasting Love) 593
Those Magic Changes / *Grease* 206
Thoughts / *Dear World* 194
(A) Thousand Violins / *The Great Lover* 597
(The) Thrill Is Gone / *George White's Scandals — 11th Edition* 601
Till 583
(A) Time For Us / *Romeo And Juliet* 602
Time Heals Everything / *Mack And Mabel* 100
Tina Marie 598
Tivoli Bells / *The Daydreamer* 611
To Be A Performer / *Little Me* 248
To Be Alone With You / *Ben Franklin In Paris* 168
To Each His Own / *To Each His Own* 587
To The Ends Of The Earth 607
Today, I Love Ev'rybody / *Farmer Takes A Wife* 603
Today Is A Day For A Band To Play / *Drat! The Cat* 185
Today's A Wonderful Day / *Alice In Wonderland* 594
Together Wherever We Go / *Gypsy* 604
Tomorrow / *Annie* 22
Tomorrow May Never Come 595
Too Charming / *Ben Franklin In Paris* 168
Toyland 607
True Blue Lou 605
True Confession / *True Confession* 608
True Grit / *True Grit* 609
True Love / *High Society* 592
Try To Remember / *The Fantasticks* 610
Turn Around 607
Twilight On The Trail / *The Trail Of The Lonesome Pine* 588
Two A Day (The Wonderful World Of) / *Parade* 611
Two Ladies In De Shade Of De Banana Tree / *House Of Flowers* 223
Two Sleepy People / *Thanks For The Memory* 608

(The) Vagabond King Waltz 560
Vertigo / *Vertigo* 613
Vilia / *The Merry Widow* 613
Vino Vino / *The Rose Tattoo* 614
Violets And Silverbells / *Shenandoah* 118
Voices / *Dear World* 189
Voyage Of The Walnut Shell / *The Daydreamer* 614

ALPHABETICAL LISTING . . . Continued

Wait Till You See Her / *By Jupiter* 622
(The) Waiter And The Porter And The Upstairs Maid / *Birth Of The Blues* 616
Waitin' / *House Of Flowers* 228
Walkin' My Baby Back Home 617
Waltz For A Mermaid (Wishes And Teardrops) / *The Daydreamer* 647
Wand'rin Star / *Paint Your Wagon* 641
War And Peace / *War And Peace* 618
Warm And Tender / *Lizzie* 619
Warm As Wine / *Monsieur Beaucaire* 620
Warning Shot (Theme) / *Warning Shot* 621
Was It A Dream? 623
Was That The Human Thing To Do? 639
(The) Way Of Love 615
(The) Way That I Live / *The Bliss Of Mrs. Blossom* 619
(The) Way To Love / *The Way To Love* 620
We Go Together / *Grease* 201
We Mustn't Say Goodbye / *Stage Door Canteen* 622
We Need A Little Christmas / *Mame* 242
We Sail The Seas / *Ben Franklin In Paris* 169
We Will Always Be Sweethearts / *One Hour With You* 621
We'd Like To Thank You Herbert Hoover / *Annie* 33
We're All Together Now / *Gulliver's Travels* 624
We're The Couple In The Castle / *Mr. Bug Goes To Town* 624
Welcome To My Wolrd 630
Welcome To Our Country / *Hot Spot* 220
Well, Did You Evah? / *Dubarry Was A Lady* 623
Wendy / *Peter Pan* 80
Were Thine That Special Face / *Kiss Me Kate* 63
(The) Whalehunters Theme / *The White Dawn* 625
What Cha Gonna Do With My Lovin' 631
What Do The Simple Folk Do? / *Camelot* 113
What I Did For Love / *A Chorus Line* 45
What I Was Warned About / *Make A Wish* 626
What Is A Youth? / *Romeo And Juliet* 627
What Takes My Fancy / *Wildcat* 71
Whatever Became Of Old Temple? / *Ben Franklin In Paris* 169
What's A Nice Kid Like You Doing In A Place Like This? / *Alice In Wonderland or What's A Nice Kid Like You Doing In A Place Like This?* 616
What's Good About Goodbye? / *Casbah* 629
Wheels 639
When Does This Feeling Go Away? / *Make A Wish* 629
When I Dance With The Person I Love / *Ben Franklin In Paris* 170
When I Need You 628
When I Take My Sugar To Tea 644
When I'm Not Near The Girl I Love / *Finian's Rainbow* 630
When Mabel Comes In The Room / *Mack And Mabel* 99
When Someone Wonderful Thinks You're Wonderful 634
When The Party Is Over 646
Where Is The Tribe For Me? / *Bajour* 177
Where Love Has Gone / *Where Love Has Gone* 633
Where, Oh Where / *Out Of This World* 635
Where Or When / *Babes In Arms* 634
Where's The Playground, Susie? 644
Wherever He Ain't / *Mack And Mabel* 97
While Hearts Are Singing / *The Smiling Lieutenant* 618
Whisper Not 646
Whispers In The Dark / *Artists And Models* 636
Who Can Tell / *The Daydreamer* 637
Who Wants To Work? / *Money* 638
Why Am I Me? / *Shenandoah* 119
Why Can't You Behave / *Kiss Me Kate* 61
Why Did I Choose You? / *The Yearling* 232
Why Is The Desert / *The Little Prince* 641
(A) Wicked Man / *Ernest In Love* 643
Wife Never Understan' / *House Of Flowers* 227
Wild And Reckless / *Drat! The Cat* 185
Wildwood Weed 632
Winter Warm 645
Wish Me A Rainbow / *This Property Is Condemned* 615
Wish You Were Here / *Wish You Were Here* 648
Wishes And Teardrops / *The Daydreamer* 637
Wishing (Will Make It So) / *Love Affair* 626
(The) Witch / *Billy* 617
With A Little Bit Of Luck / *My Fair Lady* 41
With Every Breath I Take / *Here Is My Heart* 645
With My Eyes Wide Open I'm Dreaming / *Shoot The Works* 648
Wives And Lovers / *Wives And Lovers* 647
(A) Woman Is A Sometime Thing / *Porgy And Bess* 151
(A) Wonderful Guy / *South Pacific* 287
Wonderful To Be Young 633
Won't You Charleston With Me? / *The Boy Friend* 642
(The) Wooley Booger Hornpipe / *The White Dawn* 625
Words, Words, Words / *Bajour* 177
(The) World Is Mine / *Strategic Air Command* 636
Wouldn't It Be Loverly / *My Fair Lady* 38
(The) Wrath Of Achilles / *Sing Muse* 640
Wunderbar / *Kiss Me Kate* 64

Ya Got Class / *Here Come The Girls* 649
You Appeal To Me / *Safety In Numbers* 649
You Are Beautiful / *Flower Drum Song* 304
You Are Never Away / *Allegro* 299
You Are Woman, I Am Man / *Funny Girl* 657
You Brought A New Kind Of Love To Me / *The Big Pond* 662
You Deserve Me / *I Had A Ball* 265
You Don't Love Right / *Ziegfeld Follies Of 1936* 650
You For Me / *Saratoga* 75
You Forget About Me / *Let's Make Music* 654
You Hit The Spot / *Collegiate* 655
You Leave Me Breathless / *Cocoanut Grove* 652
You Needed Me 656
You Took The Words Right Out Of My Heart / *The Big Broadcast Of 1938* 650
You Won't Be An Orphan For Long / *Annie* 34
You'd Be So Nice To Come Home To / *Something To Shout About* 660
Younger Than Springtime / *South Pacific* 285
Your Bulldog Drinks Champagne 651
Your Good Morning / *Parade* 654
Your Hand In Mine / *Parade* 653
Your Kiss / *To Catch A Thief* 659
Your Name May Be Paris / *Sing Muse* 653
You're A Child / *The Little Prince* 657
You're A Sweet Little Headache / *Paris Honeymoon* 655
You're Far Away From Home / *Wildcat* 658
You're In Paris / *Ben Franklin In Paris* 170
You're Never Fully Dressed Without A Smile / *Annie* 23
You're Only Young Once / *Love In A Goldfish Bowl* 659
You're Sensational / *High Society* 660
You're So Good To Me / *Youth On Parade* 658
You're The Cream In My Coffee / *Hold Everything* 662
You're The Only One 661
You're Wonderful / *Paid In Full* 652
You've Come Home / *Wildcat* 71
You've Got To Be Carefully Taught / *South Pacific* 290

Zing A Little Zong! / *Just For You* 663
Zip / *Pal Joey* 663

Foreword

This welcomed collection of show music fills a gap in the melodies usually available in portfolio form. The best of Broadway and Hollywood is here, to be sure, but unusual in this collection are many exquisite songs previously available only on single sheets, inspired melodies from shows which in their own time closed too soon to be appreciated for exceptional music and lyrics.

Allegro by Rodgers & Hammerstein contains much beautiful music, but it was years ahead of its time. Cole Porter's little recognized show, *You Never Know*, contains the haunting "At Long Last Love." All the music from Rodgers and Hart's *Babes In Arms* is melodic yet rarely found in a single collection. *Ben Franklin in Paris* by Mark Sandrich, Jr. and Sidney Michaels contains many beautiful melodies though they are rarely heard today.

Yes, all these shows are in this collection, and with the inclusion of some of the newest musical films and plays in the popular melody line and chord symbol style, it's a wonderful reference for everyone who enjoys show music.

THE PUBLISHER

7440

Library Of Congress Catalog Card No. 75-18780

Music from FILMS and THE THEATER

To many people, music and lyrics from Broadway and film productions create special kinds of songs, more significant than popular music. Composers and lyricists of musical shows produce a far greater number of "standards" than does the evanescent pop writer. Since, in many cases, show tunes were designed with the specific purpose of furthering character development, revealing inner emotions or advancing the story, they are generally more sensitive, richer and more meaningful.

The Broadway musical comedy, or play, from which the movie musical developed is indigenous to America and is itself the evolutionary product of the European operetta. Though there were shows with musical interludes in the late 1800s, these were not the precursor of what later became the Broadway musical. Rather it was the success of Franz Lehar's *The Merry Widow* * in 1907 that began the era of the operetta which led to the American musical comedy. It proved what the composer deeply believed, that there was a vast audience for less serious plots and more singable music than was found in opera.

While composers the stature of Victor Herbert, Sigmund Romberg, Rudolph Friml and Lehar composed European-style operettas with plots far removed from the American experience, the young Jerome Kern was experimenting with a new musical format: American-style songs with more sympathetic plots. He became the first and one of the finest composers of what we call the Broadway musical.

The genre had evolved and it was to be influenced by many brilliant composers and lyricists. The most accomplished of these was the composer George Gershwin who exemplified the exuberant, confident spirit of America in the early decades of this century. He was a superb pianist and capable of completely orchestrating his compositions. In 1918 he wrote his first professional song with his brother Ira, "The Real American Folk Song."* It was sung by Nora Bayes in the show *Ladies First.** However,it wasn't until the following year, with the song "Swanee" and Al Jolson's rendition of it, that Gershwin gained the reputation as a composer. He alternated throughout his brief life time as a Broadway composer and concert music composer. The two careers finally united in 1935 with the first performance of *Porgy and Bess.** Although Kern's *Show Boat* of 8 years earlier anticipated the coming change in theatre music away from rich melody but in banal little shows, *Porgy and Bess* was such a leap forward that many critics were confused and wondered if it were Broadway or opera. Regardless, it is Gershwin's masterpiece.

In the middle of the 1920s. a partnership formed several years earlier emerged that would become a significant factor in the development of the American musical theatre. For five years Richard Rodgers and Lorenz Hart had tried to interest Broadway producers in their material, with little success. Then in 1925 the Theatre Guild presented *The Garrick Gaieties* in an attempt to raise money for themselves and provide a showcase for new talent. The music by Rodgers and the lyrics by Hart were a success with both audience and critic. Over the next decade Rodgers and Hart created 14 musicals, but none had any great impact on the theatre. However, in 1936 *On Your Toes* * premiered with Rodgers and Hart's finest score to date, and with the ballet "Slaughter on Tenth Avenue," it became one of the most significant shows of the decade. They followed this with *Babes in Arms,** one of very few musicals ever written where nearly every song is exceptional. Again in the show *Pal Joey* * Rodgers and Hart experimented and the musical theatre again advanced, although it was too revolutionary to be accepted in its own time.

Of all the writers in the late 1920s, Cole Porter was considered the master lyricist. His rhymes were brilliant and often more sophisticated than the audience. He was one of few who wrote both words and music. Though his songs were often rich with melody, there were too few with inspiration in each show.

In the 1930s, however, *Anything Goes* stands as Porter's finest achievement. *Red, Hot & Blue!,** though unsuccessful, still contained several tunes with the Porter wit. The show *Leave it to Me!** introduced Mary Martin to Broadway and contained the clever "My Heart Belongs to Daddy."*

By far, the best show in Cole Porter's career is *Kiss Me Kate.** But the music for *Out of This World,** though never fully appreciated, contains one of his better scores. However, the show was an anachronism in 1950 with a plot reminiscent of the thirties.

The music of Kurt Weill in the late 1930s was undergoing a transition from his background of German opera to American musical comedy. *Knickerbocker Holiday** in 1938 is significant only in that it contains the unforgettable "September Song."* But audiences in 1941 were treated to a memorable part of theatre history when Kurt Weill with Ira Gershwin and Moss Hart gave Broadway its first look at psychoanalysis with *Lady in the Dark,** containing Weill's finest musical comedy score.

But it was with Richard Rodgers partnership with Oscar Hammerstein II begun in 1943 that the musical theatre would sense a definite direction. No longer would it be acceptable to use the libretto as a mere showcase for songs. Their first effort, *Oklahoma!,** re-established the course begun by *Show Boat* years earlier and hinted at by *Boys From Syracuse** and *Pal Joey,** It would continue through *Carousel* and *South Pacific,** two of Broadway's near perfect musicals.

The book of a musical, usually of secondary concern, became preeminent with the opening of *A Chorus Line.** With music by Marvin Hamlisch and lyrics by Edward Kleban, Michael Bennett's conception of aspiring dancers presented without intermission was the theatre's most stunning achievement in the mid 70's.

With a book of lesser significance, but most charming, *Annie** opened in 1977. The score by Charles Strouse and Martin Charnin contains several memorable songs, but with seven enchanting little girls and two adorable dogs, the show could do nothing but succeed.

Most of the exceptional composers and lyricists were produced by the theatre or were eventually enticed to write for it. When the movies began to talk soon after the first part-talkie in 1927, the motion picture industry view with the theatre for talent. It offered extremely lavish sets and costumes for its musicals that were not within the budgets of live theatre, and the availability of many top singers, dancers and comedians, usually from the theatre. Some of Gershwin's best melodies were for the movies, such as in *Damsel in Distress** and *Goldwyn Follies.**

The film musical gave the studios the opportunity to display many of their stars in opulent productions with far greater scope than was possible on Broadway. Often a film featured a single song or melody which later became as popular as the film, such as music from *The Blue Angel,** *Breakfast at Tiffany's,** and *Love Story.**

Today the original film musical has almost vanished, and the musical comedy is once again the domain of the theatre. With few exceptions such as *Gigi** and *The Little Prince,** both by Alan Jay Lerner and Frederick Loewe, movie musicals today are filmed versions of successful Broadway shows. As production costs soar in the theatre, audiences can still delight in motion picture versions of shows like *Funny Girl** by Jule Styne and Bob Merrill, *Hello, Dolly!** and *Mame** by Jerry Herman, *Camelot** and *My Fair Lady** by Lerner and Loewe, *and Bye Bye Birdie** by Charles Strouse and Lee Adams.

Since the best of today's Broadway musicals bear little resemblance to their ancestors, it indicates a developing, continually evolving theatre. The librettos appear more cogent only because of the naivete of many early shows. But the music and lyrics of the best shows of any year remain equally significant. Show music never loses its unique appeal, and to those who are captivated by it, the best is the quintessence of musical achievement.

. . . KATHY HANSEN

---

* *Indicates show or song is included in this volume.*

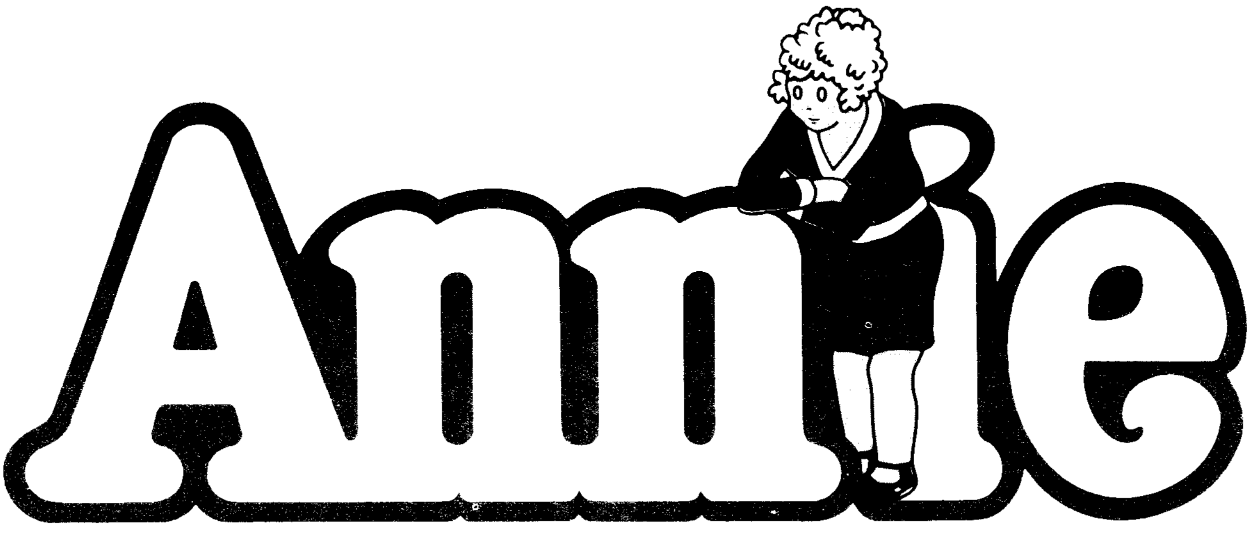
ANNIE, The New Broadway Musical

Annie opened April 21, 1977 at the Alvin Theatre and is the most enchanting musical to play Broadway in many years. It's the sort of show where after ten minutes into the first act the audience becomes unreservedly enamored of Annie and her orphan friends. The bond becomes so strong that audible gasps circulate through the theatre when Annie's life is theatened.

Sandy, the canine waif, elicits a delightful applause on his first appearance for no greater reason than that the audience is emotionally ready to see him. By this time the audience is so captivated by the characters and the broad plot that the villains are hissed and the heroes applauded. At the final curtain the audience response results in a standing ovation and it becomes obvious they would gladly sit down to begin the experience all over again.

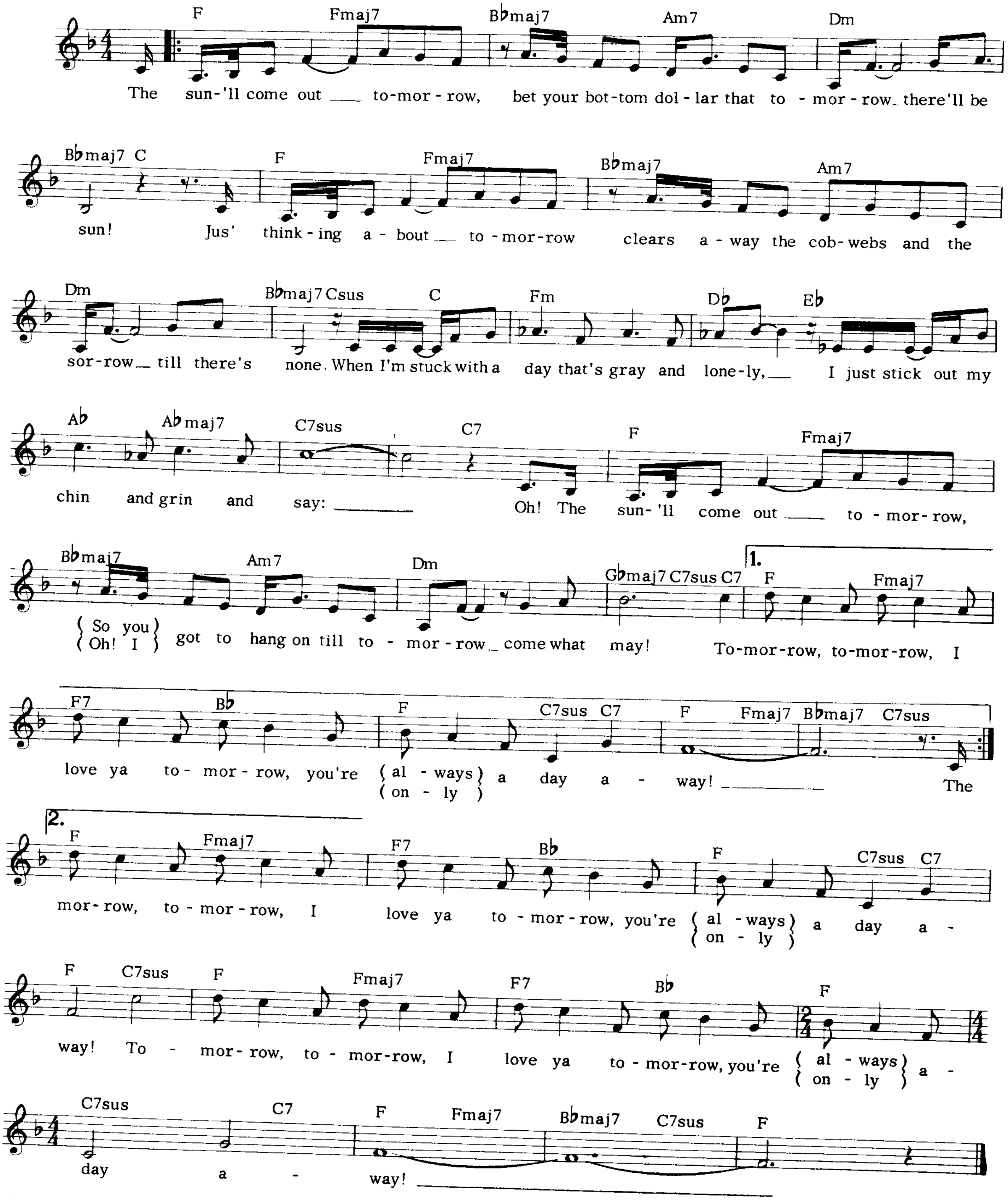
The music and lyrics fit the characters perfectly, and the songs, expecially in the first act, are rich with melody and winsome images. With the pensive first song "Maybe," the poignant "It's A Hard-Knock Life," the captivating "Tomorrow," the delightful "I Think I'm Gonna Like It Here," the rousing "N.Y.C.," and with Annie and Sandy and Arf, as one reviewer commented: *"The show is delicious!"*

7440



TOMORROW *From The Musical "ANNIE"*

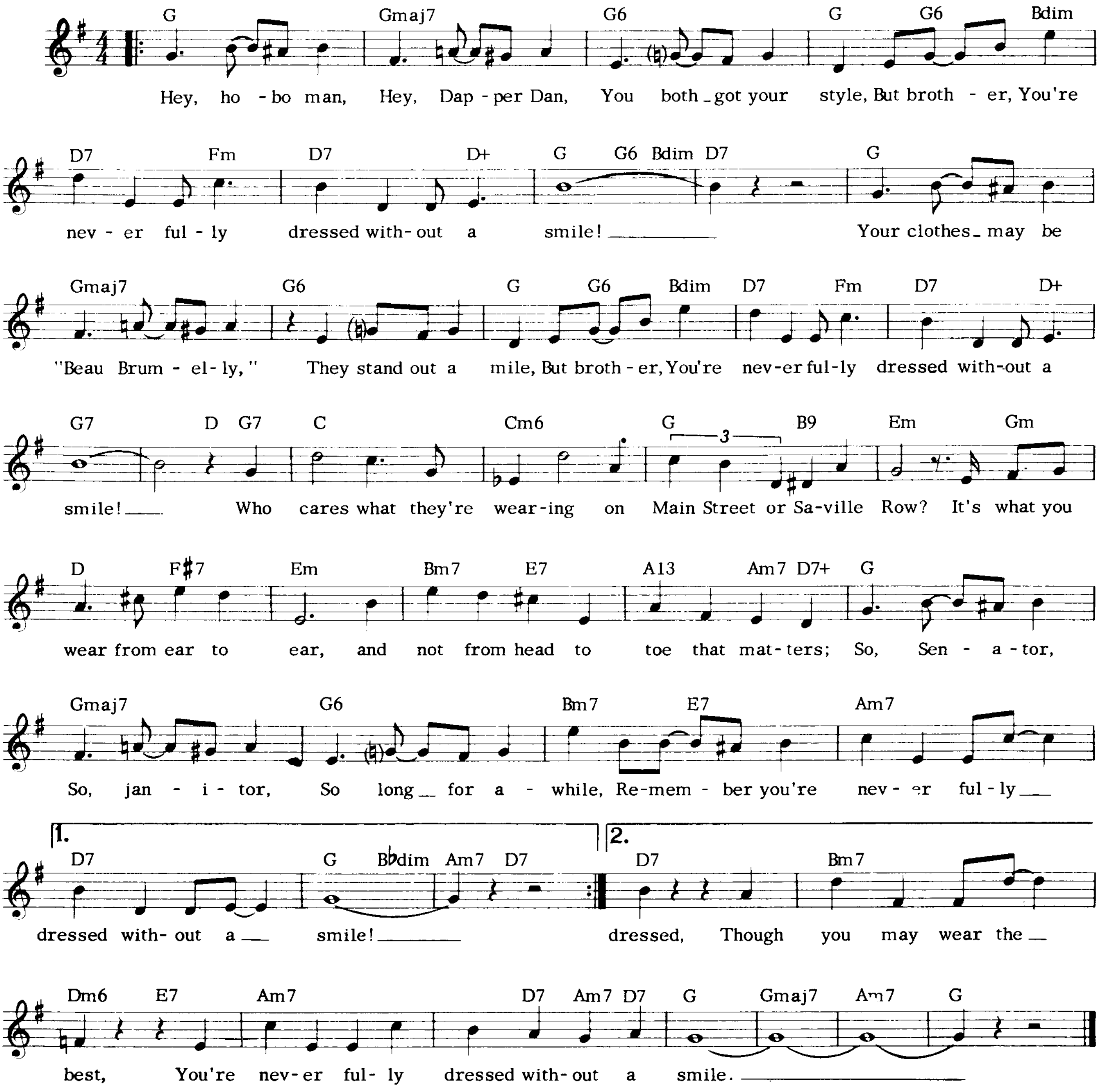
Lyric by MARTIN CHARNIN
Music by CHARLES STROUSE


F Fmaj7 B♭maj7 Am7 Dm
The sun-'ll come out __ to-mor-row, bet your bot-tom dol-lar that to-mor-row_ there'll be
B♭maj7 C F Fmaj7 B♭maj7 Am7
sun! Jus' think-ing a-bout __ to-mor-row clears a-way the cob-webs and the
Dm B♭maj7 Csus C Fm D♭ E♭
sor-row_ till there's none. When I'm stuck with a day that's gray and lone-ly,__ I just stick out my
A♭ A♭maj7 C7sus C7 F Fmaj7
chin and grin and say: ____ Oh! The sun-'ll come out ___ to-mor-row,
B♭maj7 Am7 Dm G♭maj7 C7sus C7
{So you / Oh! I} got to hang on till to-mor-row_ come what may!
1. F Fmaj7
To-mor-row, to-mor-row, I
F7 B♭ F C7sus C7 F Fmaj7 B♭maj7 C7sus
love ya to-mor-row, you're {al-ways / on-ly} a day a-way! ______ The
2. F Fmaj7 F7 B♭ F C7sus C7
mor-row, to-mor-row, I love ya to-mor-row, you're {al-ways / on-ly} a day a-
F C7sus F Fmaj7 F7 B♭ F
way! To-mor-row, to-mor-row, I love ya to-mor-row, you're {al-ways / on-ly} a-
C7sus C7 F Fmaj7 B♭maj7 C7sus F
day a-way! ______

Copyright © 1977 by Edwin H. Morris & Co., a division of MPL Communications, Inc. and Charles Strouse

YOU'RE NEVER FULLY DRESSED WITHOUT A SMILE *From The Musical "ANNIE"*

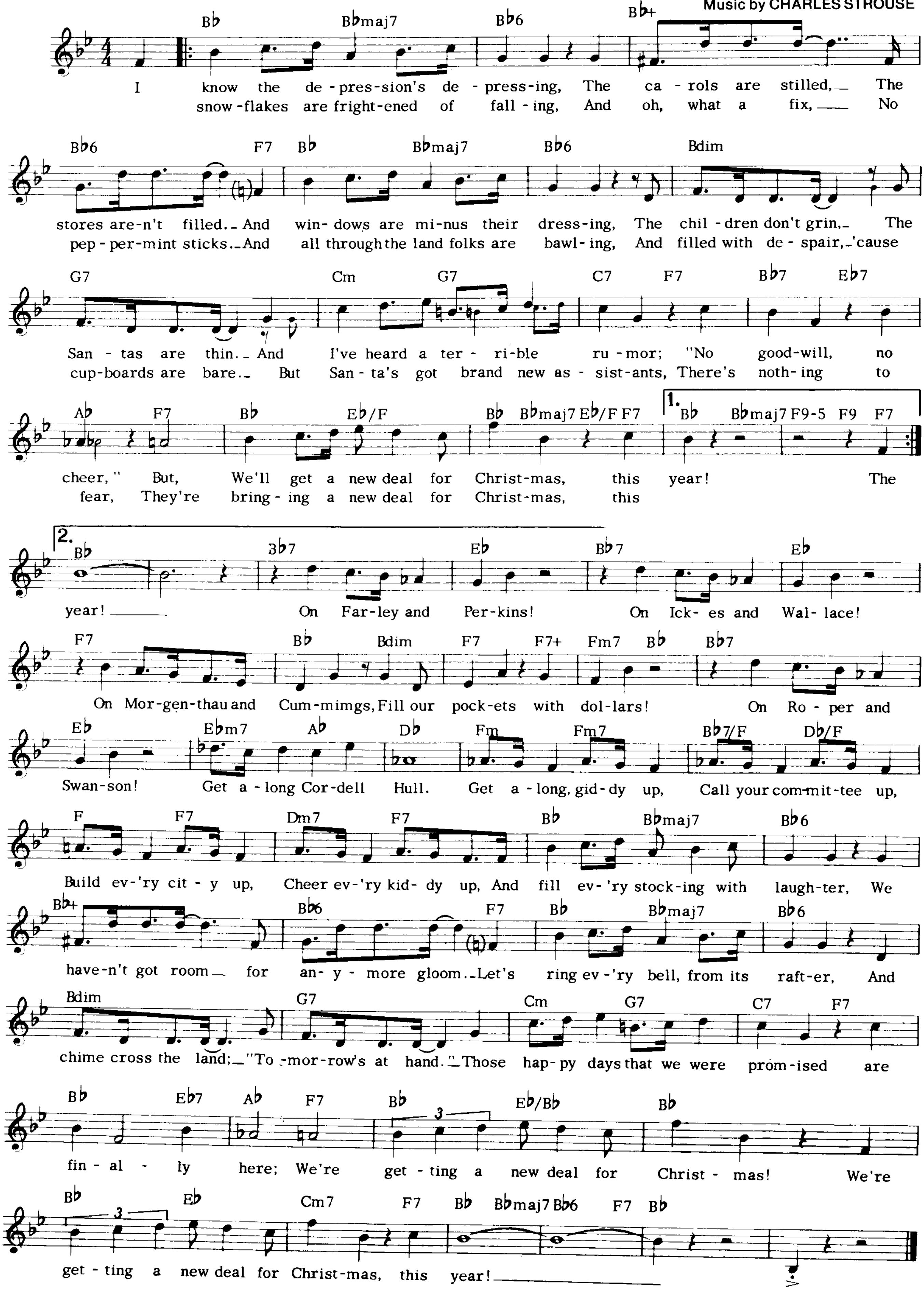
Lyric by MARTIN CHARNIN
Music by CHARLES STROUSE


G Gmaj7 G6 G G6 Bdim
Hey, ho - bo man, Hey, Dap - per Dan, You both _ got your style, But broth - er, You're
D7 Fm D7 D+ G G6 Bdim D7 G
nev - er ful - ly dressed with- out a smile! Your clothes _ may be
Gmaj7 G6 G G6 Bdim D7 Fm D7 D+
"Beau Brum - el- ly," They stand out a mile, But broth - er, You're nev-er ful-ly dressed with-out a
G7 D G7 C Cm6 G 3 B9 Em Gm
smile! Who cares what they're wear-ing on Main Street or Sa-ville Row? It's what you
D F♯7 Em Bm7 E7 A13 Am7 D7+ G
wear from ear to ear, and not from head to toe that mat- ters; So, Sen - a - tor,
Gmaj7 G6 Bm7 E7 Am7
So, jan - i - tor, So long _ for a - while, Re-mem - ber you're nev - er ful - ly
1. 2.
D7 G B♭dim Am7 D7 D7 Bm7
dressed with- out a _ smile! dressed, Though you may wear the _
Dm6 E7 Am7 D7 Am7 D7 G Gmaj7 Am7 G
best, You're nev- er ful- ly dressed with- out a smile.

Copyright © 1977 by Edwin H. Morris & Co., a division of MPL Communications, Inc. and Charles Strouse

A NEW DEAL FOR CHRISTMAS *From The Musical "ANNIE"*

Lyric by MARTIN CHARNIN
Music by CHARLES STROUSE

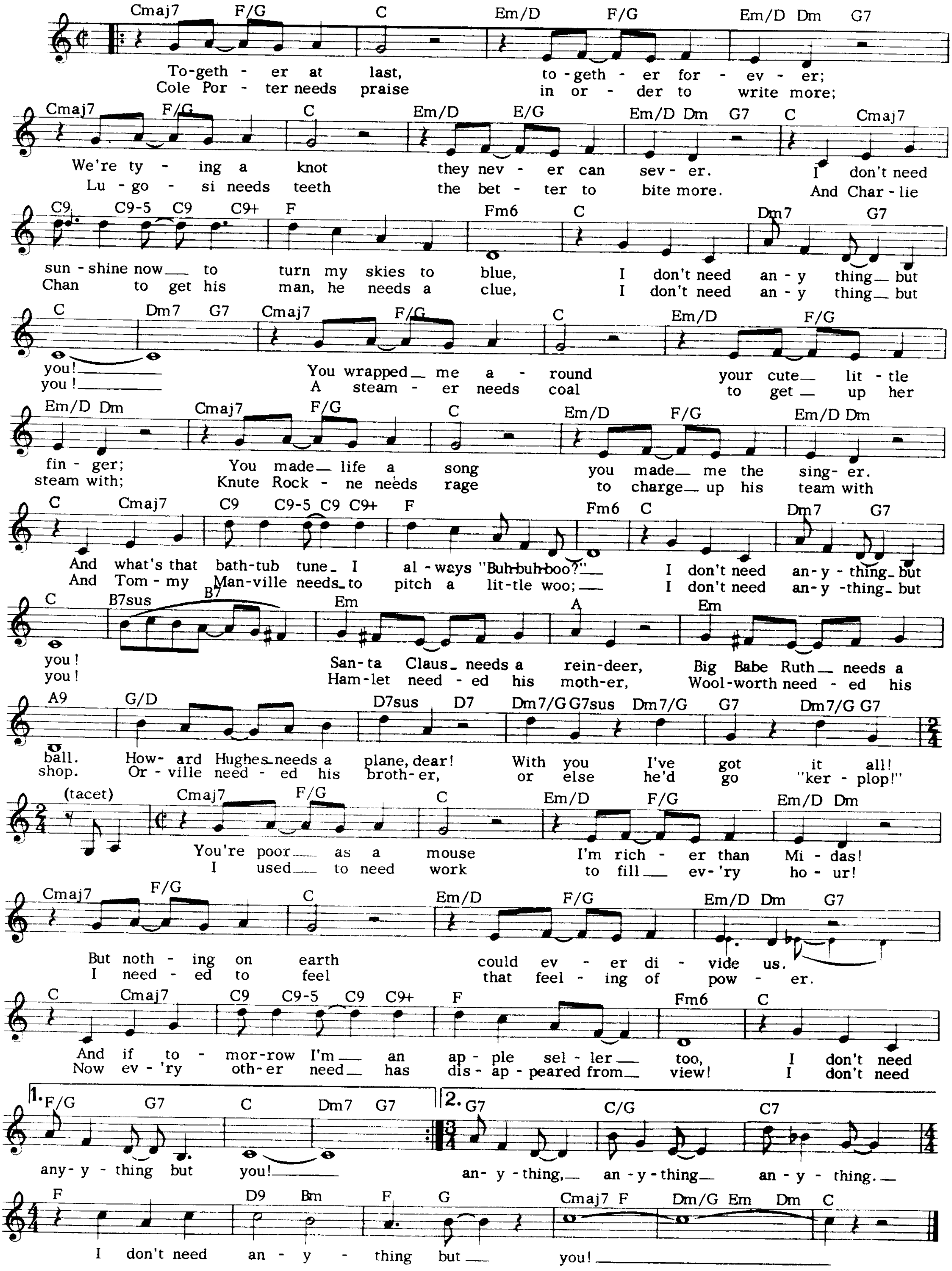

B♭ B♭maj7 B♭6 B♭+
I know the de-pres-sion's de-press-ing, The ca-rols are stilled,_ The
snow-flakes are fright-ened of fall-ing, And oh, what a fix,_ No
B♭6 F7 B♭ B♭maj7 B♭6 Bdim
stores are-n't filled._ And win-dows are mi-nus their dress-ing, The chil-dren don't grin,_ The
pep-per-mint sticks._And all through the land folks are bawl-ing, And filled with de-spair,_'cause
G7 Cm G7 C7 F7 B♭7 E♭7
San-tas are thin._ And I've heard a ter-ri-ble ru-mor; "No good-will, no
cup-boards are bare._ But San-ta's got brand new as-sist-ants, There's noth-ing to
A♭ F7 B♭ E♭/F B♭ B♭maj7 E♭/F F7 1. B♭ B♭maj7 F9-5 F9 F7
cheer," But, We'll get a new deal for Christ-mas, this year! The
fear, They're bring-ing a new deal for Christ-mas, this
2. B♭ 3♭7 E♭ B♭7 E♭
year!_ On Far-ley and Per-kins! On Ick-es and Wal-lace!
F7 B♭ Bdim F7 F7+ Fm7 B♭ B♭7
On Mor-gen-thau and Cum-mimgs, Fill our pock-ets with dol-lars! On Ro-per and
E♭ E♭m7 A♭ D♭ Fm Fm7 B♭7/F D♭/F
Swan-son! Get a-long Cor-dell Hull. Get a-long, gid-dy up, Call your com-mit-tee up,
F F7 Dm7 F7 B♭ B♭maj7 B♭6
Build ev-'ry cit-y up, Cheer ev-'ry kid-dy up, And fill ev-'ry stock-ing with laugh-ter, We
B♭+ B♭6 F7 B♭ B♭maj7 B♭6
have-n't got room_ for an-y-more gloom._Let's ring ev-'ry bell, from its raft-er, And
Bdim G7 Cm G7 C7 F7
chime cross the land;_"To-mor-row's at hand."_Those hap-py days that we were prom-ised are
B♭ E♭7 A♭ F7 B♭ 3 E♭/B♭ B♭
fin-al-ly here; We're get-ting a new deal for Christ-mas! We're
B♭ 3 E♭ Cm7 F7 B♭ B♭maj7 B♭6 F7 B♭
get-ting a new deal for Christ-mas, this year!_

Copyright © 1977 by Edwin H. Morris & Co., a division of MPL Communications, Inc. and Charles Strouse

I DON'T NEED ANYTHING BUT YOU

From The Musical "ANNIE"

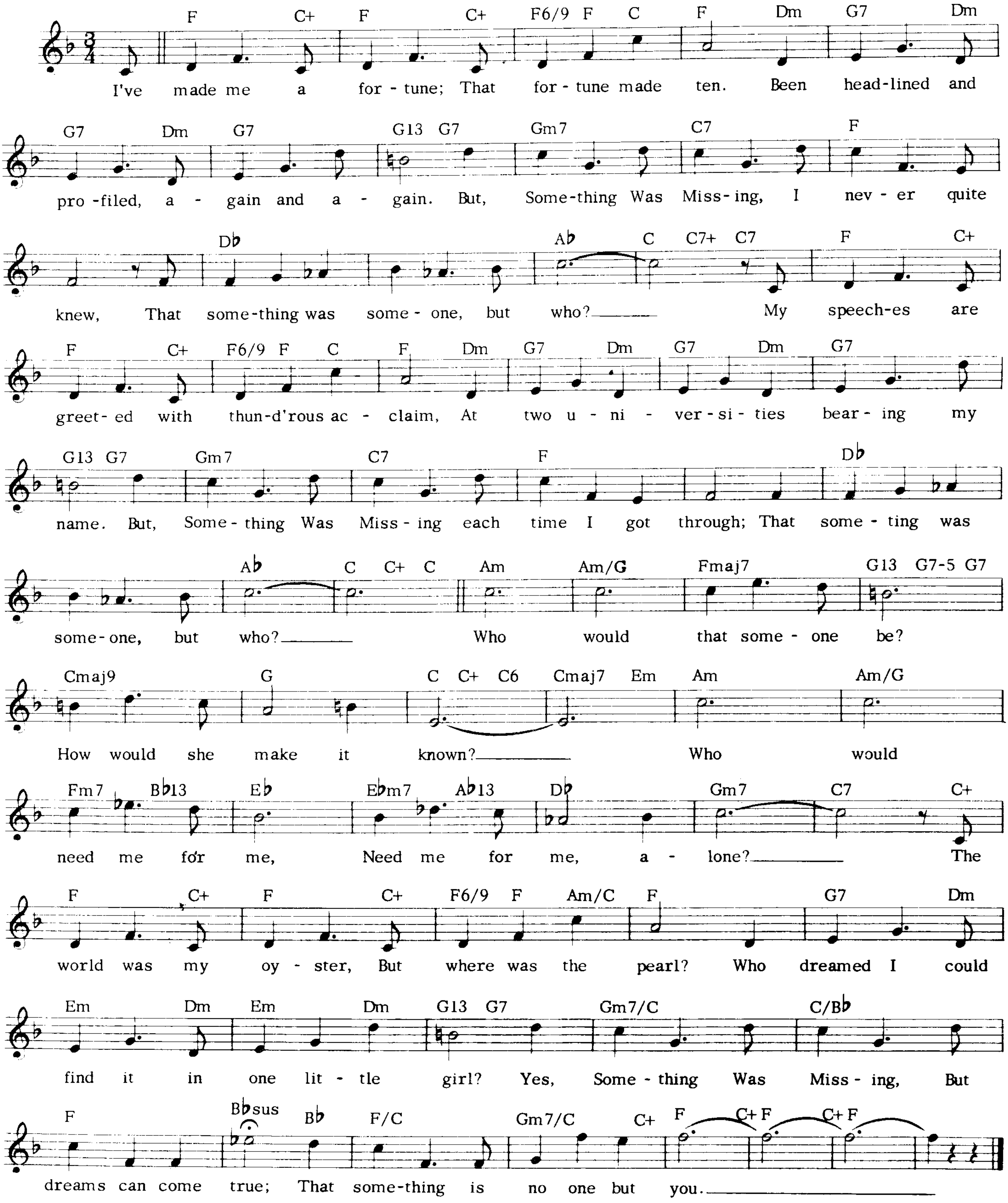
Lyric by MARTIN CHARNIN
Music by CHARLES STROUSE


Cmaj7 F/G C Em/D F/G Em/D Dm G7
To-geth - er at last, to - geth - er for - ev - er;
Cole Por - ter needs praise in or - der to write more;
Cmaj7 F/G C Em/D E/G Em/D Dm G7 C Cmaj7
We're ty - ing a knot they nev - er can sev - er. I don't need
Lu - go - si needs teeth the bet - ter to bite more. And Char - lie
C9 C9-5 C9 C9+ F Fm6 C Dm7 G7
sun - shine now to turn my skies to blue, I don't need an - y thing but
Chan to get his man, he needs a clue, I don't need an - y thing but
C Dm7 G7 Cmaj7 F/G C Em/D F/G
you! You wrapped me a - round your cute lit - tle
you! A steam - er needs coal to get up her
Em/D Dm Cmaj7 F/G C Em/D F/G Em/D Dm
fin - ger; You made life a song you made me the sing - er.
steam with; Knute Rock - ne needs rage to charge up his team with
C Cmaj7 C9 C9-5 C9 C9+ F Fm6 C Dm7 G7
And what's that bath-tub tune I al - ways "Buh-buh-boo?" I don't need an - y - thing but
And Tom - my Man-ville needs to pitch a lit-tle woo; I don't need an - y - thing but
C B7sus B7 Em A Em
you! San - ta Claus needs a rein-deer, Big Babe Ruth needs a
you! Ham - let need - ed his moth - er, Wool - worth need - ed his
A9 G/D D7sus D7 Dm7/G G7sus Dm7/G G7 Dm7/G G7
ball. How - ard Hughes needs a plane, dear! With you I've got it all!
shop. Or - ville need - ed his broth - er, or else he'd go "ker - plop!"
(tacet) Cmaj7 F/G C Em/D F/G Em/D Dm
You're poor as a mouse I'm rich - er than Mi - das!
I used to need work to fill ev - 'ry ho - ur!
Cmaj7 F/G C Em/D F/G Em/D Dm G7
But noth - ing on earth could ev - er di - vide us.
I need - ed to feel that feel - ing of pow - er.
C Cmaj7 C9 C9-5 C9 C9+ F Fm6 C
And if to - mor-row I'm an ap - ple sel - ler too, I don't need
Now ev - 'ry oth - er need has dis - ap - peared from view! I don't need
1. F/G G7 C Dm7 G7
any - y - thing but you!
2. G7 C/G C7
an - y - thing, an - y - thing an - y - thing.
F D9 B♭m F G Cmaj7 F Dm/G Em Dm C
I don't need an - y - thing but you!

Copyright © 1977 by Edwin H. Morris & Co., a division of MPL Communications, Inc. and Charles Strouse

SOMETHING WAS MISSING *From The Musical "ANNIE"*

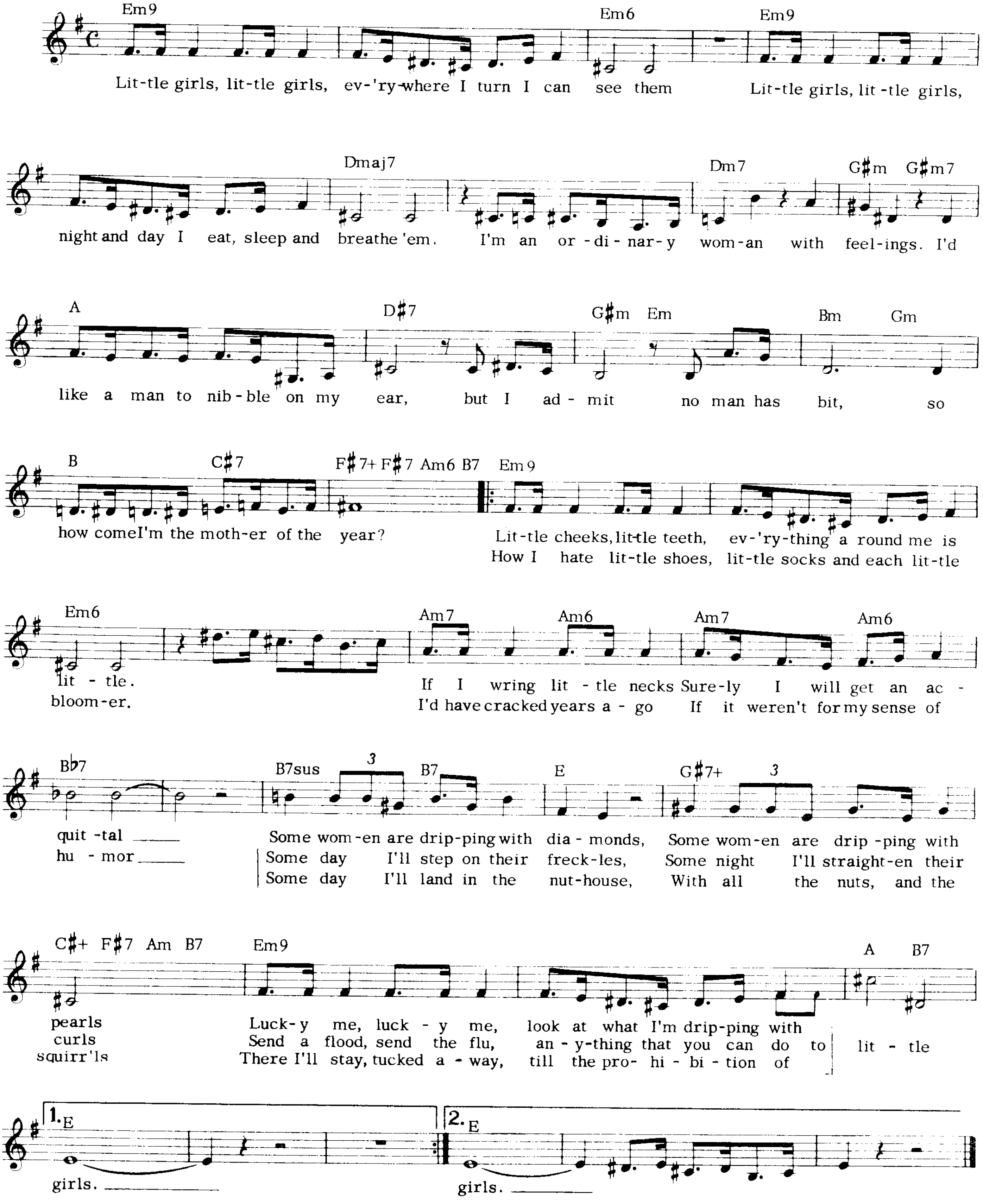
Lyric by MARTIN CHARNIN
Music by CHARLES STROUSE


I've made me a fortune; That fortune made ten. Been headlined and
profiled, again and again. But, Something Was Missing, I never quite
knew, That something was someone, but who? My speeches are
greeted with thun-d'rous acclaim, At two universities bearing my
name. But, Something Was Missing each time I got through; That someting was
someone, but who? Who would that someone be?
How would she make it known? Who would
need me for me, Need me for me, alone? The
world was my oyster, But where was the pearl? Who dreamed I could
find it in one litle girl? Yes, Something Was Missing, But
dreams can come true; That something is no one but you.

Copyright © 1977 by Edwin H. Morris & Co., a division of MPL Communications, Inc. and Charles Strouse

LITTLE GIRLS *From The Musical "ANNIE"*

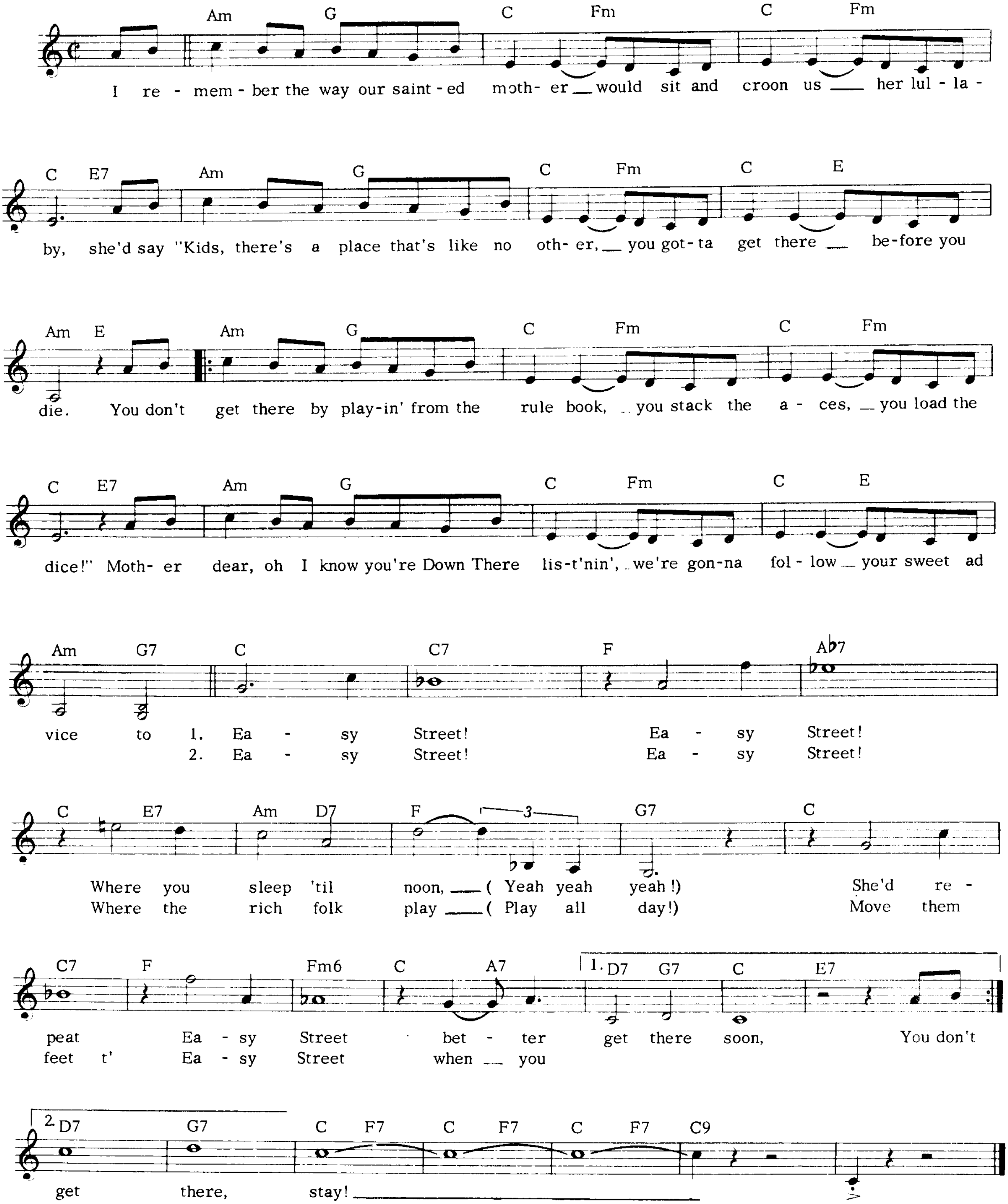
Lyric by MARTIN CHARNIN
Music by CHARLES STROUSE


Em9 Em6 Em9
Lit-tle girls, lit-tle girls, ev-'ry-where I turn I can see them Lit-tle girls, lit-tle girls,
Dmaj7 Dm7 G♯m G♯m7
night and day I eat, sleep and breathe 'em. I'm an or-di-nar-y wom-an with feel-ings. I'd
A D♯7 G♯m Em Bm Gm
like a man to nib-ble on my ear, but I ad-mit no man has bit, so
B C♯7 F♯7+ F♯7 Am6 B7 Em9
how come I'm the moth-er of the year? Lit-tle cheeks, lit-tle teeth, ev-'ry-thing a round me is
How I hate lit-tle shoes, lit-tle socks and each lit-tle
Em6 Am7 Am6 Am7 Am6
lit-tle. If I wring lit-tle necks Sure-ly I will get an ac-
bloom-er. I'd have cracked years a-go If it weren't for my sense of
B♭7 B7sus 3 B7 E G♯7+ 3
quit-tal Some wom-en are drip-ping with dia-monds, Some wom-en are drip-ping with
hu-mor Some day I'll step on their freck-les, Some night I'll straight-en their
Some day I'll land in the nut-house, With all the nuts, and the
C♯+ F♯7 Am B7 Em9 A B7
pearls Luck-y me, luck-y me, look at what I'm drip-ping with
curls Send a flood, send the flu, an-y-thing that you can do to lit-tle
squirr'ls There I'll stay, tucked a-way, till the pro-hi-bi-tion of
1. E 2. E
girls. girls.

Copyright © 1977 by Edwin H. Morris & Co., a division of MPL Communications, Inc. and Charles Strouse

EASY STREET *From The Musical "ANNIE"*

Lyric by MARTIN CHARNIN
Music by CHARLES STROUSE

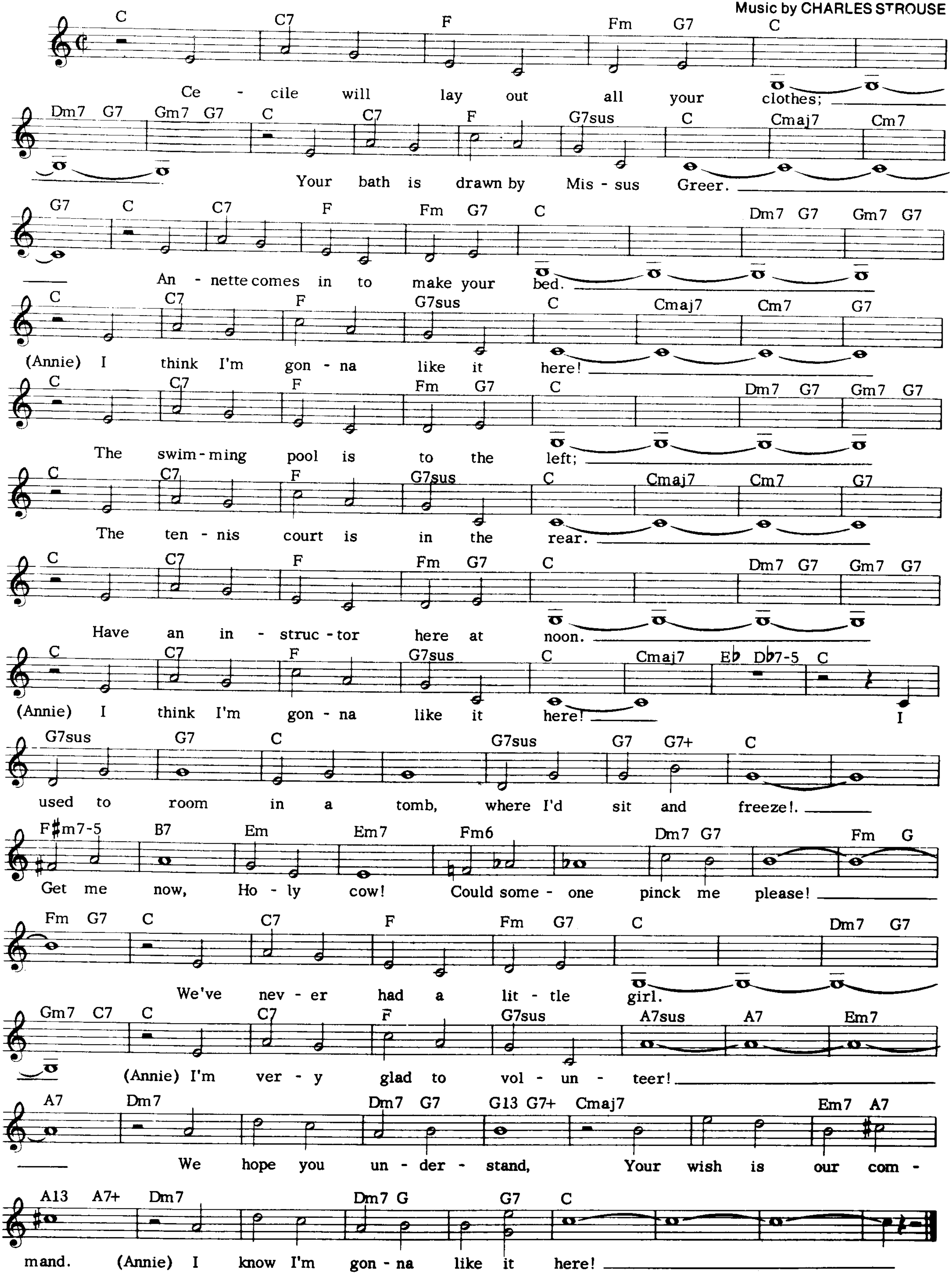

Am G C Fm C Fm
I re - mem - ber the way our saint - ed moth- er would sit and croon us her lul - la -
C E7 Am G C Fm C E
by, she'd say "Kids, there's a place that's like no oth- er, you got- ta get there be-fore you
Am E Am G C Fm C Fm
die. You don't get there by play-in' from the rule book, you stack the a - ces, you load the
C E7 Am G C Fm C E
dice!" Moth- er dear, oh I know you're Down There lis-t'nin', we're gon-na fol - low your sweet ad
Am G7 C C7 F A♭7
vice to 1. Ea - sy Street! Ea - sy Street!
2. Ea - sy Street! Ea - sy Street!
C E7 Am D7 F 3 G7 C
Where you sleep 'til noon, (Yeah yeah yeah !) She'd re -
Where the rich folk play (Play all day!) Move them
C7 F Fm6 C A7 1. D7 G7 C E7
peat Ea - sy Street bet - ter get there soon, You don't
feet t' Ea - sy Street when you
2. D7 G7 C F7 C F7 C F7 C9
get there, stay!

Copyright © 1977 by Edwin H. Morris & Co., a division of MPL Communications, Inc. and Charles Strouse

I THINK I'M GONNA LIKE IT HERE

From The Musical "ANNIE"

Lyric by MARTIN CHARNIN
Music by CHARLES STROUSE

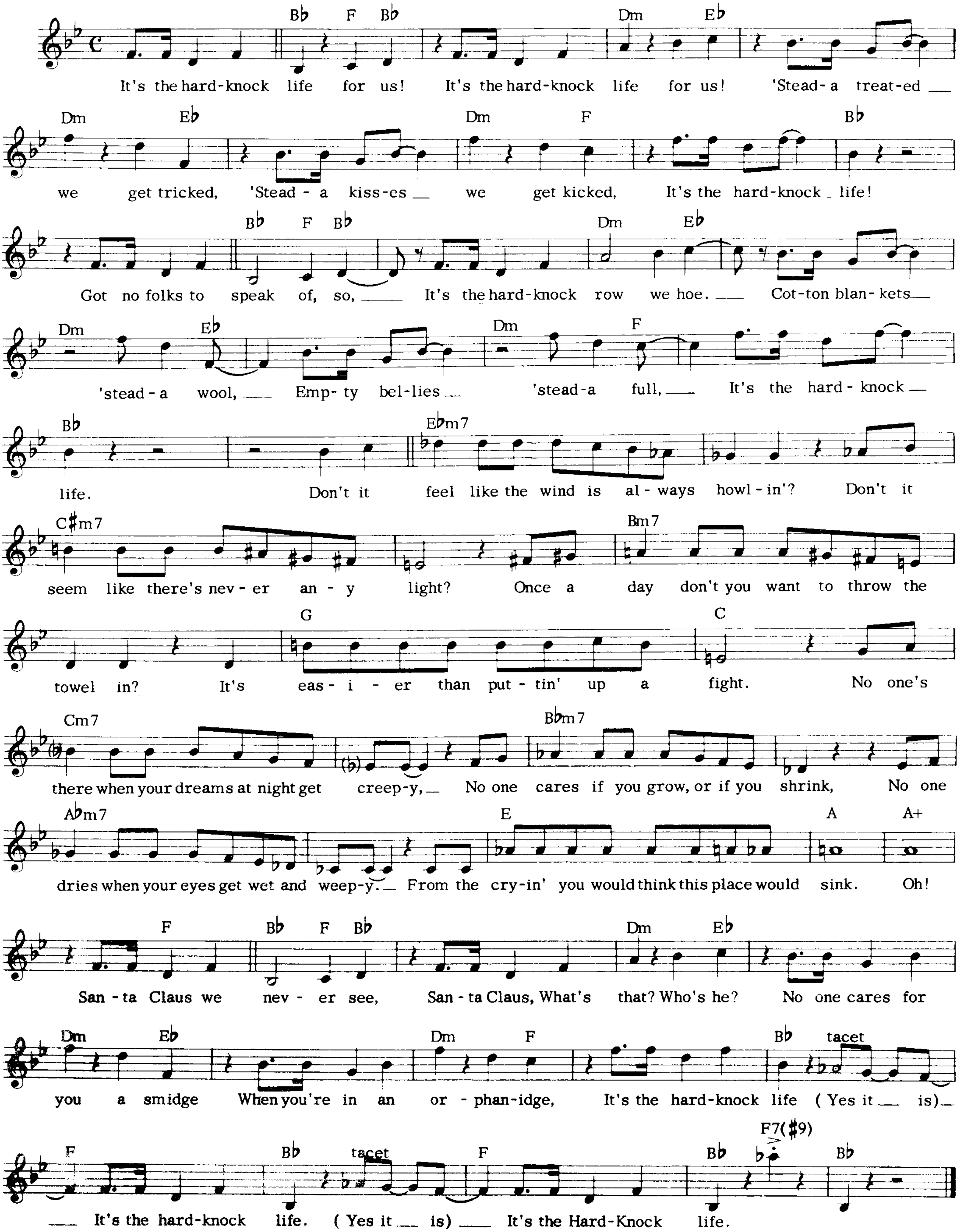

C C7 F Fm G7 C
Ce - cile will lay out all your clothes;
Dm7 G7 Gm7 G7 C C7 F G7sus C Cmaj7 Cm7
Your bath is drawn by Mis - sus Greer.
G7 C C7 F Fm G7 C Dm7 G7 Gm7 G7
An - nette comes in to make your bed.
C C7 F G7sus C Cmaj7 Cm7 G7
(Annie) I think I'm gon - na like it here!
C C7 F Fm G7 C Dm7 G7 Gm7 G7
The swim - ming pool is to the left;
C C7 F G7sus C Cmaj7 Cm7 G7
The ten - nis court is in the rear.
C C7 F Fm G7 C Dm7 G7 Gm7 G7
Have an in - struc - tor here at noon.
C C7 F G7sus C Cmaj7 E♭ D♭7-5 C
(Annie) I think I'm gon - na like it here! I
G7sus G7 C G7sus G7 G7+ C
used to room in a tomb, where I'd sit and freeze!.
F♯m7-5 B7 Em Em7 Fm6 Dm7 G7 Fm G
Get me now, Ho - ly cow! Could some - one pinck me please!
Fm G7 C C7 F Fm G7 C Dm7 G7
We've nev - er had a lit - tle girl.
Gm7 C7 C C7 F G7sus A7sus A7 Em7
(Annie) I'm ver - y glad to vol - un - teer!
A7 Dm7 Dm7 G7 G13 G7+ Cmaj7 Em7 A7
We hope you un - der - stand, Your wish is our com -
A13 A7+ Dm7 Dm7 G G7 C
mand. (Annie) I know I'm gon - na like it here!

Copyright © 1977 by Edwin H. Morris & Co., a division of MPL Communications, Inc. and Charles Strouse

IT'S THE HARD-KNOCK LIFE

From The Musical "ANNIE"

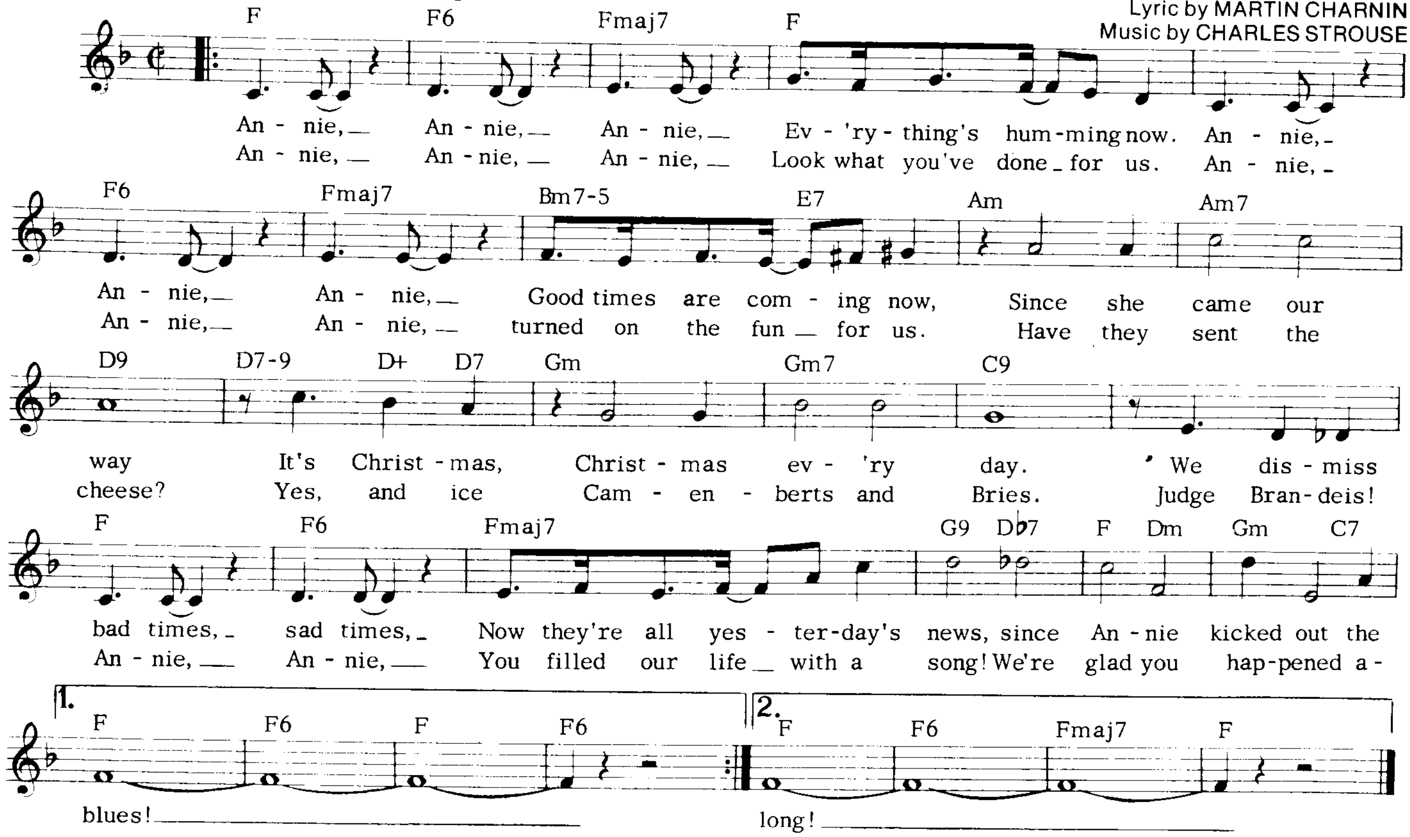
Lyric by MARTIN CHARNIN
Music by CHARLES STROUSE


Bb F Bb Dm Eb
It's the hard-knock life for us! It's the hard-knock life for us! 'Stead-a treat-ed
Dm Eb Dm F Bb
we get tricked, 'Stead-a kiss-es we get kicked, It's the hard-knock life!
Bb F Bb Dm Eb
Got no folks to speak of, so, It's the hard-knock row we hoe. Cot-ton blan-kets
Dm Eb Dm F
'stead-a wool, Emp-ty bel-lies 'stead-a full, It's the hard-knock
Bb Ebm7
life. Don't it feel like the wind is al-ways howl-in'? Don't it
C#m7 Bm7
seem like there's nev-er an-y light? Once a day don't you want to throw the
G C
towel in? It's eas-i-er than put-tin' up a fight. No one's
Cm7 Bbm7
there when your dreams at night get creep-y, No one cares if you grow, or if you shrink, No one
Abm7 E A A+
dries when your eyes get wet and weep-y. From the cry-in' you would think this place would sink. Oh!
F Bb F Bb Dm Eb
San-ta Claus we nev-er see, San-ta Claus, What's that? Who's he? No one cares for
Dm Eb Dm F Bb tacet
you a smidge When you're in an or-phan-idge, It's the hard-knock life (Yes it is)
F Bb tacet F Bb F7(#9) Bb
It's the hard-knock life. (Yes it is) It's the Hard-Knock life.

Copyright © 1977 by Edwin H. Morris & Co., a division of MPL Communications, Inc. and Charles Strouse

ANNIE *From The Musical "ANNIE"*

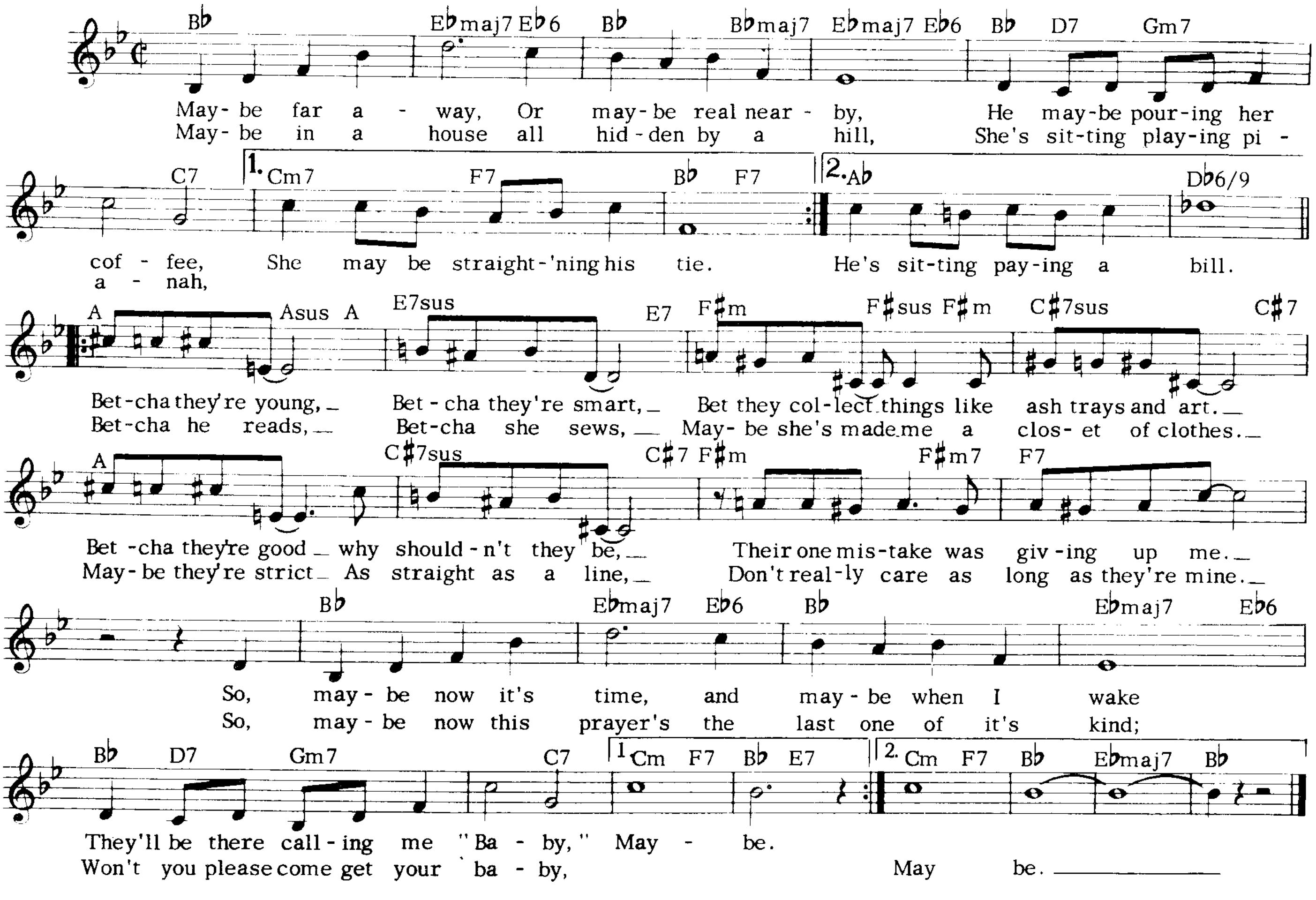
Lyric by MARTIN CHARNIN
Music by CHARLES STROUSE


F F6 Fmaj7 F
An - nie, An - nie, An - nie, Ev - 'ry - thing's hum-ming now. An - nie,
An - nie, An - nie, An - nie, Look what you've done for us. An - nie,
F6 Fmaj7 Bm7-5 E7 Am Am7
An - nie, An - nie, Good times are com - ing now, Since she came our
An - nie, An - nie, turned on the fun for us. Have they sent the
D9 D7-9 D+ D7 Gm Gm7 C9
way It's Christ - mas, Christ - mas ev - 'ry day. We dis - miss
cheese? Yes, and ice Cam - en - berts and Bries. Judge Bran - deis!
F F6 Fmaj7 G9 D♭7 F Dm Gm C7
bad times, sad times, Now they're all yes - ter-day's news, since An - nie kicked out the
An - nie, An - nie, You filled our life with a song! We're glad you hap-pened a -
1. F F6 F F6
blues!
2. F F6 Fmaj7 F
long!

Copyright © 1977 by Edwin H. Morris & Co., a division of MPL Communications, Inc. and Charles Strouse

MAYBE *From The Musical "ANNIE"*

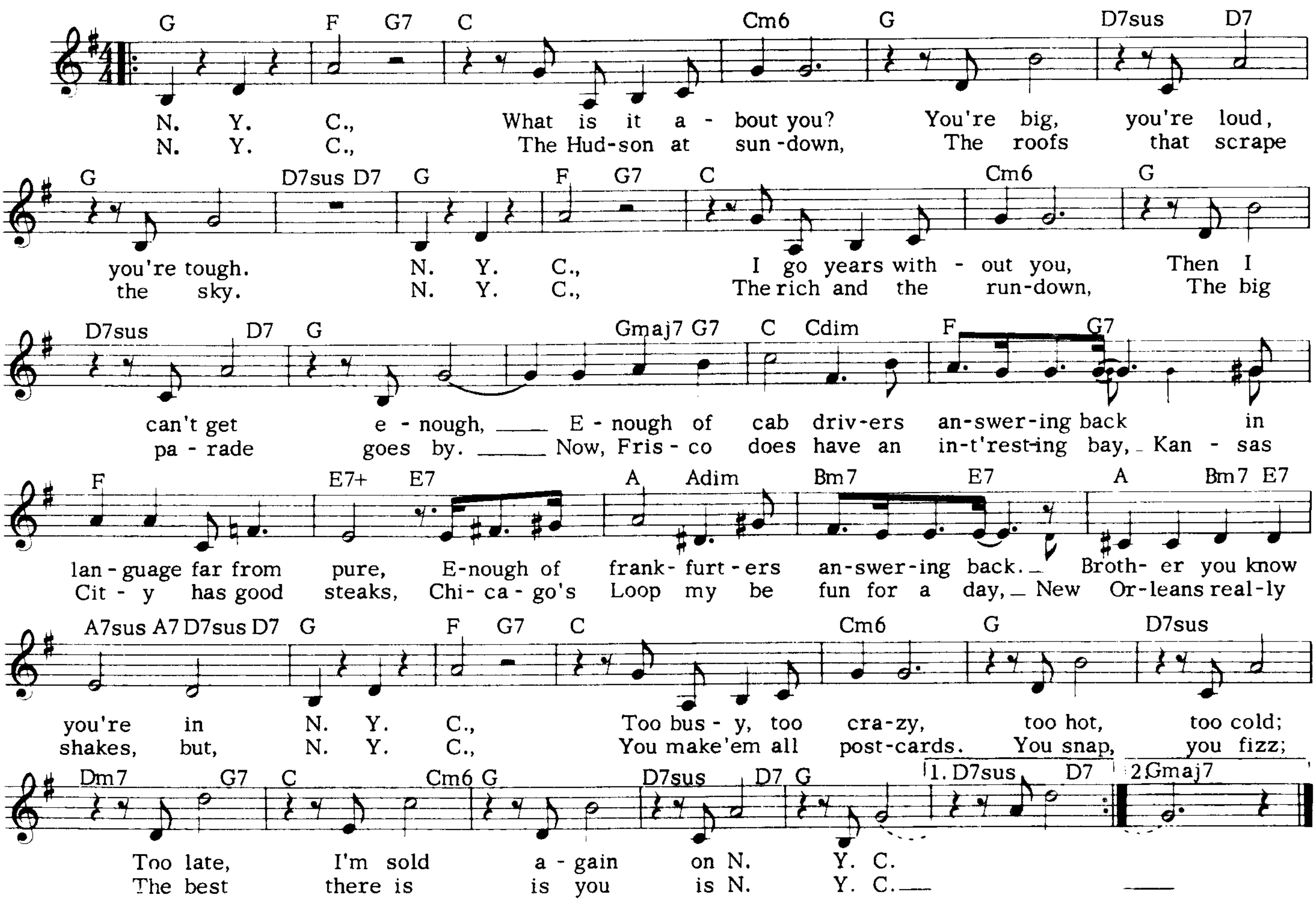
Lyric by MARTIN CHARNIN
Music by CHARLES STROUSE


B♭ E♭maj7 E♭6 B♭ B♭maj7 E♭maj7 E♭6 B♭ D7 Gm7
May- be far a - way, Or may- be real near - by, He may-be pour-ing her
May- be in a house all hid - den by a hill, She's sit-ting play-ing pi -
C7 1. Cm7 F7 B♭ F7 2. A♭ D♭6/9
cof - fee, She may be straight-'ning his tie. He's sit-ting pay-ing a bill.
a - nah,
A Asus A E7sus E7 F♯m F♯sus F♯m C♯7sus C♯7
Bet-cha they're young, Bet - cha they're smart, Bet they col-lect things like ash trays and art.
Bet-cha he reads, Bet-cha she sews, May- be she's made me a clos- et of clothes.
A C♯7sus C♯7 F♯m F♯m7 F7
Bet -cha they're good why should - n't they be, Their one mis-take was giv - ing up me.
May- be they're strict As straight as a line, Don't real - ly care as long as they're mine.
B♭ E♭maj7 E♭6 B♭ E♭maj7 E♭6
So, may - be now it's time, and may - be when I wake
So, may - be now this prayer's the last one of it's kind;
B♭ D7 Gm7 C7 1 Cm F7 B♭ E7 2. Cm F7 B♭ E♭maj7 B♭
They'll be there call - ing me "Ba - by," May - be.
Won't you please come get your ba - by, May be.

Copyright © 1977 by Edwin H. Morris & Co., a division of MPL Communications, Inc. and Charles Strouse

N.Y.C. *From The Musical "ANNIE"*

Lyric by MARTIN CHARNIN
Music by CHARLES STROUSE

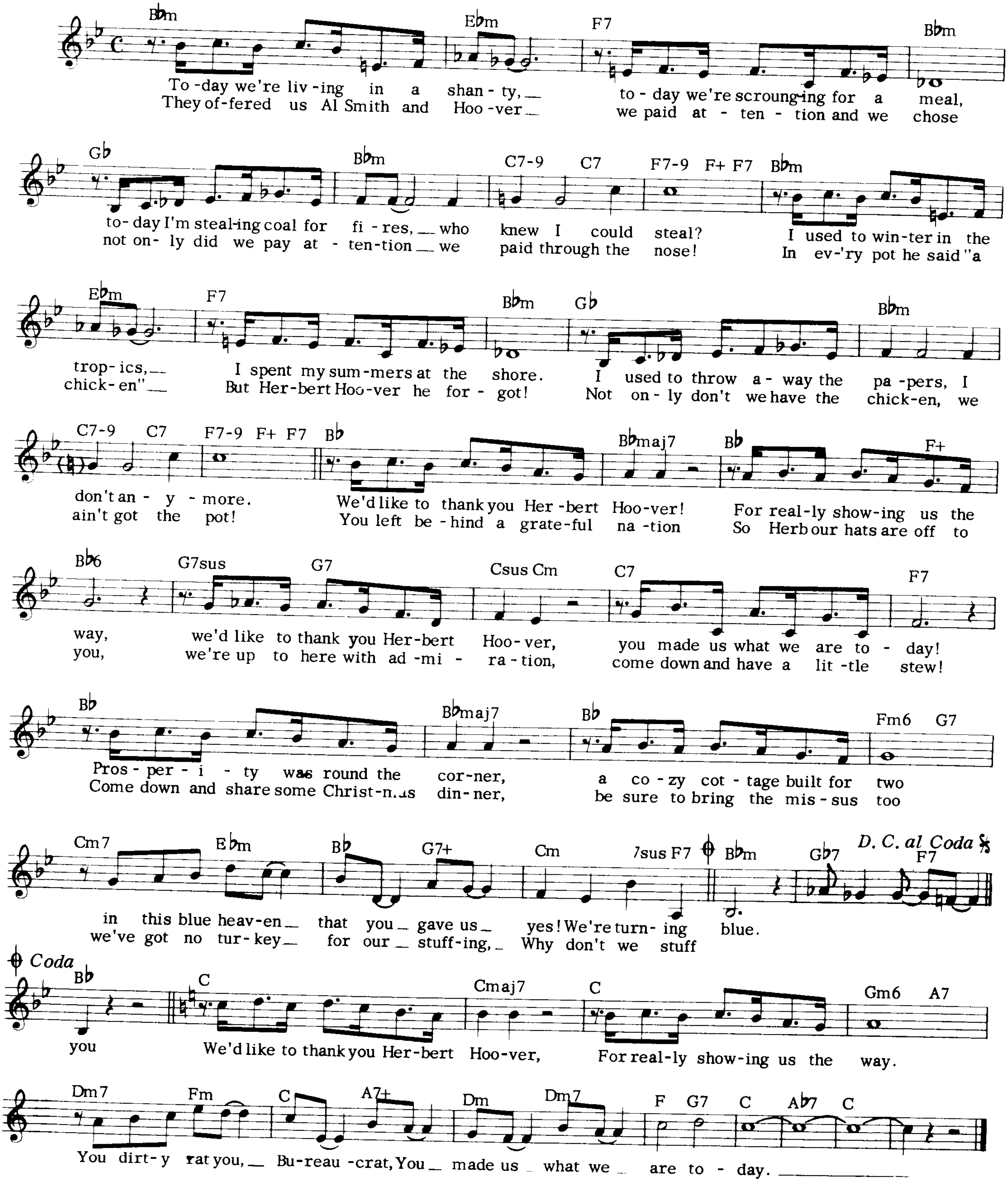

G F G7 C Cm6 G D7sus D7
N. Y. C., What is it a - bout you? You're big, you're loud,
N. Y. C., The Hud-son at sun-down, The roofs that scrape
G D7sus D7 G F G7 C Cm6 G
you're tough. N. Y. C., I go years with - out you, Then I
the sky. N. Y. C., The rich and the run-down, The big
D7sus D7 G Gmaj7 G7 C Cdim F G7
can't get e - nough, E - nough of cab driv-ers an-swer-ing back in
pa - rade goes by. Now, Fris - co does have an in-t'rest-ing bay, Kan - sas
F E7+ E7 A Adim Bm7 E7 A Bm7 E7
lan - guage far from pure, E-nough of frank- furt - ers an-swer-ing back. Broth- er you know
Cit - y has good steaks, Chi- ca - go's Loop my be fun for a day, New Or-leans real-ly
A7sus A7 D7sus D7 G F G7 C Cm6 G D7sus
you're in N. Y. C., Too bus - y, too cra-zy, too hot, too cold;
shakes, but, N. Y. C., You make'em all post-cards. You snap, you fizz;
Dm7 G7 C Cm6 G D7sus D7 G 1. D7sus D7 2. Gmaj7
Too late, I'm sold a - gain on N. Y. C.
The best there is is you is N. Y. C.

Copyright © 1977 by Edwin H. Morris & Co., a division of MPL Communications, Inc. and Charles Strouse

WE'D LIKE TO THANK YOU HERBERT HOOVER

From The Musical "ANNIE"

Lyric by MARTIN CHARNIN
Music by CHARLES STROUSE

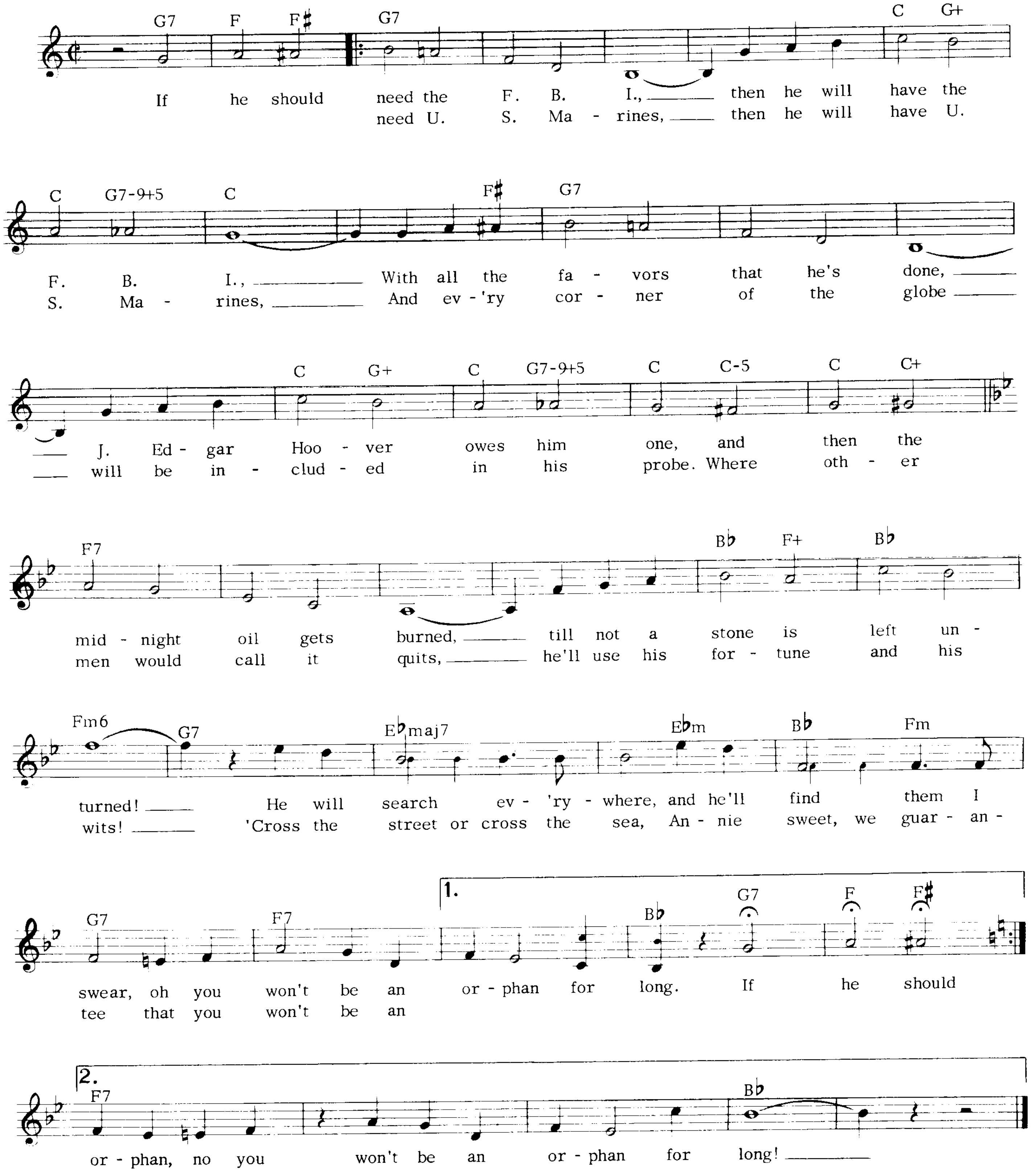

Bbm Ebm F7 Bbm
To-day we're liv-ing in a shan-ty, to-day we're scroung-ing for a meal,
They of-fered us Al Smith and Hoo-ver we paid at-ten-tion and we chose
Gb Bbm C7-9 C7 F7-9 F+ F7 Bbm
to-day I'm steal-ing coal for fi-res, who knew I could steal? I used to win-ter in the
not on-ly did we pay at-ten-tion we paid through the nose! In ev-'ry pot he said "a
Ebm F7 Bbm Gb Bbm
trop-ics, I spent my sum-mers at the shore. I used to throw a-way the pa-pers, I
chick-en" But Her-bert Hoo-ver he for-got! Not on-ly don't we have the chick-en, we
C7-9 C7 F7-9 F+ F7 Bb Bbmaj7 Bb F+
don't an-y-more. We'd like to thank you Her-bert Hoo-ver! For real-ly show-ing us the
ain't got the pot! You left be-hind a grate-ful na-tion So Herb our hats are off to
Bb6 G7sus G7 Csus Cm C7 F7
way, we'd like to thank you Her-bert Hoo-ver, you made us what we are to-day!
you, we're up to here with ad-mi-ra-tion, come down and have a lit-tle stew!
Bb Bbmaj7 Bb Fm6 G7
Pros-per-i-ty was round the cor-ner, a co-zy cot-tage built for two
Come down and share some Christ-mas din-ner, be sure to bring the mis-sus too
Cm7 Ebm Bb G7+ Cm 7sus F7 Bbm Gb7 F7
D. C. al Coda
in this blue heav-en that you gave us yes! We're turn-ing blue.
we've got no tur-key for our stuff-ing, Why don't we stuff
Coda
Bb C Cmaj7 C Gm6 A7
you We'd like to thank you Her-bert Hoo-ver, For real-ly show-ing us the way.
Dm7 Fm C A7+ Dm Dm7 F G7 C Ab7 C
You dirt-y rat you, Bu-reau-crat, You made us what we are to-day.

Copyright © 1977 by Edwin H. Morris & Co., a division of MPL Communications, Inc. and Charles Strouse

YOU WON'T BE AN ORPHAN FOR LONG

From The Musical "ANNIE"

Lyric by MARTIN CHARNIN
Music by CHARLES STROUSE


G7 F F♯ G7 C G+
If he should need the F. B. I., then he will have the
need U. S. Ma - rines, then he will have U.
C G7-9+5 C F♯ G7
F. B. I., With all the fa - vors that he's done,
S. Ma - rines, And ev - 'ry cor - ner of the globe
C G+ C G7-9+5 C C-5 C C+
J. Ed - gar Hoo - ver owes him one, and then the
will be in - clud - ed in his probe. Where oth - er
F7 B♭ F+ B♭
mid - night oil gets burned, till not a stone is left un -
men would call it quits, he'll use his for - tune and his
Fm6 G7 E♭maj7 E♭m B♭ Fm
turned! He will search ev - 'ry - where, and he'll find them I
wits! 'Cross the street or cross the sea, An - nie sweet, we guar - an -
G7 F7
swear, oh you won't be an
tee that you won't be an
1.
B♭ G7 F F♯
or - phan for long. If he should
2.
F7 B♭
or - phan, no you won't be an or - phan for long!

Copyright © 1977 by Edwin H. Morris & Co., a division of MPL Communications, Inc. and Charles Strouse

MY FAIR LADY

Music by **FREDERICK LOEWE** Lyrics by **ALAN JAY LERNER**

MY FAIR LADY
from Warner Bros.

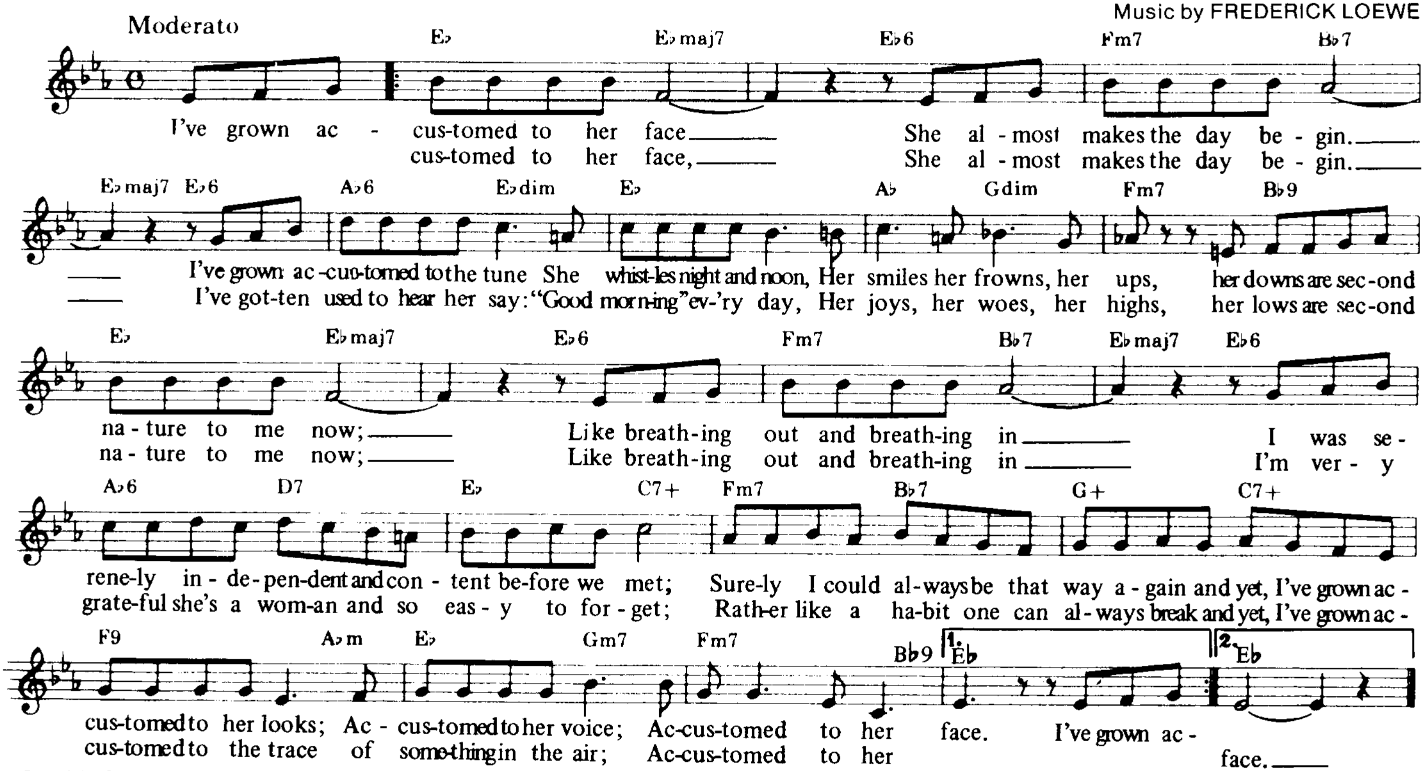
STARRING AUDREY HEPBURN · REX HARRISON
CO STARRING STANLEY HOLLOWAY WILFRID HYDE-WHITE GLADYS COOPER JEREMY BRETT
AND THEODORE BIKEL FROM THE PLAY BY BERNARD SHAW PRODUCTION & COSTUMES BY CECIL BEATON CHOREOGRAPHY BY HERMES PAN MUSIC SUPERVISED BY ANDRE PREVIN
MUSIC BY FREDERICK LOEWE · BOOK, LYRICS & SCREENPLAY BY ALAN JAY LERNER · PRODUCED BY JACK L. WARNER
DIRECTED BY GEORGE CUKOR TECHNICOLOR® SUPER PANAVISION® 70

MY FAIR LADY

I'VE GROWN ACCUSTOMED TO HER FACE

From the Musical "MY FAIR LADY"

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

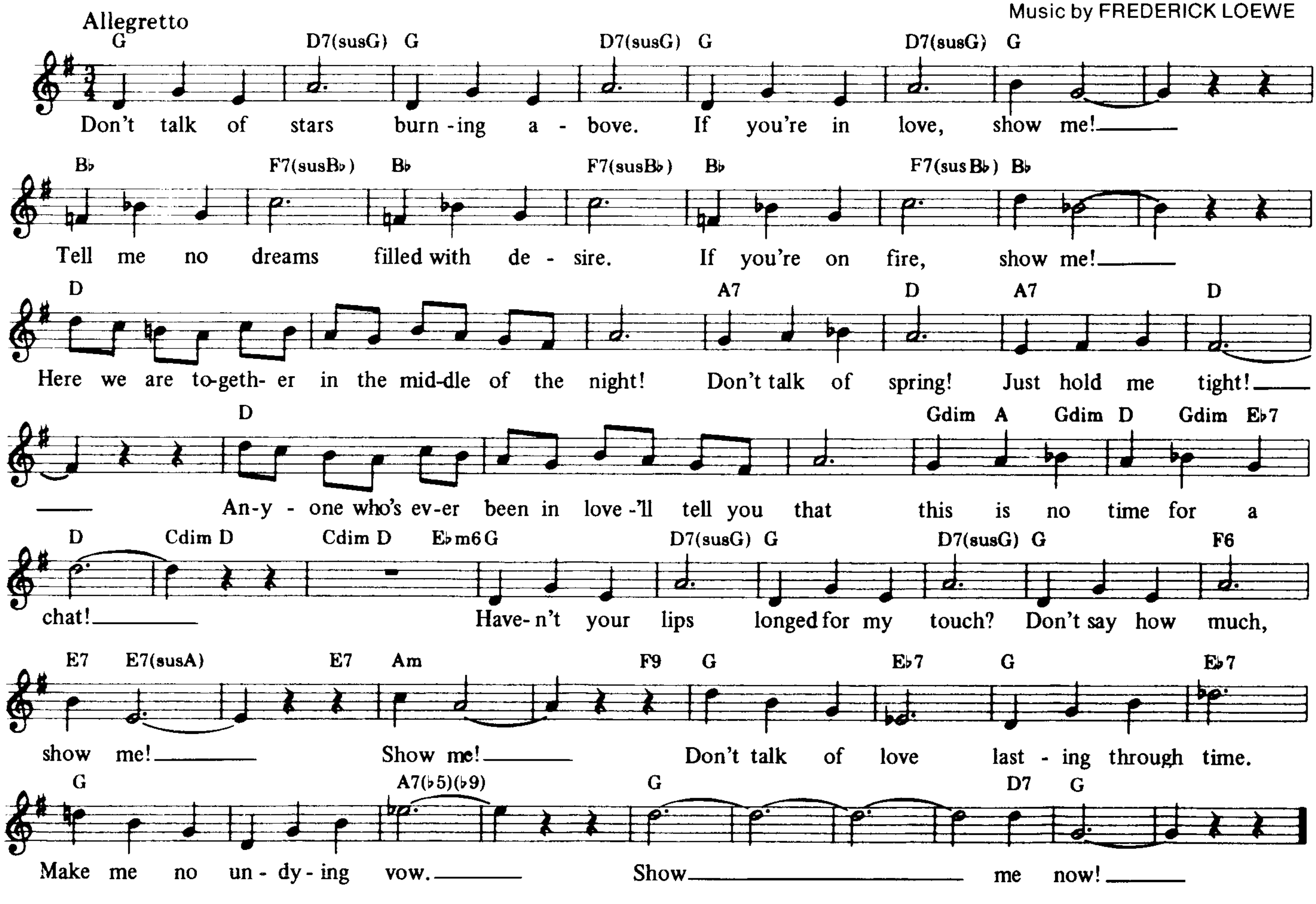

Moderato
E♭ E♭maj7 E♭6 Fm7 B♭7
I've grown ac - cus-tomed to her face She al - most makes the day be - gin.
cus-tomed to her face, She al - most makes the day be - gin.
E♭maj7 E♭6 A♭6 E♭dim E♭ A♭ Gdim Fm7 B♭9
I've grown ac-cus-tomed to the tune She whist-les night and noon, Her smiles her frowns, her ups, her downs are sec-ond
I've got-ten used to hear her say: "Good morn-ing" ev-'ry day, Her joys, her woes, her highs, her lows are sec-ond
E♭ E♭maj7 E♭6 Fm7 B♭7 E♭maj7 E♭6
na - ture to me now; Like breath-ing out and breath-ing in I was se -
na - ture to me now; Like breath-ing out and breath-ing in I'm ver - y
A♭6 D7 E♭ C7+ Fm7 B♭7 G+ C7+
rene-ly in - de - pen-dent and con - tent be-fore we met; Sure-ly I could al-ways be that way a - gain and yet, I've grown ac -
grate-ful she's a wom-an and so eas - y to for - get; Rath-er like a ha-bit one can al - ways break and yet, I've grown ac -
F9 A♭m E♭ Gm7 Fm7 B♭9 1. E♭ 2. E♭
cus-tomed to her looks; Ac - cus-tomed to her voice; Ac-cus-tomed to her face. I've grown ac -
cus-tomed to the trace of some-thing in the air; Ac-cus-tomed to her face.

Copyright © 1956 by Alan Jay Lerner and Frederick Loewe.
Chappell & Co., Inc., publisher and owner of allied rights throughout the world.

SHOW ME

From the Musical "MY FAIR LADY"

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

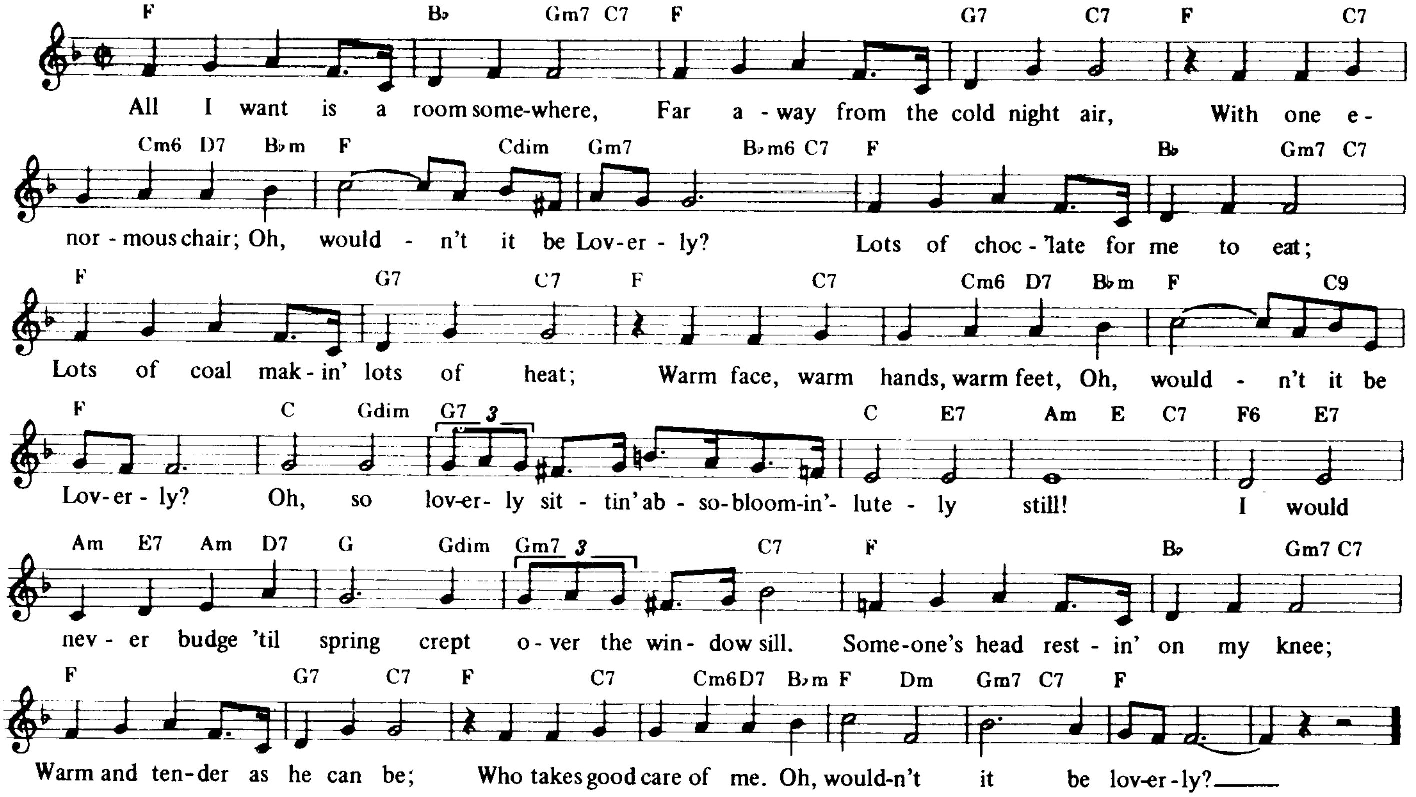

Allegretto
G D7(susG) G D7(susG) G D7(susG) G
Don't talk of stars burn-ing a - bove. If you're in love, show me!
B♭ F7(susB♭) B♭ F7(susB♭) B♭ F7(susB♭) B♭
Tell me no dreams filled with de - sire. If you're on fire, show me!
D A7 D A7 D
Here we are to-geth-er in the mid-dle of the night! Don't talk of spring! Just hold me tight!
D Gdim A Gdim D Gdim E♭7
An-y - one who's ev-er been in love -'ll tell you that this is no time for a
D Cdim D Cdim D E♭m6 G D7(susG) G D7(susG) G F6
chat! Have-n't your lips longed for my touch? Don't say how much,
E7 E7(susA) E7 Am F9 G E♭7 G E♭7
show me! Show me! Don't talk of love last - ing through time.
G A7(♭5)(♭9) G D7 G
Make me no un - dy - ing vow. Show me now!

Copyright © 1956 by Alan Jay Lerner and Frederick Loewe.
Chappell & Co., Inc., publisher and owner of allied rights throughout the world.

WOULDN'T IT BE LOVERLY

From the Musical "MY FAIR LADY"

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

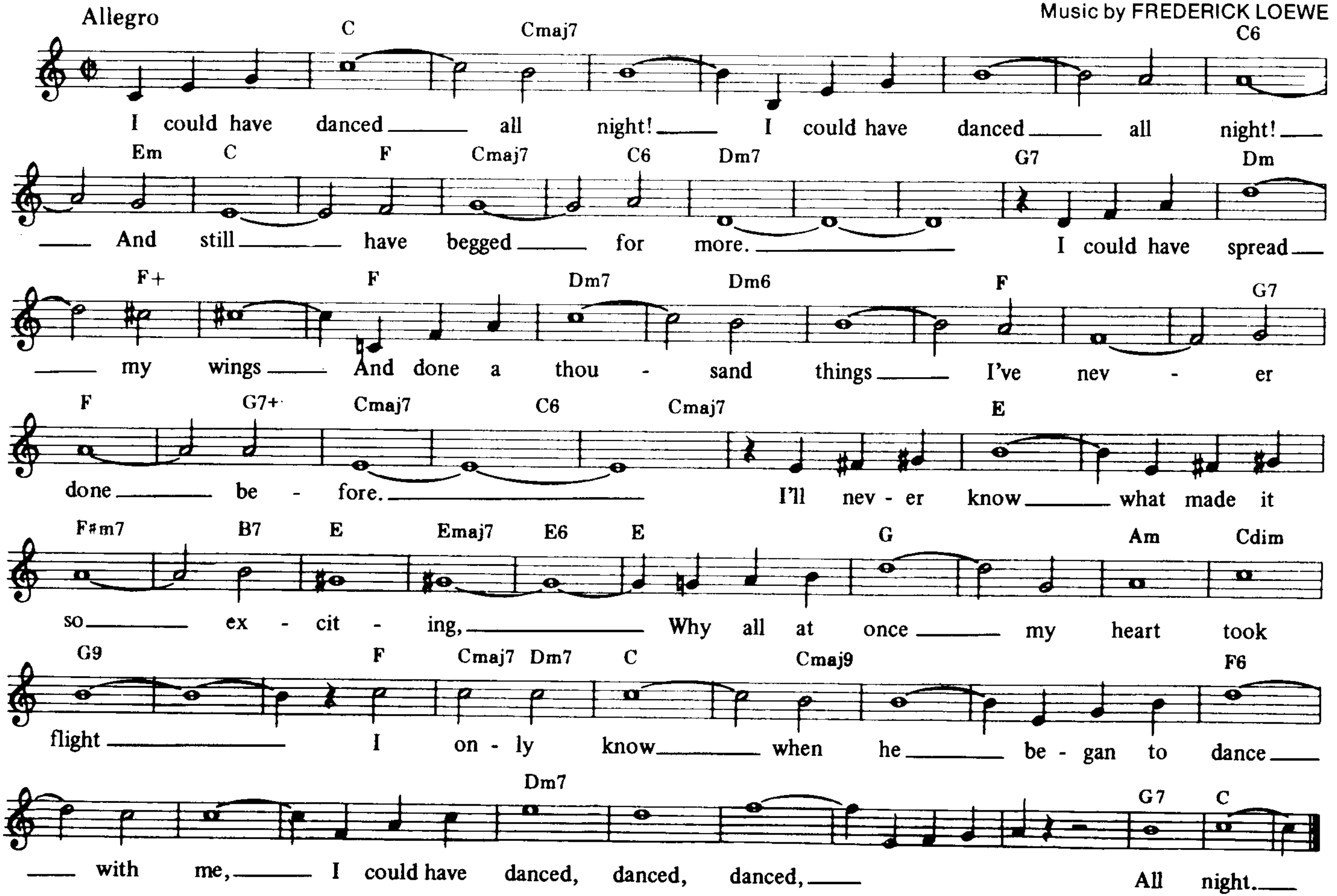

Moderato
F Bb Gm7 C7 F G7 C7 F C7
All I want is a room some-where, Far a-way from the cold night air, With one e-
Cm6 D7 Bbm F Cdim Gm7 Bbm6 C7 F Bb Gm7 C7
nor-mous chair; Oh, would-n't it be Lov-er-ly? Lots of choc-'late for me to eat;
F G7 C7 F C7 Cm6 D7 Bbm F C9
Lots of coal mak-in' lots of heat; Warm face, warm hands, warm feet, Oh, would-n't it be
F C Gdim G7 3 C E7 Am E C7 F6 E7
Lov-er-ly? Oh, so lov-er-ly sit-tin' ab-so-bloom-in'-lute-ly still! I would
Am E7 Am D7 G Gdim Gm7 3 C7 F Bb Gm7 C7
nev-er budge 'til spring crept o-ver the win-dow sill. Some-one's head rest-in' on my knee;
F G7 C7 F C7 Cm6 D7 Bbm F Dm Gm7 C7 F
Warm and ten-der as he can be; Who takes good care of me. Oh, would-n't it be lov-er-ly?

Copyright © 1956 by Alan Jay Lerner and Frederick Loewe.
Chappell & Co., Inc., publisher and owner of allied rights throughout the world.

I COULD HAVE DANCED ALL NIGHT

From the Musical "MY FAIR LADY"

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

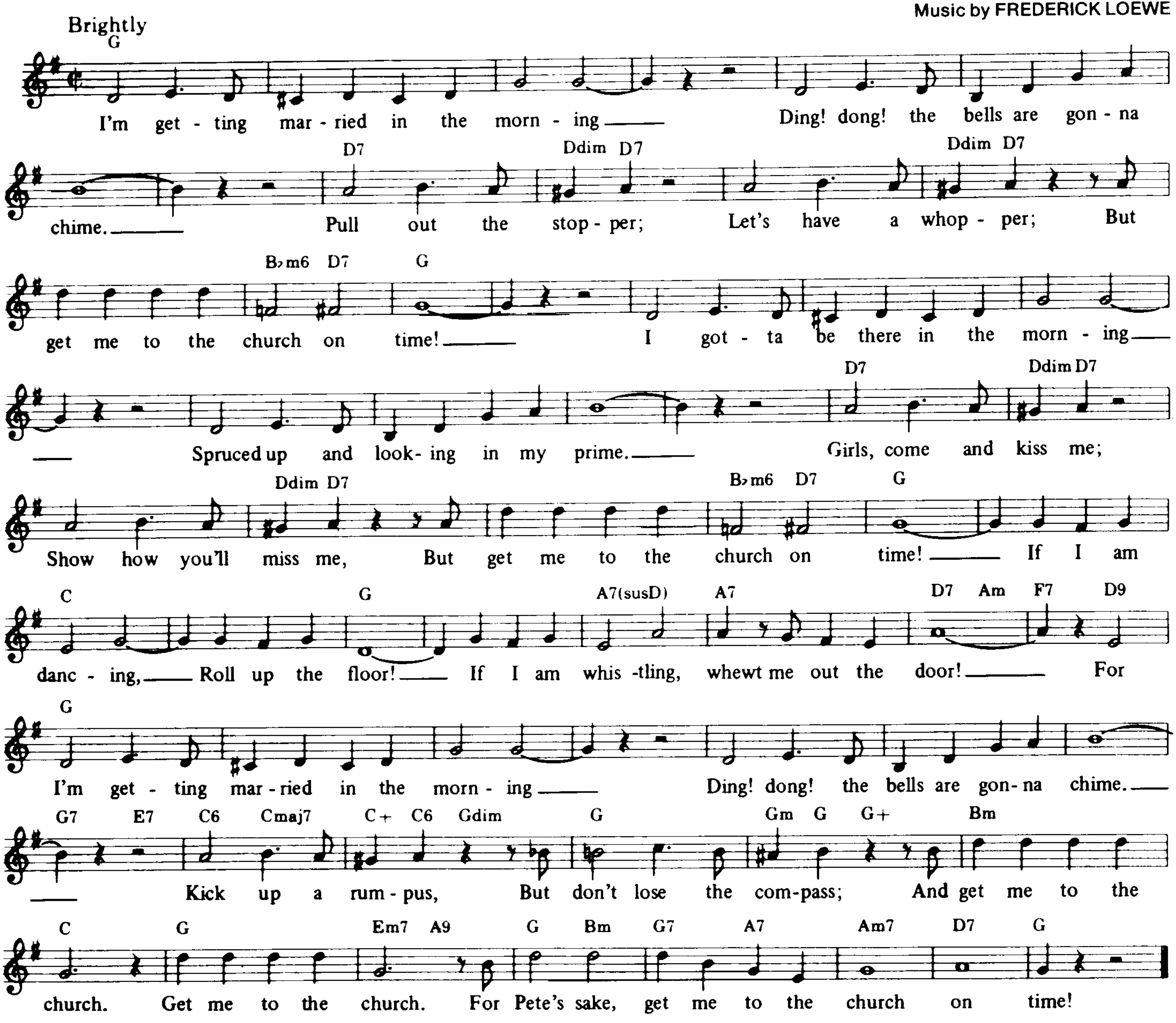

Allegro
C Cmaj7 C6
I could have danced all night! I could have danced all night!
Em C F Cmaj7 C6 Dm7 G7 Dm
And still have begged for more. I could have spread
F+ F Dm7 Dm6 F G7
my wings And done a thou-sand things I've nev-er
F G7+ Cmaj7 C6 Cmaj7 E
done be-fore. I'll nev-er know what made it
F#m7 B7 E Emaj7 E6 E G Am Cdim
so ex-cit-ing, Why all at once my heart took
G9 F Cmaj7 Dm7 C Cmaj9 F6
flight I on-ly know when he be-gan to dance
Dm7 G7 C
with me, I could have danced, danced, danced, All night.

Copyright © 1956 by Alan Jay Lerner and Frederick Loewe.
Chappell & Co., Inc., publisher and owner of allied rights throughout the world.

GET ME TO THE CHURCH ON TIME

From the Musical "MY FAIR LADY"

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

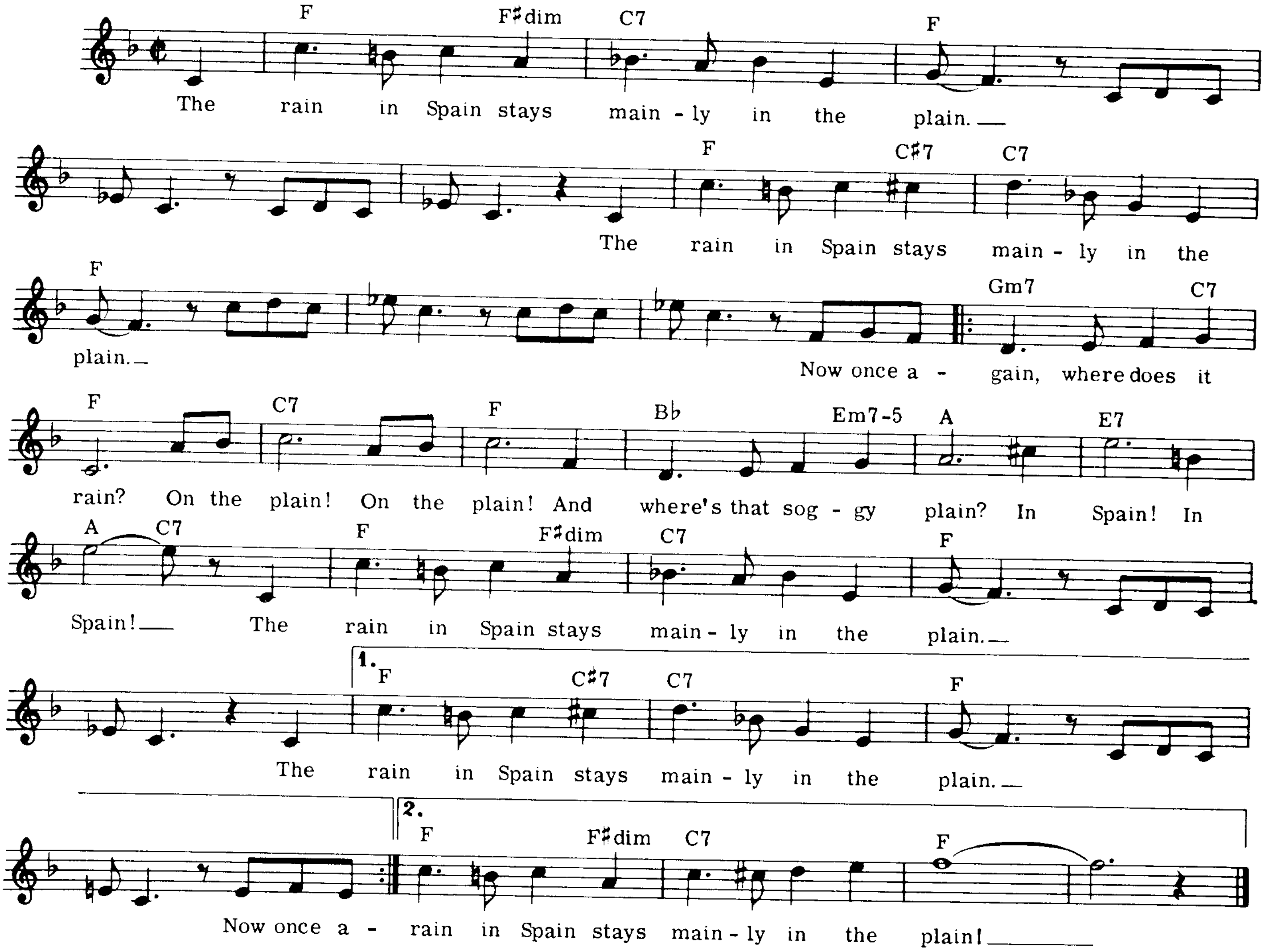

Brightly
G
I'm get - ting mar - ried in the morn - ing ____ Ding! dong! the bells are gon - na
D7 Ddim D7 Ddim D7
chime. ____ Pull out the stop - per; Let's have a whop - per; But
B♭m6 D7 G
get me to the church on time! ____ I got - ta be there in the morn - ing ____
D7 Ddim D7
____ Spruced up and look - ing in my prime. ____ Girls, come and kiss me;
Ddim D7 B♭m6 D7 G
Show how you'll miss me, But get me to the church on time! ____ If I am
C G A7(susD) A7 D7 Am F7 D9
danc - ing, ____ Roll up the floor! ____ If I am whis - tling, whewt me out the door! ____ For
G
I'm get - ting mar - ried in the morn - ing ____ Ding! dong! the bells are gon - na chime. ____
G7 E7 C6 Cmaj7 C+ C6 Gdim G Gm G G+ Bm
____ Kick up a rum - pus, But don't lose the com - pass; And get me to the
C G Em7 A9 G Bm G7 A7 Am7 D7 G
church. Get me to the church. For Pete's sake, get me to the church on time!

Copyright © 1956 by Alan Jay Lerner and Frederick Loewe.
Chappell & Co., Inc., publisher and owner of allied rights throughout the world.

THE RAIN IN SPAIN

From the Musical "MY FAIR LADY"

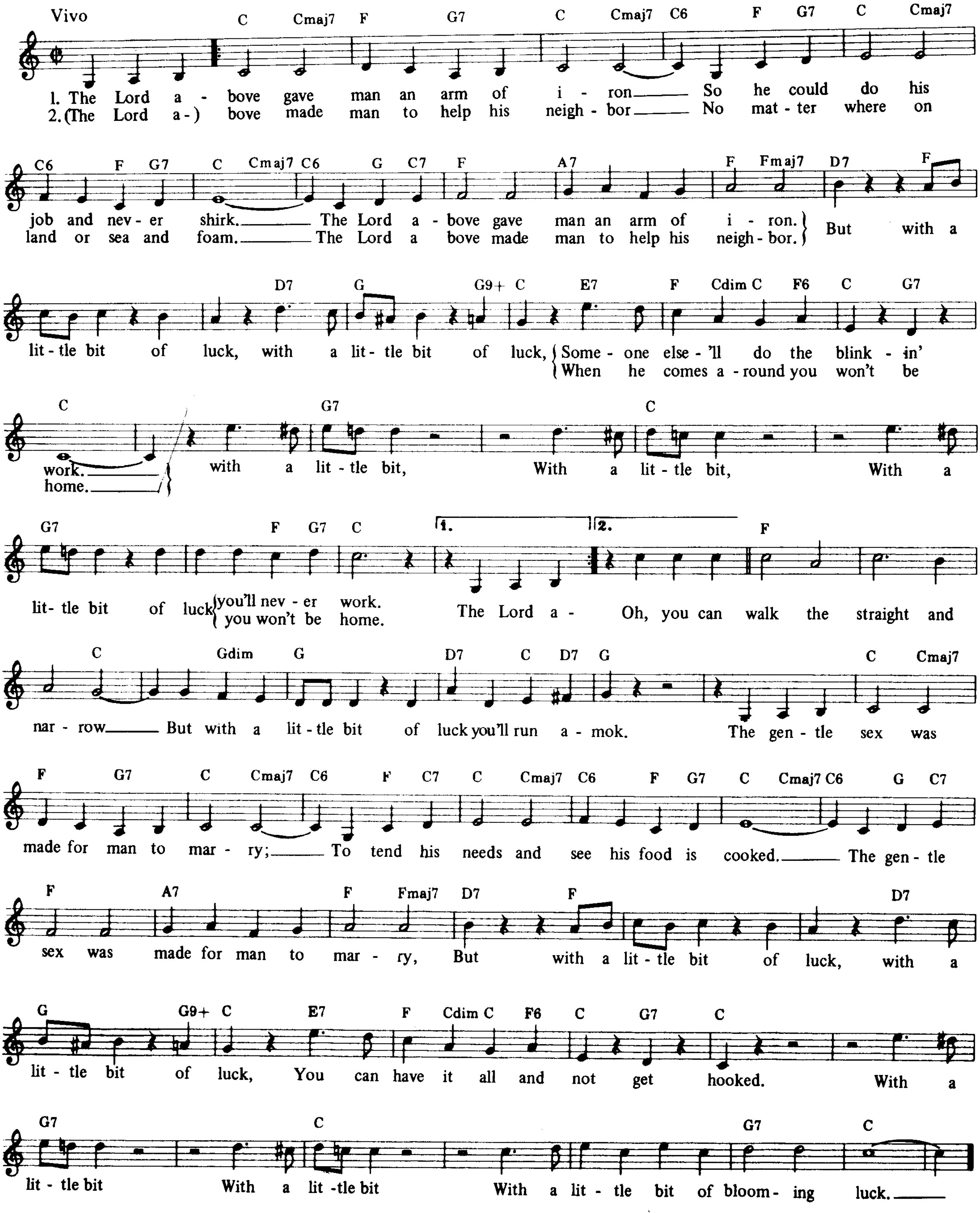
Words by ALAN JAY LERNER
Music by FREDERICK LOEWE


F F♯dim C7 F
The rain in Spain stays main - ly in the plain. —
F C♯7 C7
The rain in Spain stays main - ly in the
F Gm7 C7
plain. — Now once a - gain, where does it
F C7 F B♭ Em7-5 A E7
rain? On the plain! On the plain! And where's that sog - gy plain? In Spain! In
A C7 F F♯dim C7 F
Spain! — The rain in Spain stays main - ly in the plain. —
1. F C♯7 C7 F
The rain in Spain stays main - ly in the plain. —
2. F F♯dim C7 F
Now once a - rain in Spain stays main - ly in the plain! —

Copyright © 1956 by Alan Jay Lerner and Frederick Loewe.
Chappell & Co., Inc., publisher and owner of allied rights throughout the world.

WITH A LITTLE BIT OF LUCK *From the Musical "MY FAIR LADY"*

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE


Vivo
1. The Lord a - bove gave man an arm of i - ron So he could do his job and nev - er shirk. The Lord a - bove gave man an arm of i - ron.
2. (The Lord a-) bove made man to help his neigh - bor No mat - ter where on land or sea and foam. The Lord a bove made man to help his neigh - bor.
But with a lit - tle bit of luck, with a lit - tle bit of luck,
Some - one else - 'll do the blink - in' work.
When he comes a - round you won't be home.
with a lit - tle bit, With a lit - tle bit, With a lit - tle bit of luck
you'll nev - er work.
you won't be home.
1. The Lord a -
2. Oh, you can walk the straight and nar - row But with a lit - tle bit of luck you'll run a - mok.
The gen - tle sex was made for man to mar - ry; To tend his needs and see his food is cooked. The gen - tle sex was made for man to mar - ry,
But with a lit - tle bit of luck, with a lit - tle bit of luck, You can have it all and not get hooked.
With a lit - tle bit With a lit - tle bit With a lit - tle bit of bloom - ing luck.

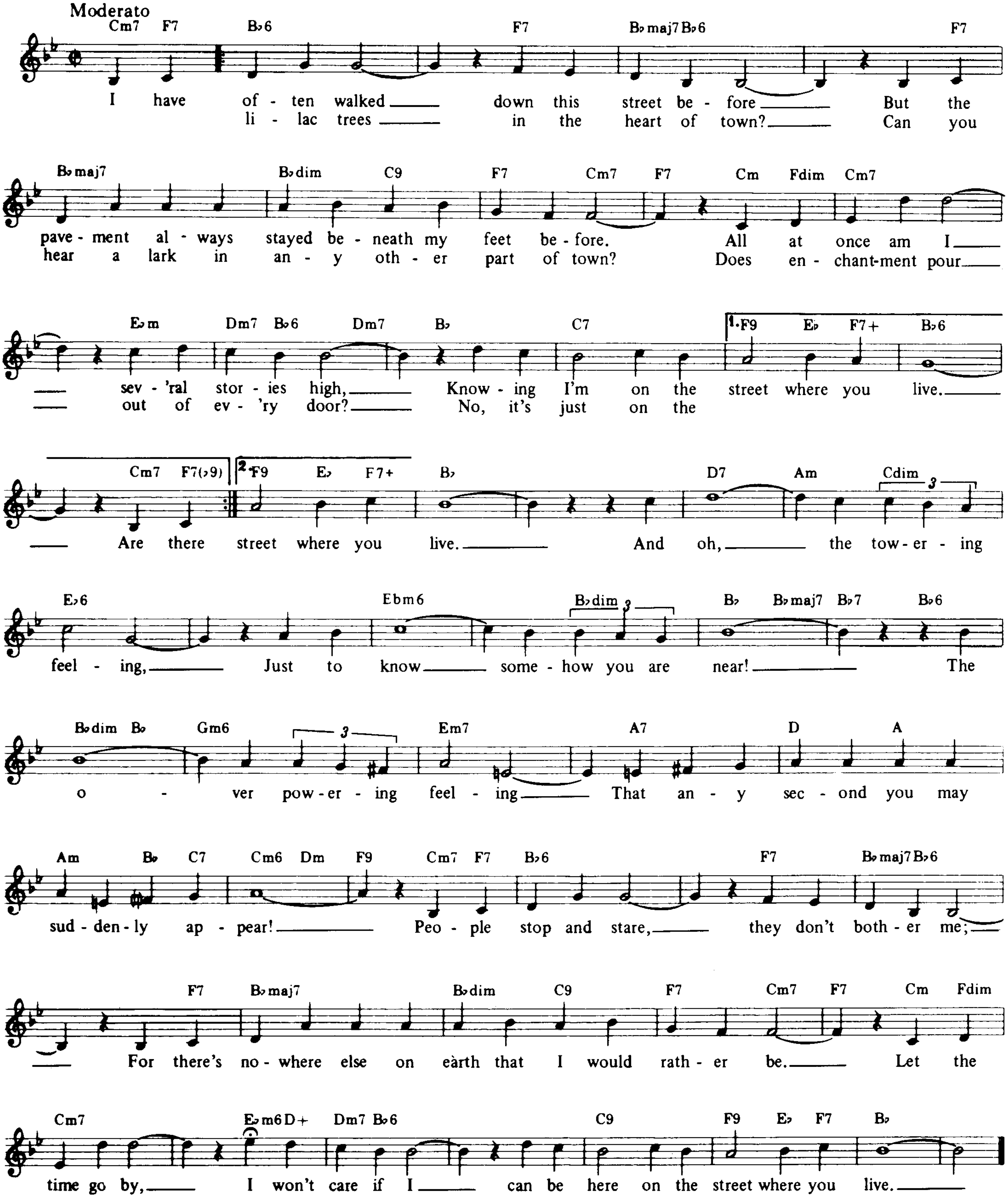
Copyright © 1956 by Alan Jay Lerner and Frederick Loewe.
Chappell & Co., Inc., publisher and owner of allied rights throughout the world.

A publication of
EDWIN H. MORRIS & CO.

ON THE STREET WHERE YOU LIVE

From the Musical "MY FAIR LADY"

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE


Moderato
Cm7 F7 B♭6 F7 B♭maj7 B♭6 F7
I have of - ten walked down this street be - fore But the
li - lac trees in the heart of town? Can you
B♭maj7 B♭dim C9 F7 Cm7 F7 Cm Fdim Cm7
pave - ment al - ways stayed be - neath my feet be - fore. All at once am I
hear a lark in an - y oth - er part of town? Does en - chant-ment pour
E♭m Dm7 B♭6 Dm7 B♭ C7 1. F9 E♭ F7+ B♭6
sev - 'ral stor - ies high, Know - ing I'm on the street where you live.
out of ev - 'ry door? No, it's just on the
Cm7 F7(♭9) 2. F9 E♭ F7+ B♭ D7 Am Cdim 3
Are there street where you live. And oh, the tow - er - ing
E♭6 Ebm6 B♭dim 3 B♭ B♭maj7 B♭7 B♭6
feel - ing, Just to know some - how you are near! The
B♭dim B♭ Gm6 3 Em7 A7 D A
o - ver pow - er - ing feel - ing That an - y sec - ond you may
Am B♭ C7 Cm6 Dm F9 Cm7 F7 B♭6 F7 B♭maj7 B♭6
sud - den - ly ap - pear! Peo - ple stop and stare, they don't both - er me;
F7 B♭maj7 B♭dim C9 F7 Cm7 F7 Cm Fdim
For there's no - where else on earth that I would rath - er be. Let the
Cm7 E♭m6 D+ Dm7 B♭6 C9 F9 E♭ F7 B♭
time go by, I won't care if I can be here on the street where you live.

Copyright © 1956 by Alan Jay Lerner and Frederick Loewe.
Chappell & Co., Inc., publisher and owner of allied rights throughout the world.

WHAT I DID FOR LOVE

From the Joseph Papp Production of Michael Bennett's

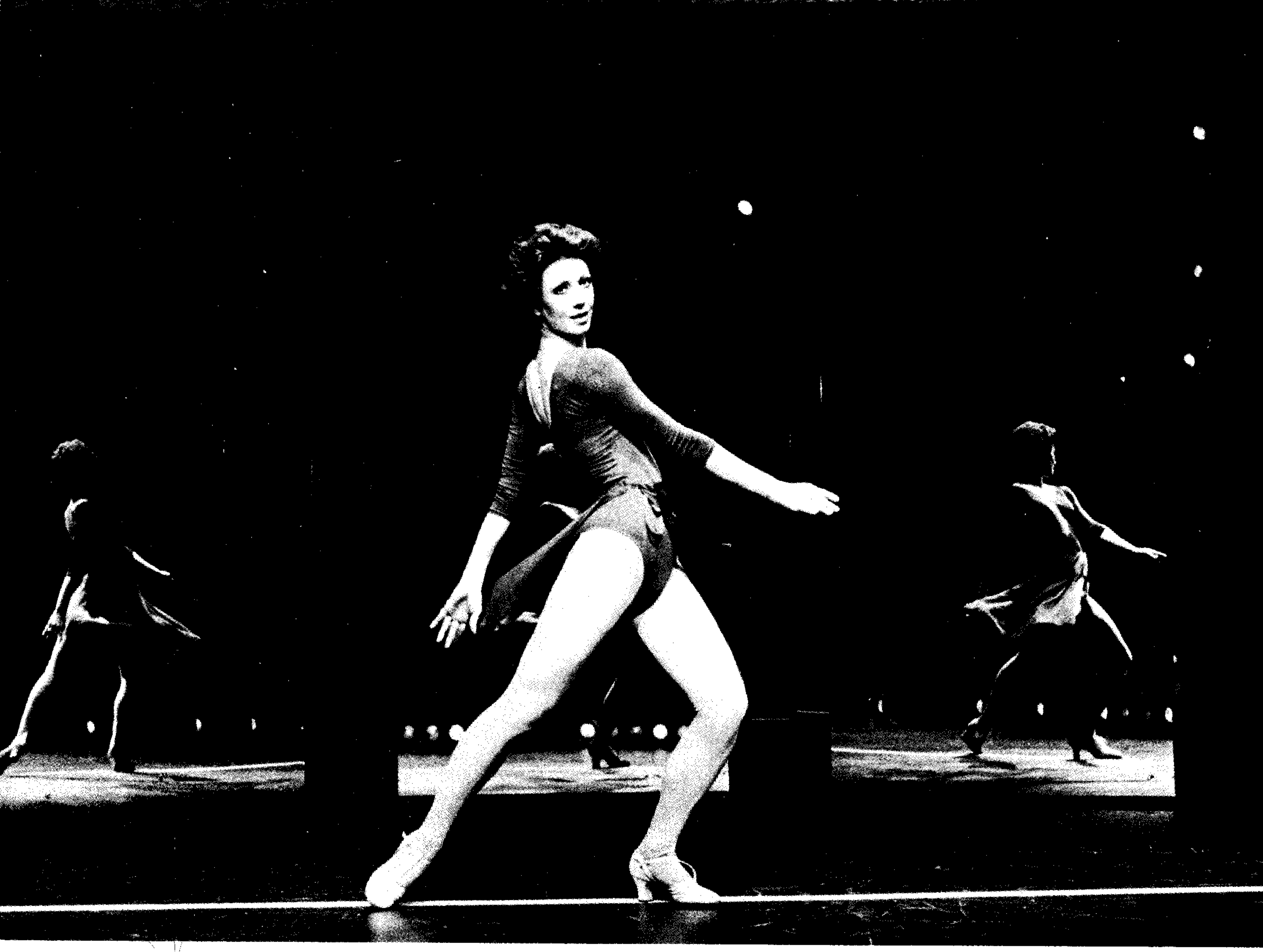
A CHORUS LINE

Music by MARVIN HAMLISCH

Lyrics by EDWARD KLEBAN

MARTHA SWOPE

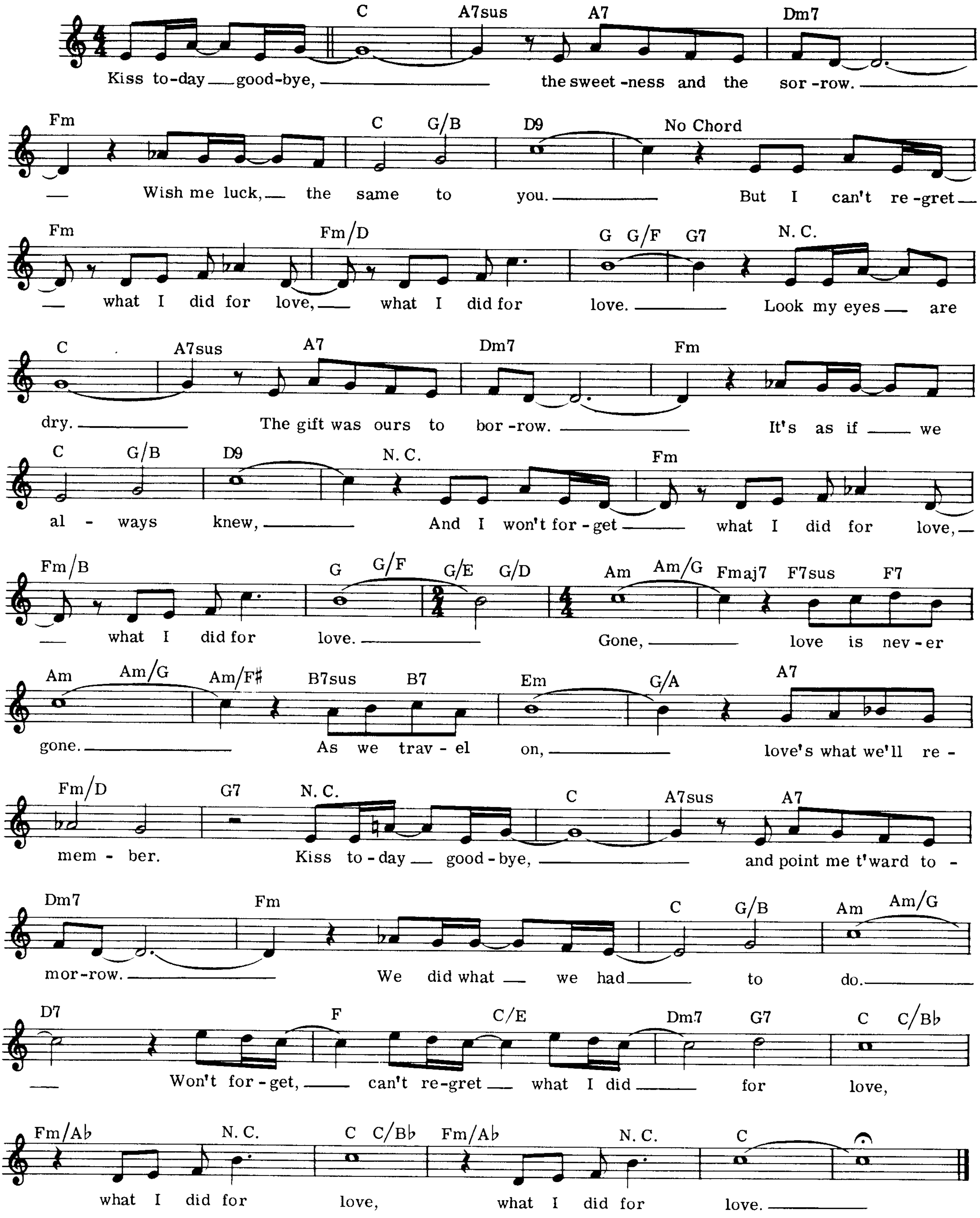
A publication of
EDWIN H. MORRIS & CO.
A Division of MPL Communications, Inc.



WHAT I DID FOR LOVE

From the Musical "A CHORUS LINE"

Music by MARVIN HAMLISCH
Lyric by EDWARD KLEBAN

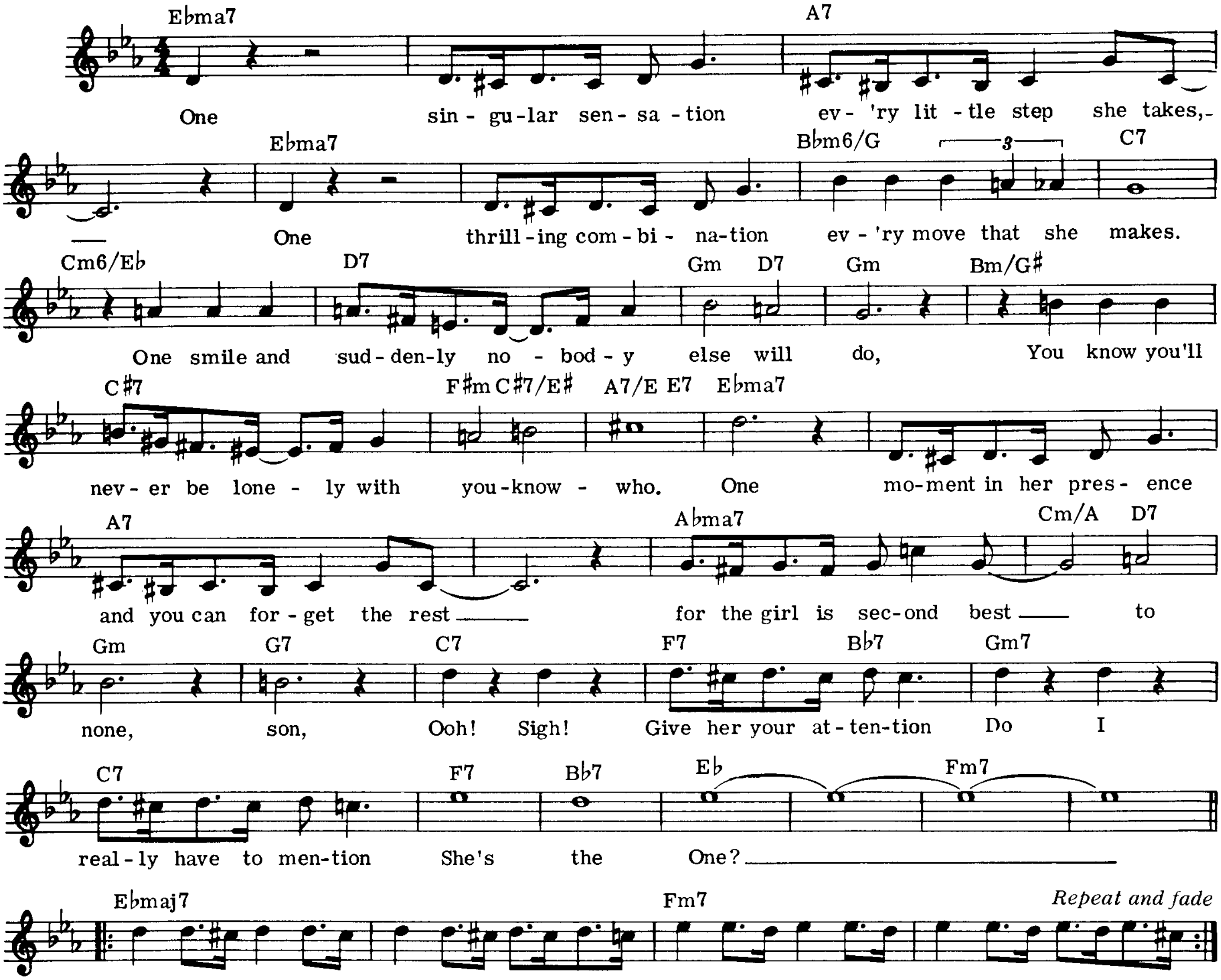

C A7sus A7 Dm7
Kiss to-day good-bye, the sweet-ness and the sor-row.
Fm C G/B D9 No Chord
Wish me luck, the same to you. But I can't re-gret
Fm Fm/D G G/F G7 N. C.
what I did for love, what I did for love. Look my eyes are
C A7sus A7 Dm7 Fm
dry. The gift was ours to bor-row. It's as if we
C G/B D9 N. C. Fm
al - ways knew, And I won't for-get what I did for love,
Fm/B G G/F G/E G/D Am Am/G Fmaj7 F7sus F7
what I did for love. Gone, love is nev-er
Am Am/G Am/F♯ B7sus B7 Em G/A A7
gone. As we trav-el on, love's what we'll re-
Fm/D G7 N. C. C A7sus A7
mem-ber. Kiss to-day good-bye, and point me t'ward to-
Dm7 Fm C G/B Am Am/G
mor-row. We did what we had to do.
D7 F C/E Dm7 G7 C C/B♭
Won't for-get, can't re-gret what I did for love,
Fm/A♭ N. C. C C/B♭ Fm/A♭ N. C. C
what I did for love, what I did for love.

Copyright © 1975 by Marvin Hamlisch and Edward Kleban.
All rights controlled by Wren Music Co., Inc. and American Compass Music Corp.

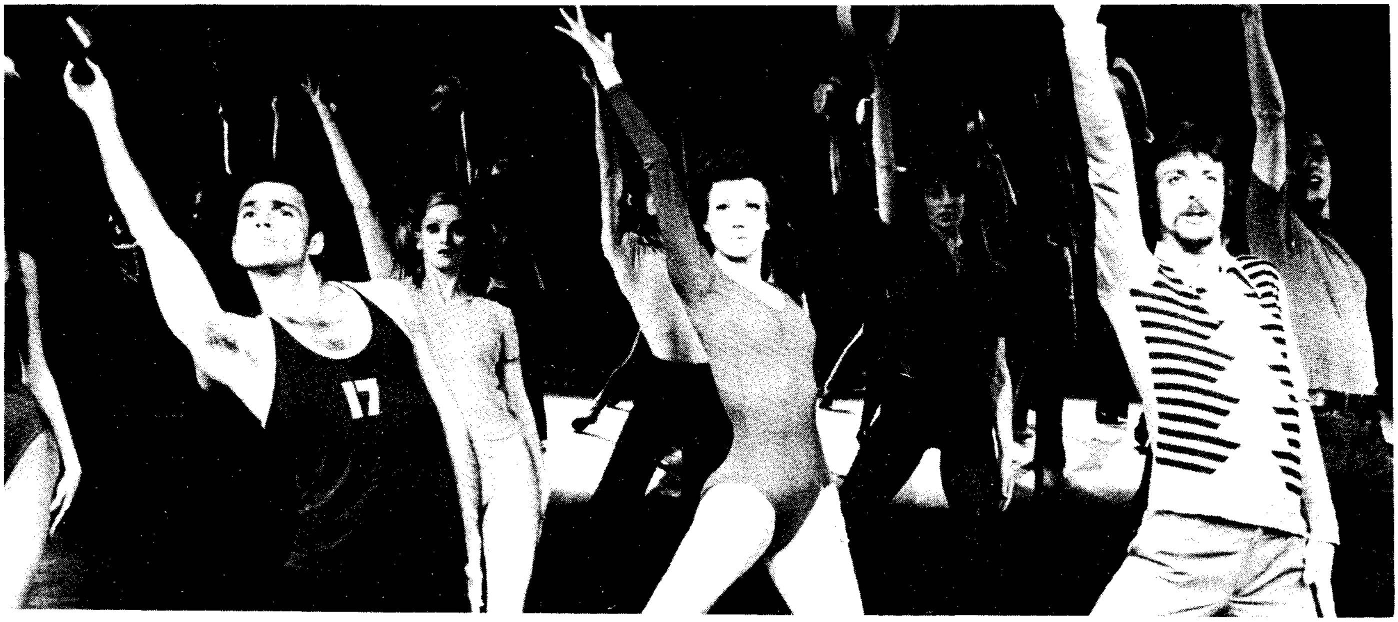
ONE

From the Musical "A CHORUS LINE"

Music by MARVIN HAMLISCH
Lyric by EDWARD KLEBAN


E♭ma7
A7
One sin-gu-lar sen-sa-tion ev-'ry lit-tle step she takes,
E♭ma7
B♭m6/G
3
C7
One thrill-ing com-bi-na-tion ev-'ry move that she makes.
Cm6/E♭
D7
Gm D7
Gm
Bm/G♯
One smile and sud-den-ly no-bod-y else will do, You know you'll
C♯7
F♯m C♯7/E♯
A7/E E7
E♭ma7
nev-er be lone-ly with you-know-who. One mo-ment in her pres-ence
A7
A♭ma7
Cm/A D7
and you can for-get the rest for the girl is sec-ond best to
Gm
G7
C7
F7
B♭7
Gm7
none, son, Ooh! Sigh! Give her your at-ten-tion Do I
C7
F7
B♭7
E♭
Fm7
real-ly have to men-tion She's the One?
E♭maj7
Fm7
Repeat and fade

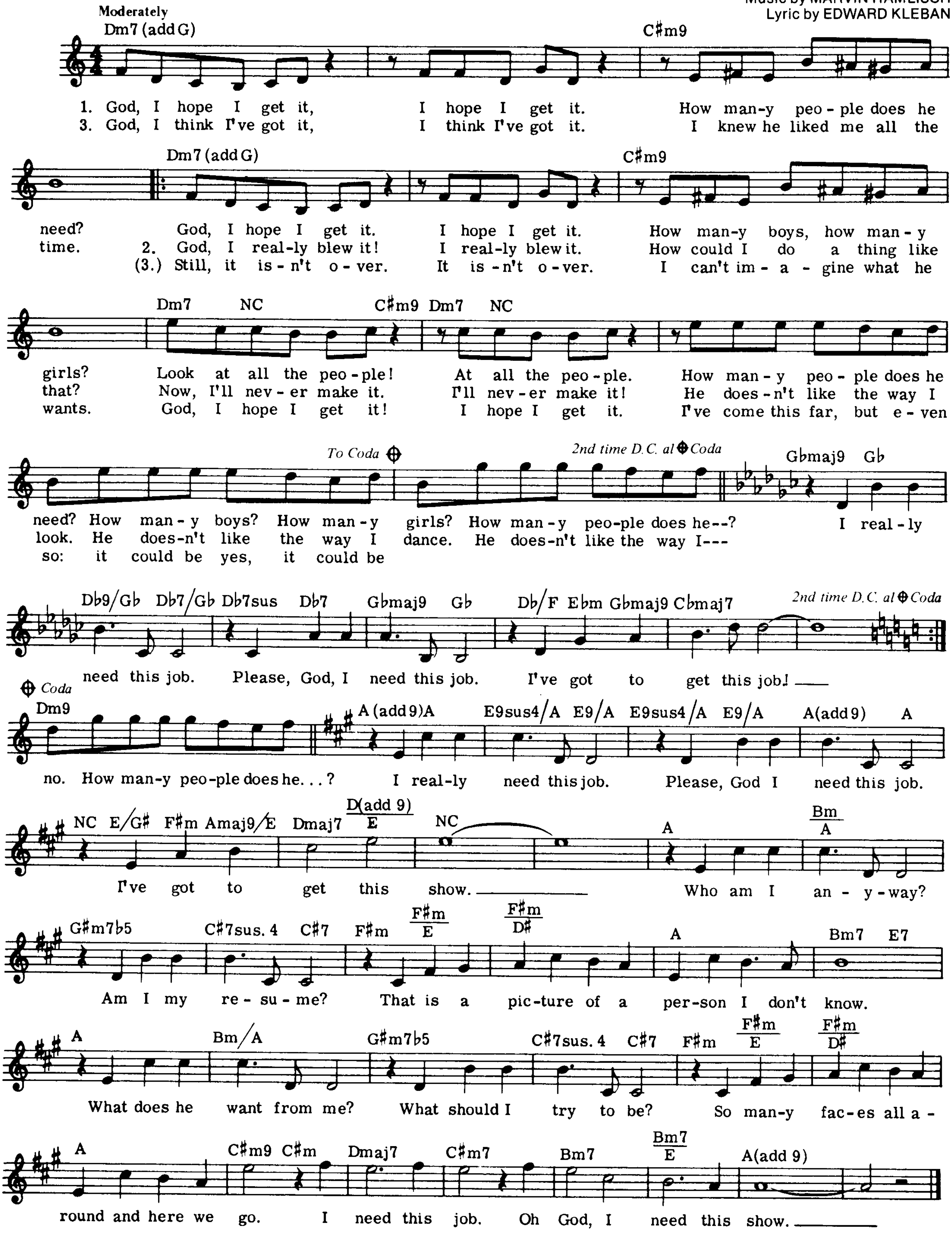
Copyright © 1975 by Marvin Hamlisch and Edward Kleban.
All rights controlled by Wren Music Co., Inc. and American Compass Music Corp.



I HOPE I GET IT

From the Musical "A CHORUS LINE"

Music by MARVIN HAMLISCH
Lyric by EDWARD KLEBAN

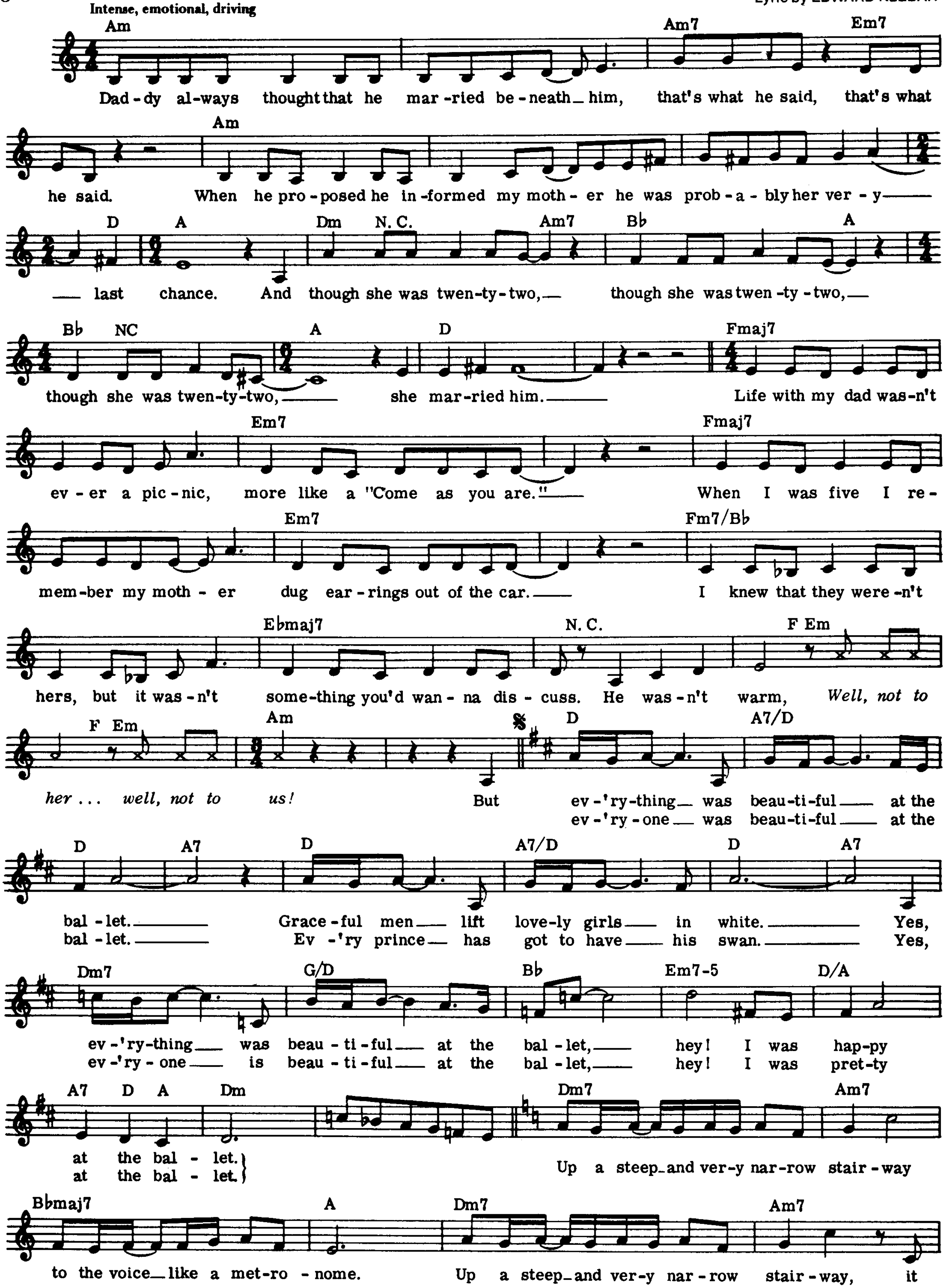

Moderately
Dm7 (add G)
C♯m9
1. God, I hope I get it, I hope I get it. How man-y peo-ple does he need?
3. God, I think I've got it, I think I've got it. I knew he liked me all the time.
Dm7 (add G)
C♯m9
God, I hope I get it. I hope I get it. How man-y boys, how man-y girls?
2. God, I real-ly blew it! I real-ly blew it. How could I do a thing like that?
(3.) Still, it is-n't o-ver. It is-n't o-ver. I can't im-a-gine what he wants.
Dm7 NC C♯m9 Dm7 NC
Look at all the peo-ple! At all the peo-ple. How man-y peo-ple does he need? How man-y boys? How man-y girls? How man-y peo-ple does he--?
Now, I'll nev-er make it. I'll nev-er make it! He does-n't like the way I look. He does-n't like the way I dance. He does-n't like the way I---
God, I hope I get it! I hope I get it. I've come this far, but e-ven so: it could be yes, it could be
To Coda
2nd time D.C. al Coda
Gbmaj9 Gb
Db9/Gb Db7/Gb Db7sus Db7 Gbmaj9 Gb Db/F Ebm Gbmaj9 Cbmaj7
I real-ly need this job. Please, God, I need this job. I've got to get this job!
2nd time D.C. al Coda
Coda
Dm9
no. How man-y peo-ple does he...?
A(add 9) A E9sus4/A E9/A E9sus4/A E9/A A(add 9) A
I real-ly need this job. Please, God I need this job.
NC E/G♯ F♯m Amaj9/E Dmaj7 D(add 9)/E NC A Bm/A
I've got to get this show. Who am I an-y-way?
G♯m7b5 C♯7sus. 4 C♯7 F♯m F♯m/E F♯m/D♯ A Bm7 E7
Am I my re-su-me? That is a pic-ture of a per-son I don't know.
A Bm/A G♯m7b5 C♯7sus. 4 C♯7 F♯m F♯m/E F♯m/D♯
What does he want from me? What should I try to be? So man-y fac-es all a-
A C♯m9 C♯m Dmaj7 C♯m7 Bm7 Bm7/E A(add 9)
round and here we go. I need this job. Oh God, I need this show.

Copyright © 1975 by Marvin Hamlisch and Edward Kleban.
All rights controlled by Wren Music Co., Inc. and American Compass Music Corp.

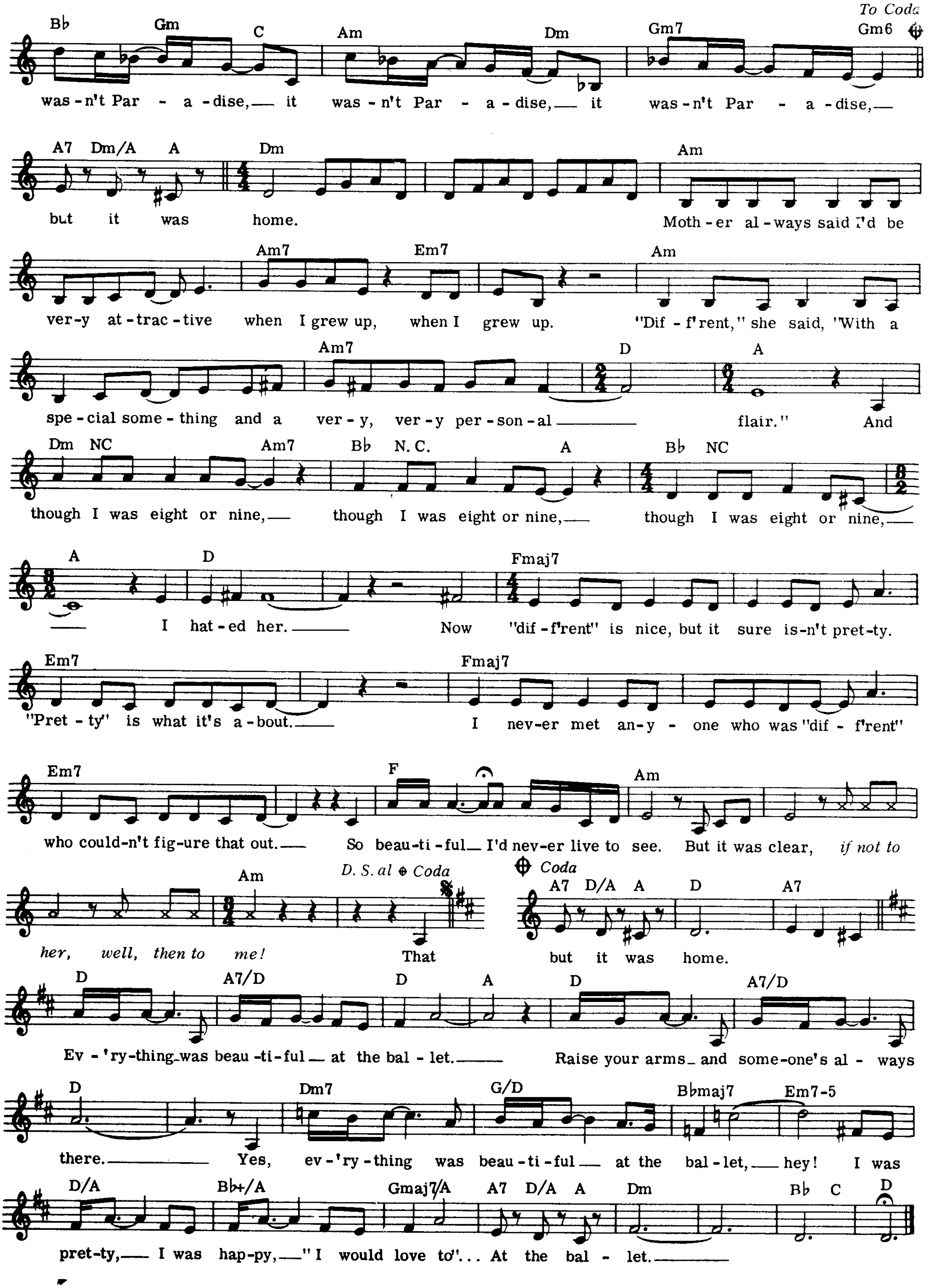
AT THE BALLET

From the Musical "A CHORUS LINE"

Music by MARVIN HAMLISCH
Lyric by EDWARD KLEBAN


Intense, emotional, driving
Am Am7 Em7
Dad-dy al-ways thought that he mar-ried be-neath him, that's what he said, that's what
Am
he said. When he pro-posed he in-formed my moth-er he was prob-a-bly her ver-y
D A Dm N. C. Am7 B♭ A
last chance. And though she was twen-ty-two, though she was twen-ty-two,
B♭ NC A D Fmaj7
though she was twen-ty-two, she mar-ried him. Life with my dad was-n't
Em7 Fmaj7
ev-er a pic-nic, more like a "Come as you are." When I was five I re-
Em7 Fm7/B♭
mem-ber my moth-er dug ear-rings out of the car. I knew that they were-n't
E♭maj7 N. C. F Em
hers, but it was-n't some-thing you'd wan-na dis-cuss. He was-n't warm, Well, not to
F Em Am D A7/D
her... well, not to us! But ev-'ry-thing was beau-ti-ful at the
ev-'ry-one was beau-ti-ful at the
D A7 D A7/D D A7
bal-let. Grace-ful men lift love-ly girls in white. Yes,
bal-let. Ev-'ry prince has got to have his swan. Yes,
Dm7 G/D B♭ Em7-5 D/A
ev-'ry-thing was beau-ti-ful at the bal-let, hey! I was hap-py
ev-'ry-one is beau-ti-ful at the bal-let, hey! I was pret-ty
A7 D A Dm Dm7 Am7
at the bal-let.
at the bal-let.
Up a steep and ver-y nar-row stair-way
B♭maj7 A Dm7 Am7
to the voice like a met-ro-nome. Up a steep and ver-y nar-row stair-way, it

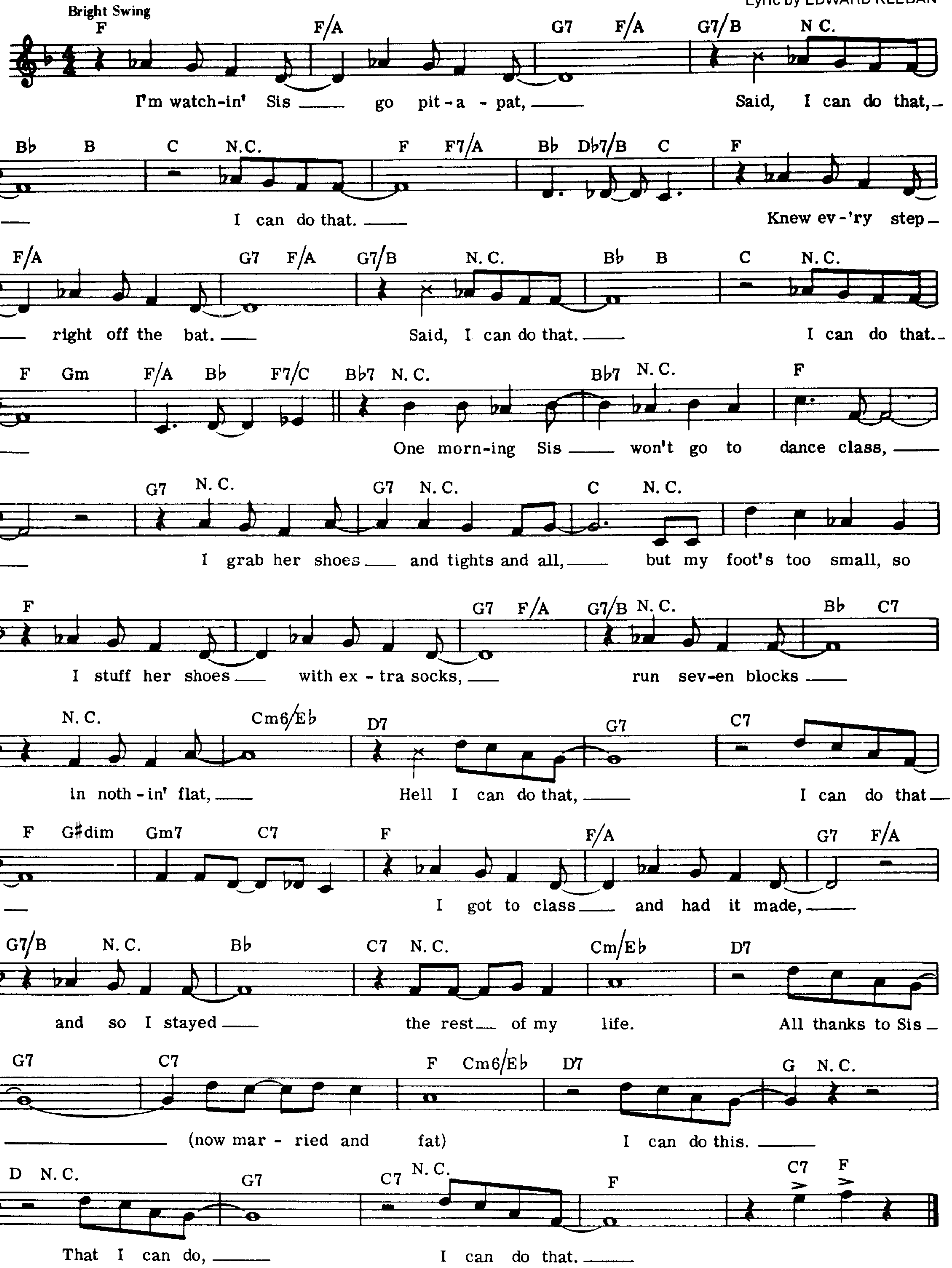
Copyright © 1975 by Marvin Hamlisch and Edward Kleban.
All rights controlled by Wren Music Co., Inc. and American Compass Music Corp.


To Coda
B♭ Gm C Am Dm Gm7 Gm6
was-n't Par-a-dise, it was-n't Par-a-dise, it was-n't Par-a-dise,
A7 Dm/A A Dm Am
but it was home. Moth-er al-ways said I'd be
Am7 Em7 Am
ver-y at-trac-tive when I grew up, when I grew up. "Dif-f'rent," she said, "With a
Am7 D A
spe-cial some-thing and a ver-y, ver-y per-son-al flair." And
Dm NC Am7 B♭ N.C. A B♭ NC
though I was eight or nine, though I was eight or nine, though I was eight or nine,
A D Fmaj7
I hat-ed her. Now "dif-f'rent" is nice, but it sure is-n't pret-ty.
Em7 Fmaj7
"Pret-ty" is what it's a-bout. I nev-er met an-y-one who was "dif-f'rent"
Em7 F Am
who could-n't fig-ure that out. So beau-ti-ful I'd nev-er live to see. But it was clear, if not to
Am D. S. al Coda
her, well, then to me! That
Coda
A7 D/A A D A7
but it was home.
D A7/D D A D A7/D
Ev-'ry-thing was beau-ti-ful at the bal-let. Raise your arms and some-one's al-ways
D Dm7 G/D B♭maj7 Em7-5
there. Yes, ev-'ry-thing was beau-ti-ful at the bal-let, hey! I was
D/A B♭+/A Gmaj7/A A7 D/A A Dm B♭ C D
pret-ty, I was hap-py, "I would love to"... At the bal-let.

I CAN DO THAT

From the Musical "A CHORUS LINE"

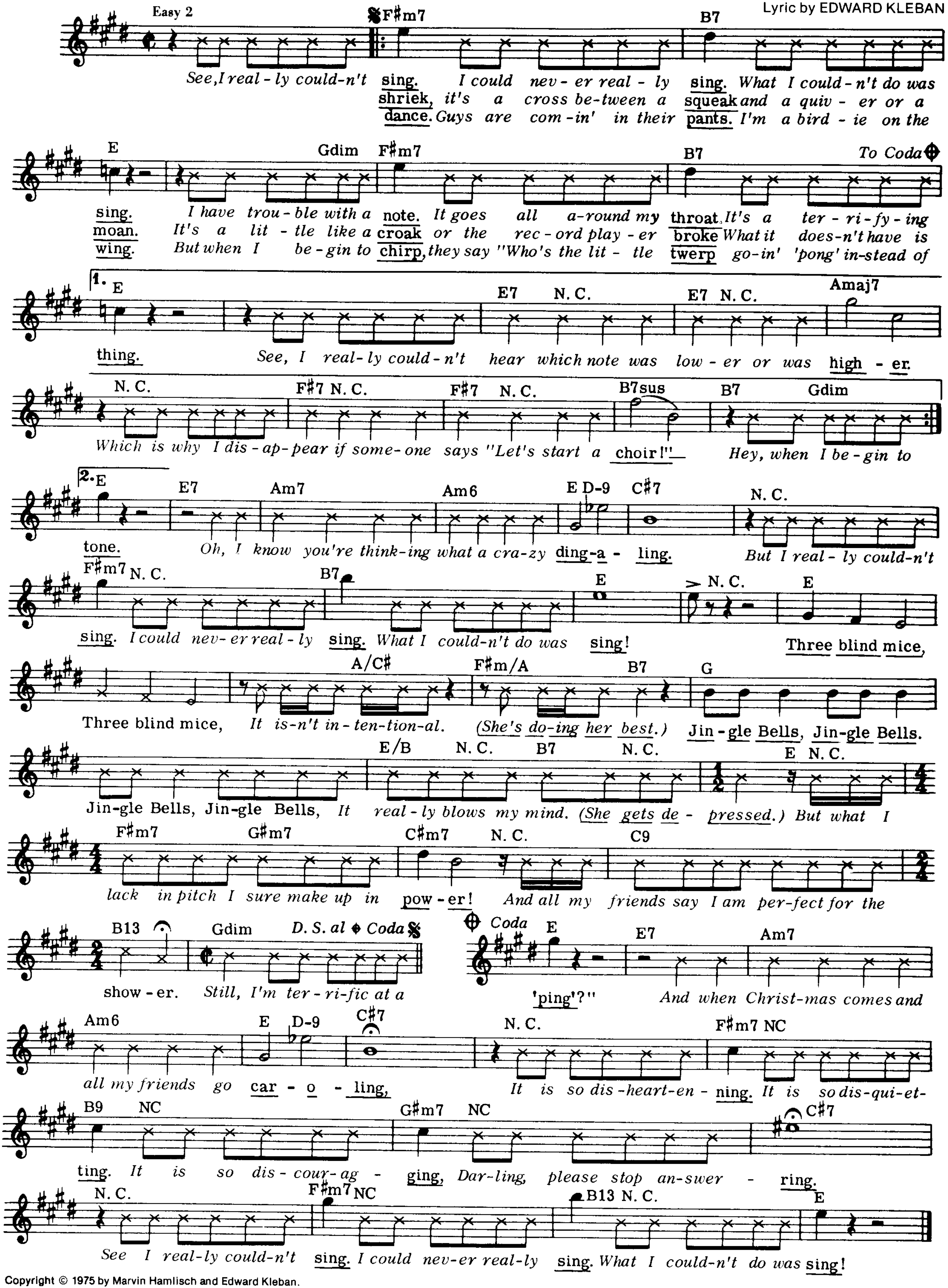
Music by MARVIN HAMLISCH
Lyric by EDWARD KLEBAN


Bright Swing
F F/A G7 F/A G7/B N.C.
I'm watch-in' Sis go pit-a-pat, Said, I can do that,
B♭ B C N.C. F F7/A B♭ D♭7/B C F
I can do that. Knew ev-'ry step
F/A G7 F/A G7/B N.C. B♭ B C N.C.
right off the bat. Said, I can do that. I can do that.
F Gm F/A B♭ F7/C B♭7 N.C. B♭7 N.C. F
One morn-ing Sis won't go to dance class,
G7 N.C. G7 N.C. C N.C.
I grab her shoes and tights and all, but my foot's too small, so
F G7 F/A G7/B N.C. B♭ C7
I stuff her shoes with ex-tra socks, run sev-en blocks
N.C. Cm6/E♭ D7 G7 C7
in noth-in' flat, Hell I can do that, I can do that
F G♯dim Gm7 C7 F F/A G7 F/A
I got to class and had it made,
G7/B N.C. B♭ C7 N.C. Cm/E♭ D7
and so I stayed the rest of my life. All thanks to Sis
G7 C7 F Cm6/E♭ D7 G N.C.
(now mar-ried and fat) I can do this.
D N.C. G7 C7 N.C. F C7 F
That I can do, I can do that.

Copyright © 1975 by Marvin Hamlisch and Edward Kleban.
All rights controlled by Wren Music Co., Inc. and American Compass Music Corp.

SING! *From the Musical "A CHORUS LINE"*

Music by MARVIN HAMLISCH
Lyric by EDWARD KLEBAN

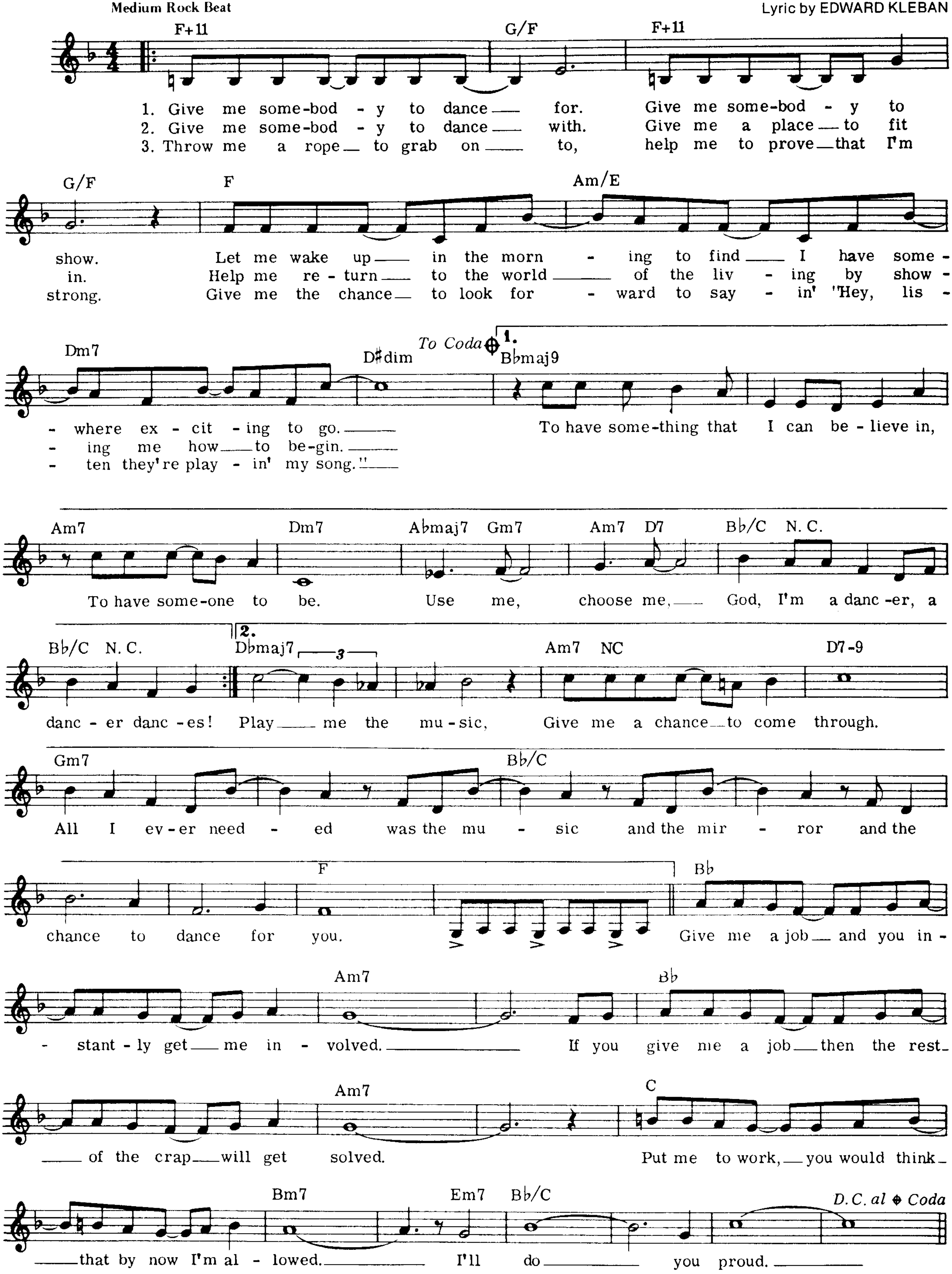

Easy 2
F♯m7
B7
E
Gdim
To Coda
1.
E7
N. C.
Amaj7
F♯7
B7sus
2.
Am7
Am6
D-9
C♯7
A/C♯
F♯m/A
G
E/B
G♯m7
C♯m7
C9
B13
D. S. al Coda
Coda
B9
NC
See, I real - ly could - n't sing. I could nev - er real - ly sing. What I could - n't do was sing. I have trou - ble with a note. It goes all a - round my throat. It's a ter - ri - fy - ing thing.
shriek, it's a cross be - tween a squeak and a quiv - er or a moan. It's a lit - tle like a croak or the rec - ord play - er broke What it does - n't have is tone.
dance. Guys are com - in' in their pants. I'm a bird - ie on the wing. But when I be - gin to chirp, they say "Who's the lit - tle twerp go - in' 'pong' in - stead of 'ping'?"
See, I real - ly could - n't hear which note was low - er or was high - er.
Which is why I dis - ap - pear if some - one says "Let's start a choir!" Hey, when I be - gin to
Oh, I know you're think - ing what a cra - zy ding - a - ling. But I real - ly could - n't sing. I could nev - er real - ly sing. What I could - n't do was sing!
Three blind mice, Three blind mice, It is - n't in - ten - tion - al. (She's do - ing her best.) Jin - gle Bells, Jin - gle Bells. Jin - gle Bells, Jin - gle Bells, It real - ly blows my mind. (She gets de - pressed.) But what I lack in pitch I sure make up in pow - er! And all my friends say I am per - fect for the show - er. Still, I'm ter - ri - fic at a
And when Christ - mas comes and all my friends go car - o - ling, It is so dis - heart - en - ning. It is so dis - qui - et - ting. It is so dis - cour - ag - ging, Dar - ling, please stop an - swer - ring.
See I real - ly could - n't sing. I could nev - er real - ly sing. What I could - n't do was sing!

Copyright © 1975 by Marvin Hamlisch and Edward Kleban.
All rights controlled by Wren Music Co., Inc. and American Compass Music Corp.

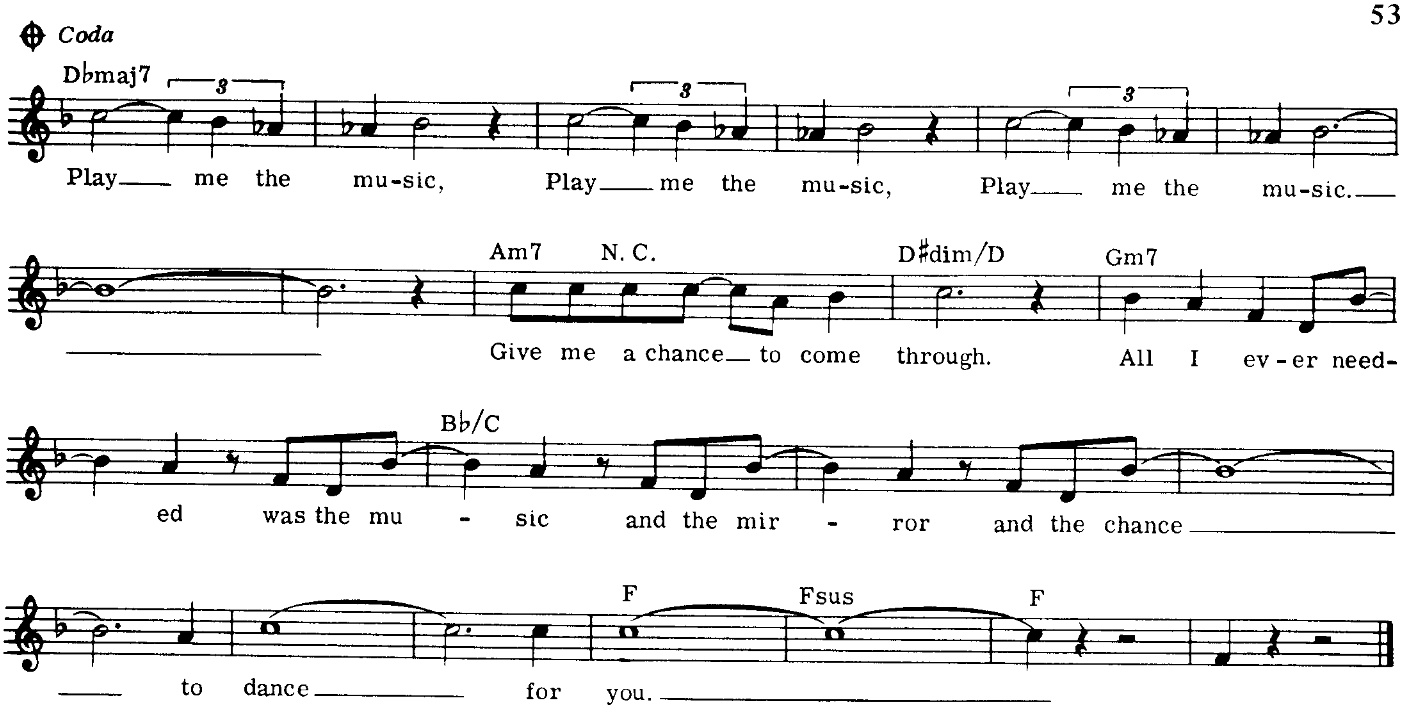
THE MUSIC AND THE MIRROR

From the Musical "A CHORUS LINE"

Music by MARVIN HAMLISCH
Lyric by EDWARD KLEBAN


Medium Rock Beat
F+11
G/F
F+11
1. Give me some-bod - y to dance for. Give me some-bod - y to
2. Give me some-bod - y to dance with. Give me a place to fit
3. Throw me a rope to grab on to, help me to prove that I'm
G/F
F
Am/E
show. Let me wake up in the morn - ing to find I have some - where ex - cit - ing to go.
in. Help me re - turn to the world of the liv - ing by show - ing me how to be-gin.
strong. Give me the chance to look for - ward to say - in' 'Hey, lis - ten they're play - in' my song."
Dm7
D♯dim
To Coda
1.
B♭maj9
To have some-thing that I can be - lieve in,
Am7
Dm7
A♭maj7
Gm7
Am7
D7
B♭/C
N. C.
To have some-one to be. Use me, choose me, God, I'm a danc-er, a danc - er danc - es!
2.
D♭maj7
3
Am7
NC
D7-9
Play me the mu - sic, Give me a chance to come through.
Gm7
B♭/C
All I ev - er need - ed was the mu - sic and the mir - ror and the chance to dance for you.
F
B♭
Give me a job and you in - stant - ly get me in - volved.
Am7
B♭
If you give me a job then the rest of the crap will get solved.
Am7
C
Put me to work, you would think that by now I'm al - lowed.
Bm7
Em7
B♭/C
I'll do you proud.
D.C. al Coda

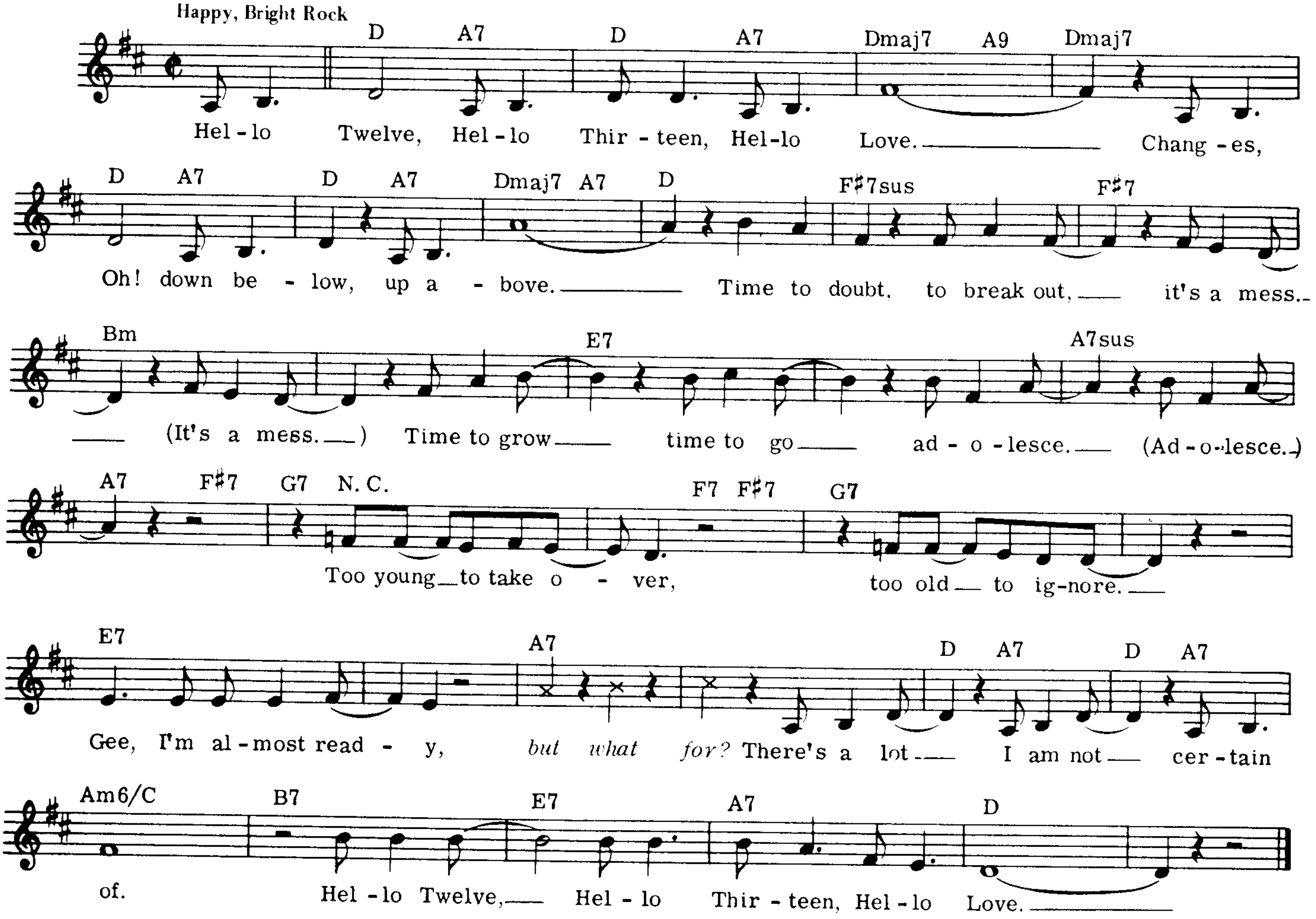
Copyright © 1975 by Marvin Hamlisch and Edward Kleban.
All rights controlled by Wren Music Co., Inc. and American Compass Music Corp.


Coda
Dbmaj7
3
Play___ me the mu-sic, Play___ me the mu-sic, Play___ me the mu-sic.___
Am7 N. C.
D#dim/D
Gm7
Give me a chance__ to come through. All I ev-er need-
Bb/C
ed was the mu - sic and the mir - ror and the chance___
F Fsus F
to dance___ for you.___

HELLO TWELVE, HELLO THIRTEEN, HELLO LOVE

From the Musical "A CHORUS LINE"

Music by MARVIN HAMLISCH
Lyric by EDWARD KLEBAN

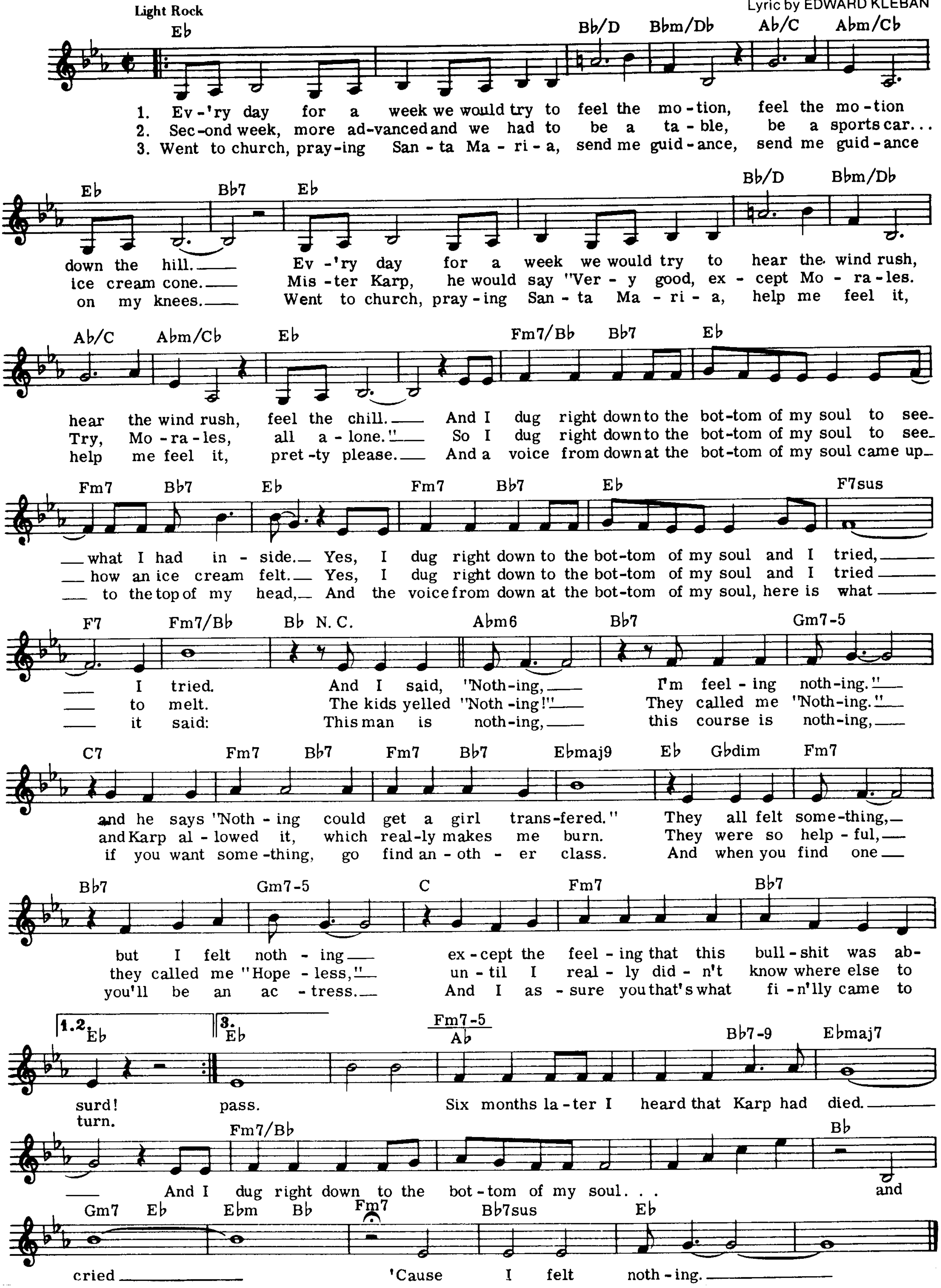

Happy, Bright Rock
D A7 D A7 Dmaj7 A9 Dmaj7
Hel-lo Twelve, Hel-lo Thir-teen, Hel-lo Love.___ Chang-es,
D A7 D A7 Dmaj7 A7 D F#7sus F#7
Oh! down be - low, up a - bove.___ Time to doubt, to break out,___ it's a mess.-
Bm E7 A7sus
___ (It's a mess.__) Time to grow___ time to go___ ad - o - lesce.___ (Ad-o-lesce.)
A7 F#7 G7 N. C. F7 F#7 G7
Too young__to take o - ver, too old__ to ig-nore.___
E7 A7 D A7 D A7
Gee, I'm al-most read - y, but what for? There's a lot___ I am not___ cer-tain
Am6/C B7 E7 A7 D
of. Hel-lo Twelve,___ Hel - lo Thir - teen, Hel-lo Love.___

Copyright © 1975 by Marvin Hamlisch and Edward Kleban.
All rights controlled by Wren Music Co., Inc. and American Compass Music Corp.

NOTHING

From the Musical "A CHORUS LINE"

Music by MARVIN HAMLISCH
Lyric by EDWARD KLEBAN

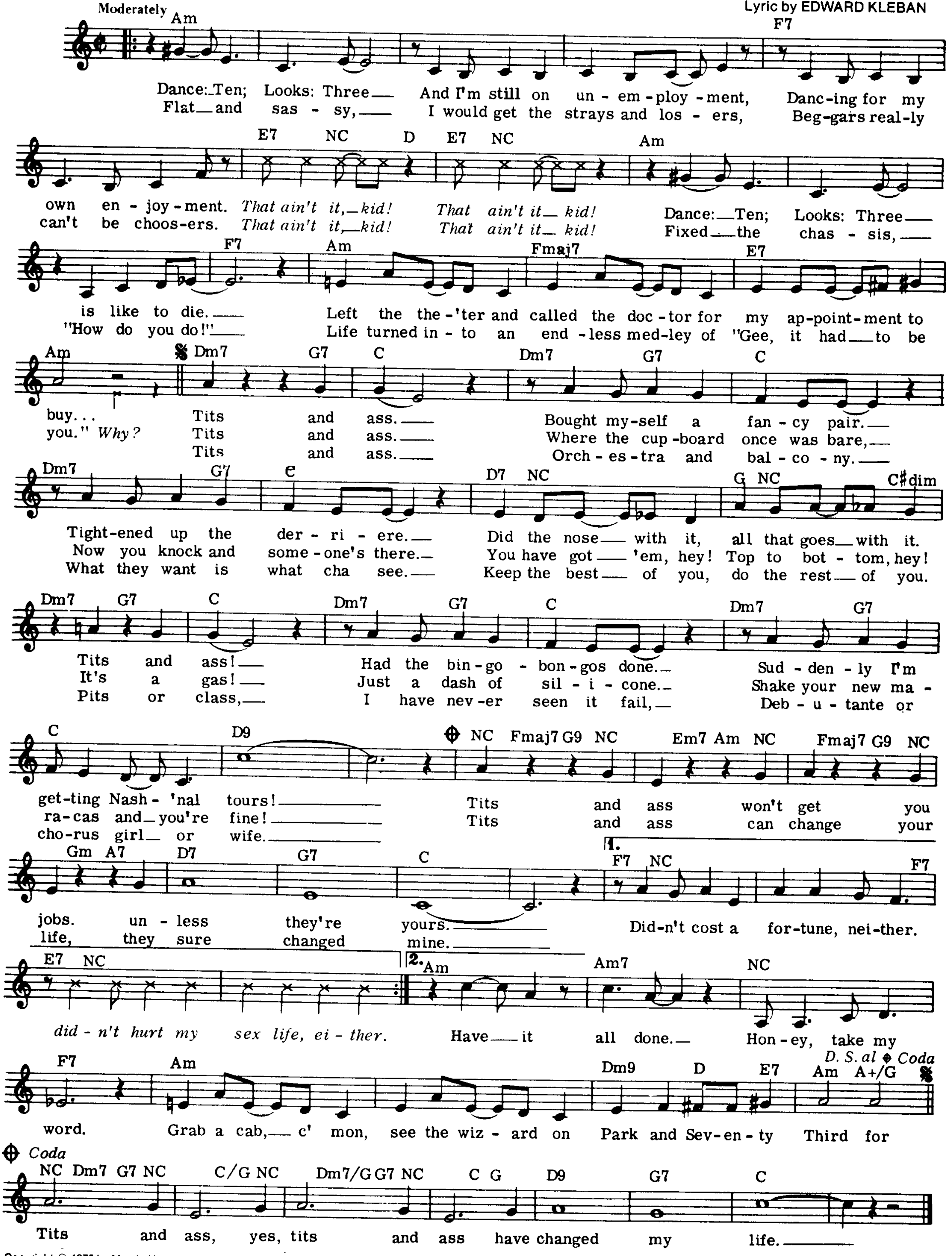

Light Rock
1. Ev-'ry day for a week we would try to feel the mo-tion, feel the mo-tion
2. Sec-ond week, more ad-vanced and we had to be a ta-ble, be a sports car...
3. Went to church, pray-ing San-ta Ma-ri-a, send me guid-ance, send me guid-ance
down the hill. Ev-'ry day for a week we would try to hear the wind rush,
ice cream cone. Mis-ter Karp, he would say "Ver-y good, ex-cept Mo-ra-les.
on my knees. Went to church, pray-ing San-ta Ma-ri-a, help me feel it,
hear the wind rush, feel the chill. And I dug right down to the bot-tom of my soul to see
Try, Mo-ra-les, all a-lone." So I dug right down to the bot-tom of my soul to see
help me feel it, pret-ty please. And a voice from down at the bot-tom of my soul came up
what I had in-side. Yes, I dug right down to the bot-tom of my soul and I tried,
how an ice cream felt. Yes, I dug right down to the bot-tom of my soul and I tried
to the top of my head, And the voice from down at the bot-tom of my soul, here is what
I tried. And I said, 'Noth-ing, I'm feel-ing noth-ing."
to melt. The kids yelled "Noth-ing!" They called me 'Noth-ing."
it said: This man is noth-ing, this course is noth-ing,
and he says 'Noth-ing could get a girl trans-fered." They all felt some-thing,
and Karp al-lowed it, which real-ly makes me burn. They were so help-ful,
if you want some-thing, go find an-oth-er class. And when you find one
but I felt noth-ing ex-cept the feel-ing that this bull-shit was ab-
they called me "Hope-less," un-til I real-ly did-n't know where else to
you'll be an ac-tress. And I as-sure you that's what fi-n'lly came to
surd! turn. pass. Six months la-ter I heard that Karp had died.
And I dug right down to the bot-tom of my soul... and
cried 'Cause I felt noth-ing.

Copyright © 1975 by Marvin Hamlisch and Edward Kleban.
All rights controlled by Wren Music Co., Inc. and American Compass Music Corp.

DANCE: TEN; LOOKS: THREE

From the Musical "A CHORUS LINE"

Music by MARVIN HAMLISCH
Lyric by EDWARD KLEBAN


Moderately
Dance: Ten; Looks: Three And I'm still on un - em - ploy - ment, Danc-ing for my own en - joy - ment. That ain't it, kid! That ain't it kid!
Flat and sas - sy, I would get the strays and los - ers, Beg-gars real-ly can't be choos-ers. That ain't it, kid! That ain't it kid!
Dance: Ten; Looks: Three is like to die. Left the the-'ter and called the doc-tor for my ap-point-ment to buy...
Fixed the chas - sis, "How do you do!" Life turned in - to an end - less med-ley of "Gee, it had to be you." Why?
Tits and ass. Bought my-self a fan - cy pair. Tight-ened up the der - ri - ere. Did the nose with it, all that goes with it.
Tits and ass. Where the cup-board once was bare, Now you knock and some-one's there. You have got 'em, hey! Top to bot - tom, hey!
Tits and ass. Orch - es - tra and bal - co - ny. What they want is what cha see. Keep the best of you, do the rest of you.
Tits and ass! Had the bin-go - bon-gos done. Sud - den - ly I'm get-ting Nash - 'nal tours!
It's a gas! Just a dash of sil - i - cone. Shake your new ma - ra-cas and you're fine!
Pits or class, I have nev-er seen it fail, Deb - u - tante or cho-rus girl or wife.
Tits and ass won't get you jobs. un - less they're yours.
Tits and ass can change your life, they sure changed mine.
1. Did-n't cost a for-tune, nei-ther. did - n't hurt my sex life, ei - ther.
2. Have it all done. Hon - ey, take my word. Grab a cab, c' mon, see the wiz - ard on Park and Sev-en - ty Third for
D. S. al Coda
Coda
Tits and ass, yes, tits and ass have changed my life.

Copyright © 1975 by Marvin Hamlisch and Edward Kleban.
All rights controlled by Wren Music Co., Inc. and American Compass Music Corp.

A CHORUS LINE

SAINT SUBBER & LEMUEL AYERS *present*

KISS ME, KATE

A MUSICAL COMEDY

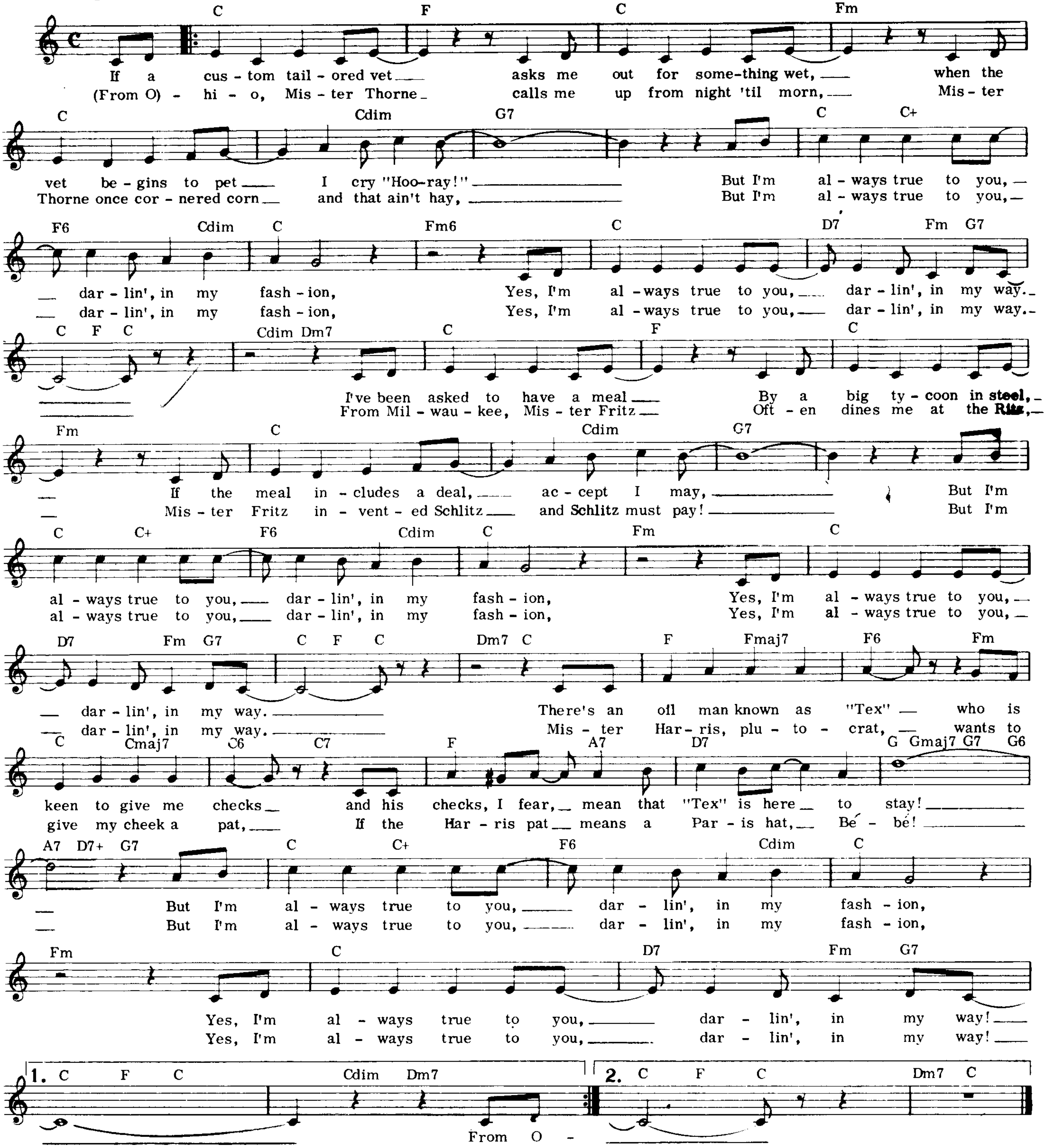
Music & Lyrics by
COLE PORTER

Book by
SAM & BELLA SPEWACK
Choreography by
HANYA HOLM
Settings & Costumes designed by
LEMUEL AYERS
Production Staged by
JOHN C. WILSON

ALWAYS TRUE TO YOU IN MY FASHION *From the Musical "KISS ME KATE"*

Words and Music by COLE PORTER

Bright and in strict rhythm

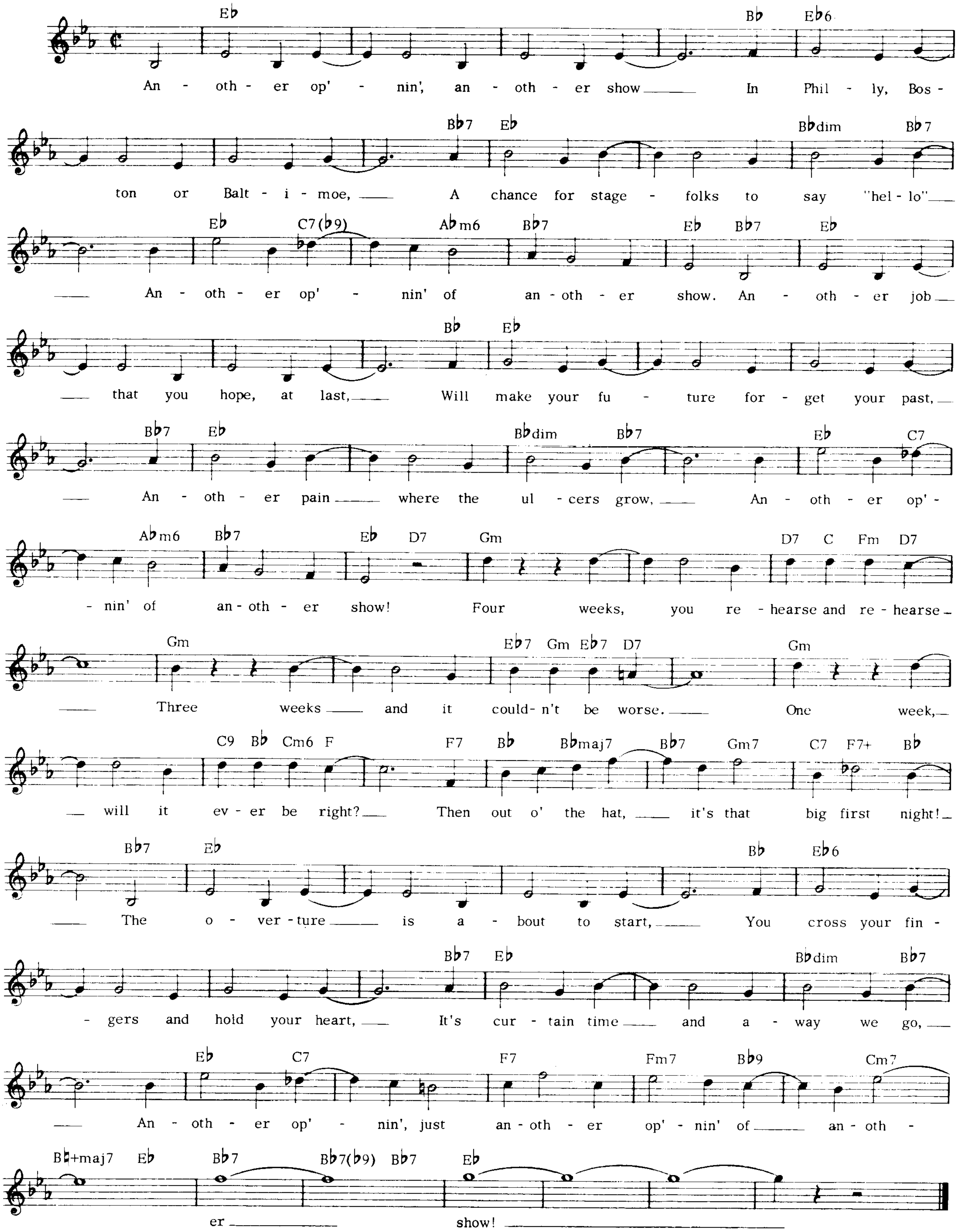

C F C Fm
If a cus-tom tail-ored vet asks me out for some-thing wet, when the
(From O)-hi-o, Mis-ter Thorne calls me up from night 'til morn, Mis-ter
C Cdim G7 C C+
vet be-gins to pet I cry "Hoo-ray!" But I'm al-ways true to you,
Thorne once cor-nered corn and that ain't hay, But I'm al-ways true to you,
F6 Cdim C Fm6 C D7 Fm G7
dar-lin', in my fash-ion, Yes, I'm al-ways true to you, dar-lin', in my way.
dar-lin', in my fash-ion, Yes, I'm al-ways true to you, dar-lin', in my way.
C F C Cdim Dm7 C F C
I've been asked to have a meal By a big ty-coon in steel,
From Mil-wau-kee, Mis-ter Fritz Oft-en dines me at the Ritz,
Fm C Cdim G7
If the meal in-cludes a deal, ac-cept I may, But I'm
Mis-ter Fritz in-vent-ed Schlitz and Schlitz must pay! But I'm
C C+ F6 Cdim C Fm C
al-ways true to you, dar-lin', in my fash-ion, Yes, I'm al-ways true to you,
al-ways true to you, dar-lin', in my fash-ion, Yes, I'm al-ways true to you,
D7 Fm G7 C F C Dm7 C F Fmaj7 F6 Fm
dar-lin', in my way. There's an oil man known as "Tex" who is
dar-lin', in my way. Mis-ter Har-ris, plu-to-crat, wants to
C Cmaj7 C6 C7 F A7 D7 G Gmaj7 G7 G6
keen to give me checks and his checks, I fear, mean that "Tex" is here to stay!
give my cheek a pat, If the Har-ris pat means a Par-is hat, Bé-bé!
A7 D7+ G7 C C+ F6 Cdim C
But I'm al-ways true to you, dar-lin', in my fash-ion,
But I'm al-ways true to you, dar-lin', in my fash-ion,
Fm C D7 Fm G7
Yes, I'm al-ways true to you, dar-lin', in my way!
Yes, I'm al-ways true to you, dar-lin', in my way!
1. C F C Cdim Dm7
From O-
2. C F C Dm7 C

Copyright © 1948 by Cole Porter. Copyright renewed, assigned to John F. Wharton, as Trustee (of Literary and Musical Trusts under declaration of trust by Cole Porter dated July 6, 1961 as amended).
Chappell & Co., Inc., publisher and owner of publication and allied rights throughout the world.

ANOTHER OP'NIN', ANOTHER SHOW *From the Musical "KISS ME KATE"*

Words and Music by COLE PORTER

Allegro (Very Lively)

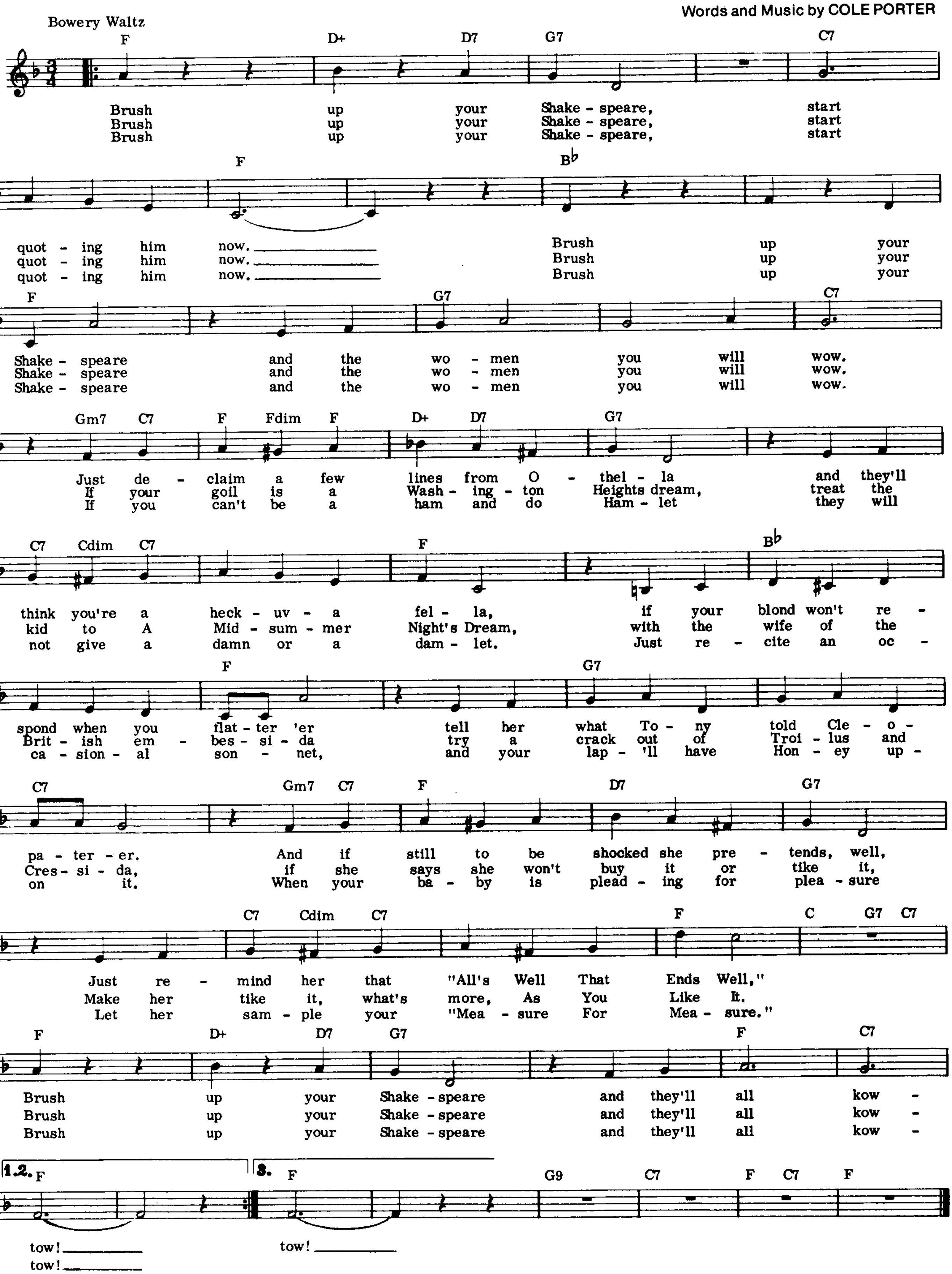

E♭ B♭ E♭6
An - oth - er op' - nin', an - oth - er show In Phil - ly, Bos -
B♭7 E♭ B♭dim B♭7
ton or Balt - i - moe, A chance for stage - folks to say "hel - lo"
E♭ C7(♭9) A♭m6 B♭7 E♭ B♭7 E♭
An - oth - er op' - nin' of an - oth - er show. An - oth - er job
B♭ E♭
that you hope, at last, Will make your fu - ture for - get your past,
B♭7 E♭ B♭dim B♭7 E♭ C7
An - oth - er pain where the ul - cers grow, An - oth - er op' -
A♭m6 B♭7 E♭ D7 Gm D7 C Fm D7
- nin' of an - oth - er show! Four weeks, you re - hearse and re - hearse
Gm E♭7 Gm E♭7 D7 Gm
Three weeks and it could- n't be worse. One week,
C9 B♭ Cm6 F F7 B♭ B♭maj7 B♭7 Gm7 C7 F7+ B♭
will it ev - er be right? Then out o' the hat, it's that big first night!
B♭7 E♭ B♭ E♭6
The o - ver - ture is a - bout to start, You cross your fin -
B♭7 E♭ B♭dim B♭7
- gers and hold your heart, It's cur - tain time and a - way we go,
E♭ C7 F7 Fm7 B♭9 Cm7
An - oth - er op' - nin', just an - oth - er op' - nin' of an - oth -
B♮+maj7 E♭ B♭7 B♭7(♭9) B♭7 E♭
er show!

Copyright © 1949 by Cole Porter. Copyright renewed, assigned to John F. Wharton, as Trustee (of Literary and Musical Trusts under declaration of trust by Cole Porter dated July 6, 1961 as amended).
Chappell & Co., Inc., publisher and owner of publication and allied rights throughout the world.

BRUSH UP YOUR SHAKESPEARE

From the Musical "KISS ME KATE"

Words and Music by COLE PORTER

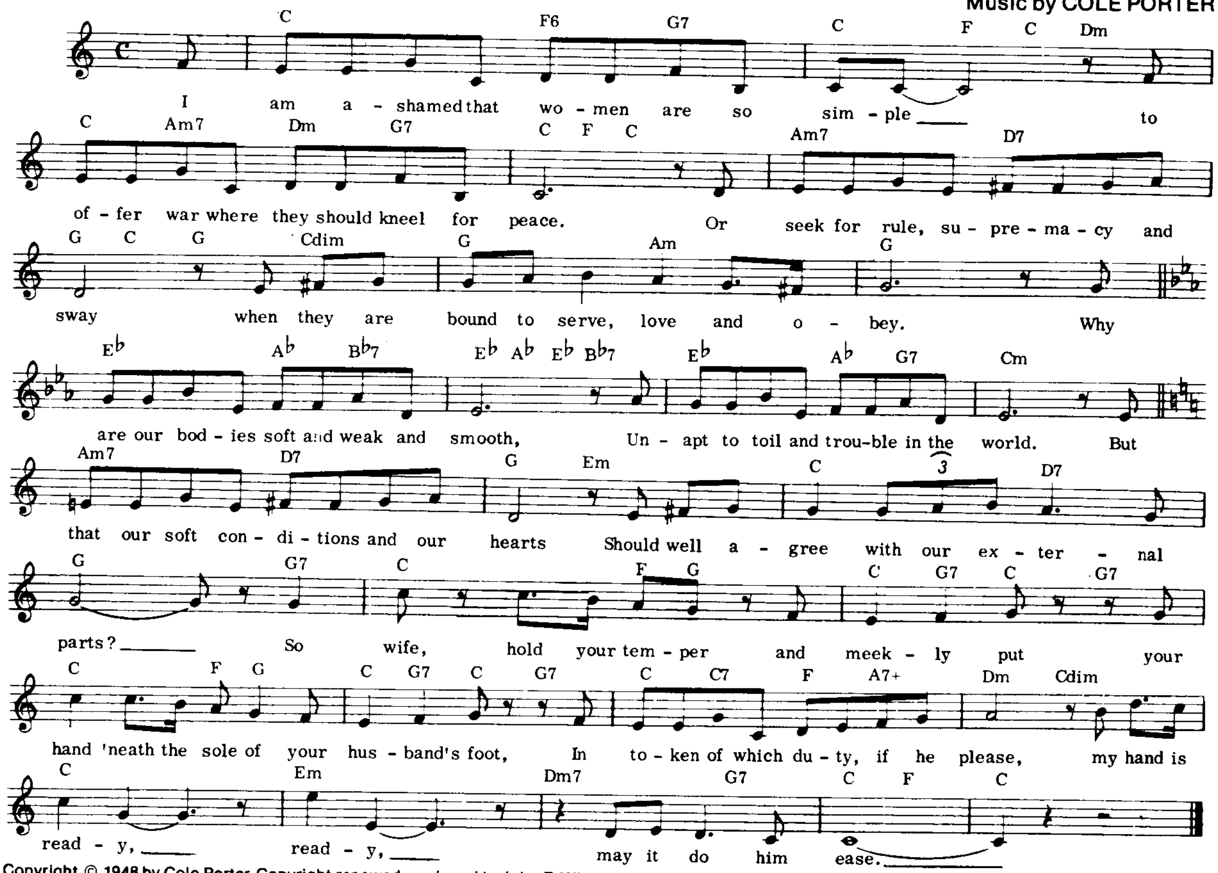

Bowery Waltz
F D+ D7 G7 C7
Brush up your Shake - speare, start quot - ing him now. Brush up your Shake - speare and the wo - men you will wow.
Brush up your Shake - speare, start quot - ing him now. Brush up your Shake - speare and the wo - men you will wow.
Brush up your Shake - speare, start quot - ing him now. Brush up your Shake - speare and the wo - men you will wow.
F B♭ F G7 C7
Gm7 C7 F Fdim F D+ D7 G7
Just de - claim a few lines from O - thel - la and they'll think you're a heck - uv - a fel - la, if your blond won't re - spond when you flat - ter 'er tell her what To - ny told Cle - o - pa - ter - er.
If your goil is a Wash - ing - ton Heights dream, treat the kid to A Mid - sum - mer Night's Dream, with the wife of the Brit - ish em - bes - si - da try a crack out of Troi - lus and Cres - si - da,
If you can't be a ham and do Ham - let they will not give a damn or a dam - let. Just re - cite an oc - ca - sion - al son - net, and your lap - 'll have Hon - ey up - on it.
C7 Cdim C7 F B♭ F G7 C7
Gm7 C7 F D7 G7
And if still to be shocked she pre - tends, well, Just re - mind her that "All's Well That Ends Well,"
if she says she won't buy it or tike it, Make her tike it, what's more, As You Like It.
When your ba - by is plead - ing for plea - sure Let her sam - ple your "Mea - sure For Mea - sure."
C7 Cdim C7 F C G7 C7
F D+ D7 G7 F C7
Brush up your Shake - speare and they'll all kow - tow!
Brush up your Shake - speare and they'll all kow - tow!
Brush up your Shake - speare and they'll all kow - tow!
1.2. F
3. F G9 C7 F C7 F

Copyright © 1949 by Cole Porter. Copyright renewed, assigned to John F. Wharton, as Trustee (of Literary and Musical Trusts under declaration of trust by Cole Porter dated July 6, 1961 as amended).
Chappell & Co., Inc., publisher and owner of publication and allied rights throughout the world.

I AM ASHAMED THAT WOMEN ARE SO SIMPLE

From the Musical "KISS ME KATE"

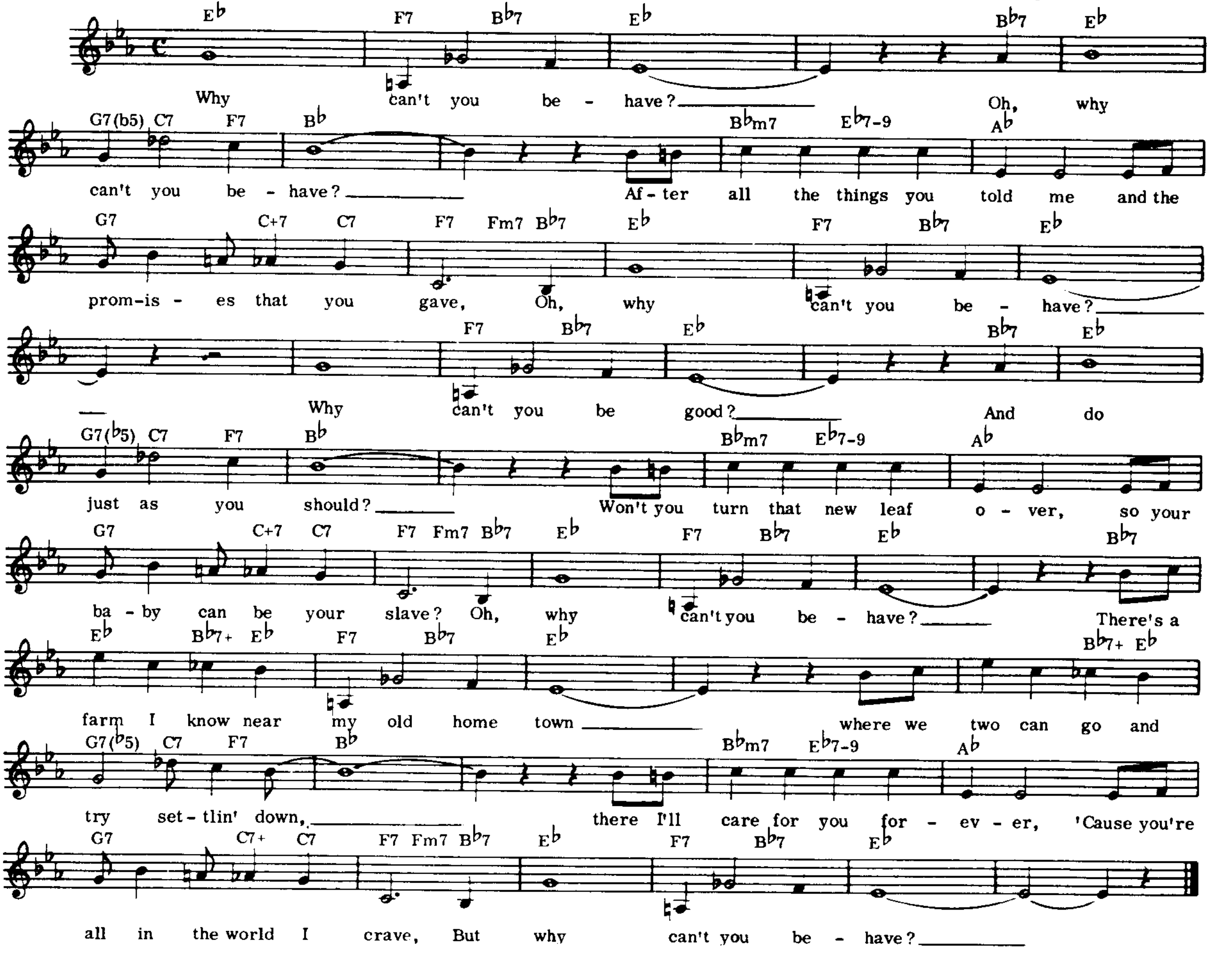
Words by WILLIAM SHAKESPEARE
(Slightly altered by Cole Porter, with apologies)
Music by COLE PORTER


C F6 G7 C F C Dm
I am a - shamed that wo - men are so sim - ple ___ to
C Am7 Dm G7 C F C Am7 D7
of - fer war where they should kneel for peace. Or seek for rule, su - pre - ma - cy and
G C G Cdim G Am G
sway when they are bound to serve, love and o - bey. Why
E♭ A♭ B♭7 E♭ A♭ E♭ B♭7 E♭ A♭ G7 Cm
are our bod - ies soft and weak and smooth, Un - apt to toil and trou-ble in the world. But
Am7 D7 G Em C D7
that our soft con - di - tions and our hearts Should well a - gree with our ex - ter - nal
G G7 C F G C G7 C G7
parts? ___ So wife, hold your tem - per and meek - ly put your
C F G C G7 C G7 C C7 F A7+ Dm Cdim
hand 'neath the sole of your hus - band's foot, In to - ken of which du - ty, if he please, my hand is
C Em Dm7 G7 C F C
read - y, ___ read - y, ___ may it do him ease. ___

Copyright © 1948 by Cole Porter. Copyright renewed, assigned to John F. Wharton, as Trustee of the Cole Porter Literary and Musical Trusts.
Chappell & Co., Inc., publisher and owner of publication and allied rights throughout the world.

WHY CAN'T YOU BEHAVE

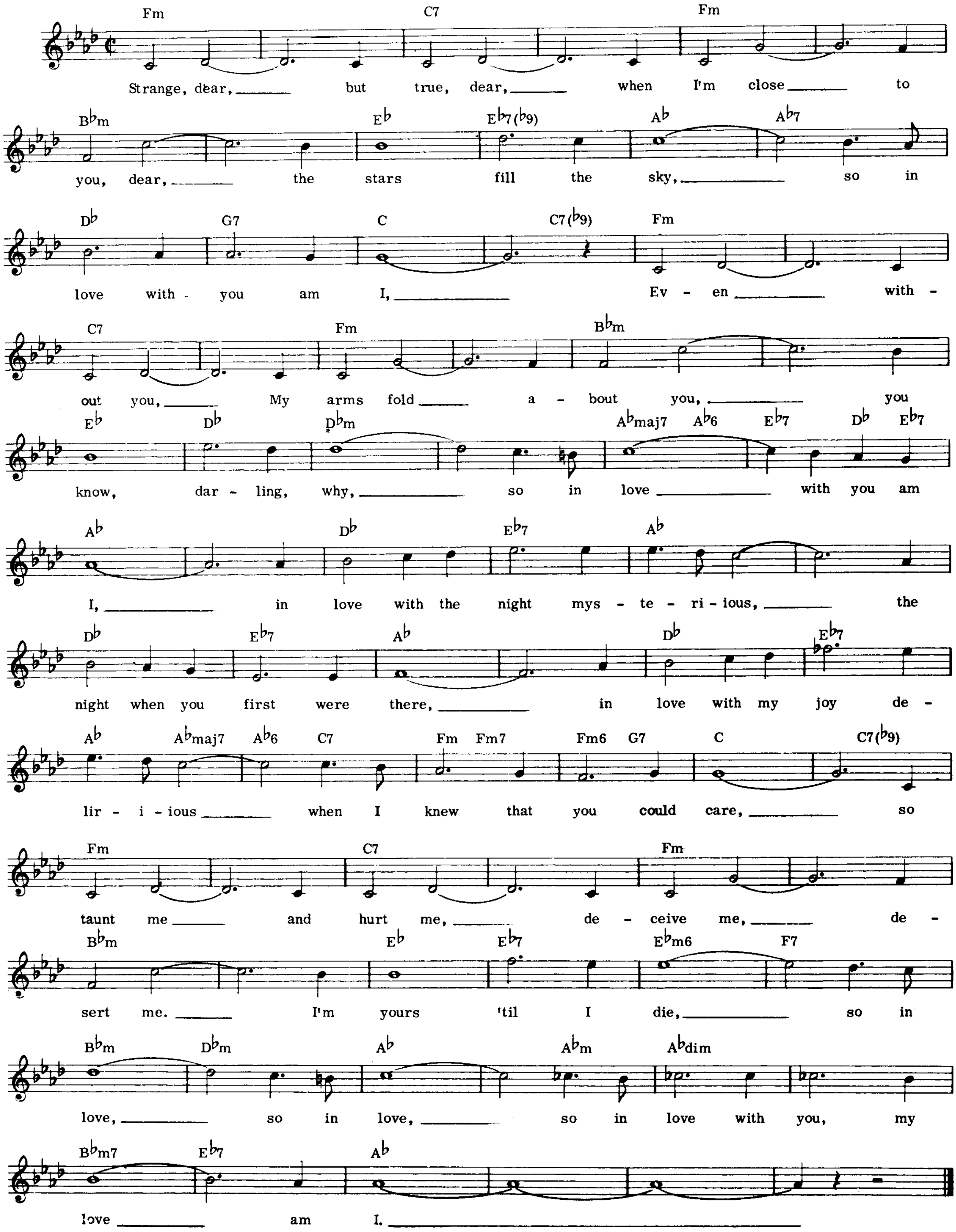
From the Musical "KISS ME KATE" Words and Music by COLE PORTER


E♭ F7 B♭7 E♭ B♭7 E♭
Why can't you be - have? ___ Oh, why
G7(♭5) C7 F7 B♭ B♭m7 E♭7-9 A♭
can't you be - have? ___ Af - ter all the things you told me and the
G7 C+7 C7 F7 Fm7 B♭7 E♭ F7 B♭7 E♭
prom-is - es that you gave, Oh, why can't you be - have? ___
F7 B♭7 E♭ B♭7 E♭
Why can't you be good? ___ And do
G7(♭5) C7 F7 B♭ B♭m7 E♭7-9 A♭
just as you should? ___ Won't you turn that new leaf o - ver, so your
G7 C+7 C7 F7 Fm7 B♭7 E♭ F7 B♭7 E♭ B♭7
ba - by can be your slave? Oh, why can't you be - have? ___ There's a
E♭ B♭7+ E♭ F7 B♭7 E♭ B♭7+ E♭
farm I know near my old home town ___ where we two can go and
G7(♭5) C7 F7 B♭ B♭m7 E♭7-9 A♭
try set - tlin' down, ___ there I'll care for you for - ev - er, 'Cause you're
G7 C7+ C7 F7 Fm7 B♭7 E♭ F7 B♭7 E♭
all in the world I crave, But why can't you be - have? ___

Copyright © 1948 by Cole Porter. Copyright renewed, assigned to John F. Wharton, as Trustee of the Cole Porter Literary and Musical Trusts.
Chappell & Co., Inc., publisher and owner of publication and allied rights throughout the world.

SO IN LOVE *From the Musical "KISS ME KATE"*

Words and Music by COLE PORTER

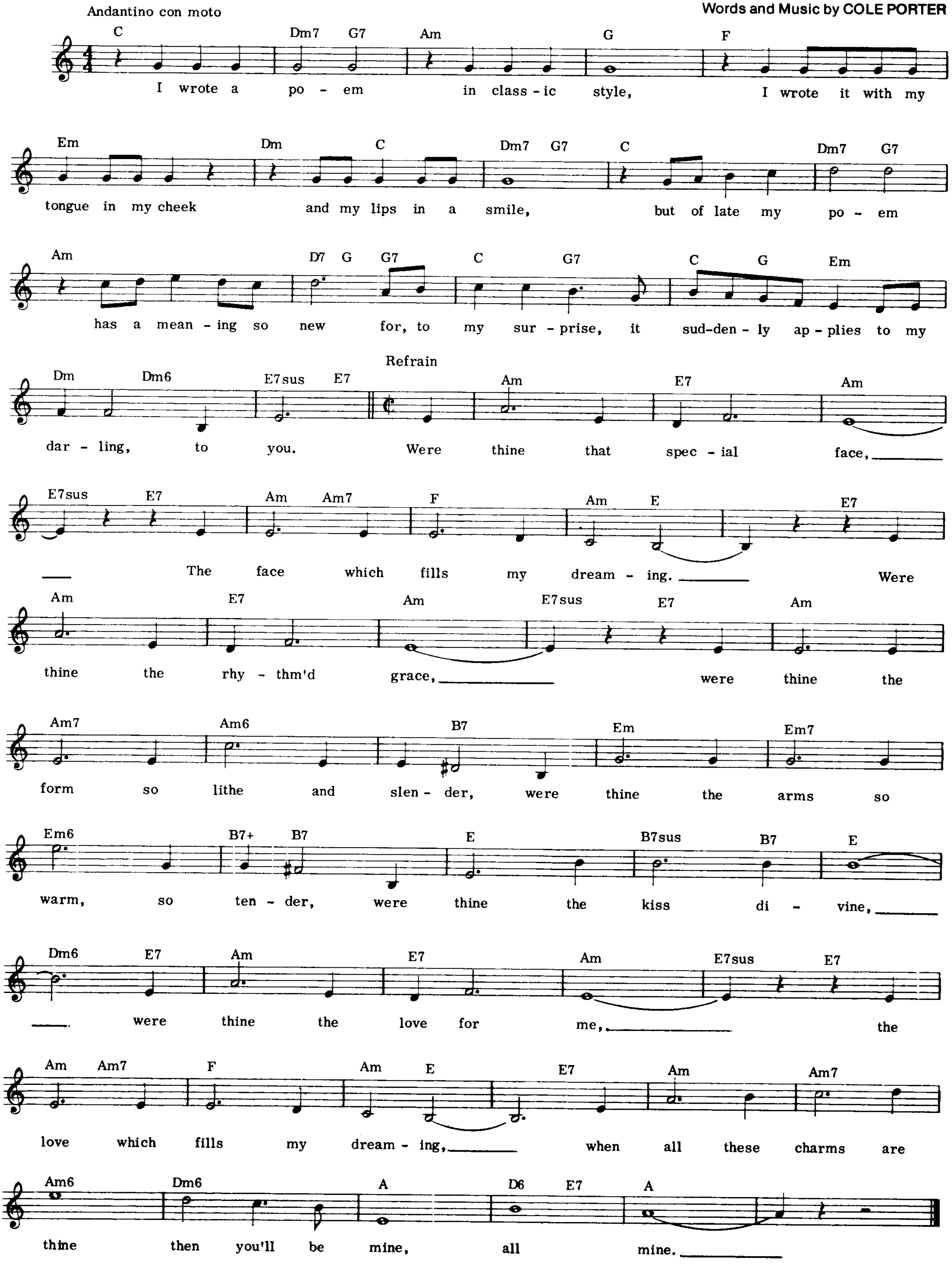

Moderato
Fm C7 Fm
Strange, dear, but true, dear, when I'm close to
B♭m E♭ E♭7(♭9) A♭ A♭7
you, dear, the stars fill the sky, so in
D♭ G7 C C7(♭9) Fm
love with you am I, Ev - en with -
C7 Fm B♭m
out you, My arms fold a - bout you, you
E♭ D♭ D♭m A♭maj7 A♭6 E♭7 D♭ E♭7
know, dar - ling, why, so in love with you am
A♭ D♭ E♭7 A♭
I, in love with the night mys - te - ri - ious, the
D♭ E♭7 A♭ D♭ E♭7
night when you first were there, in love with my joy de -
A♭ A♭maj7 A♭6 C7 Fm Fm7 Fm6 G7 C C7(♭9)
lir - i - ious when I knew that you could care, so
Fm C7 Fm
taunt me and hurt me, de - ceive me, de -
B♭m E♭ E♭7 E♭m6 F7
sert me. I'm yours 'til I die, so in
B♭m D♭m A♭ A♭m A♭dim
love, so in love, so in love with you, my
B♭m7 E♭7 A♭
love am I.

Copyright © 1948 by Cole Porter. Copyright renewed, assigned to John F. Wharton, as Trustee (of Literary and Musical Trusts under declaration of trust by Cole Porter dated July 6, 1961 as amended).
Chappell & Co., Inc., publisher and owner of publication and allied rights throughout the world.

WERE THINE THAT SPECIAL FACE

From the Musical "KISS ME KATE"

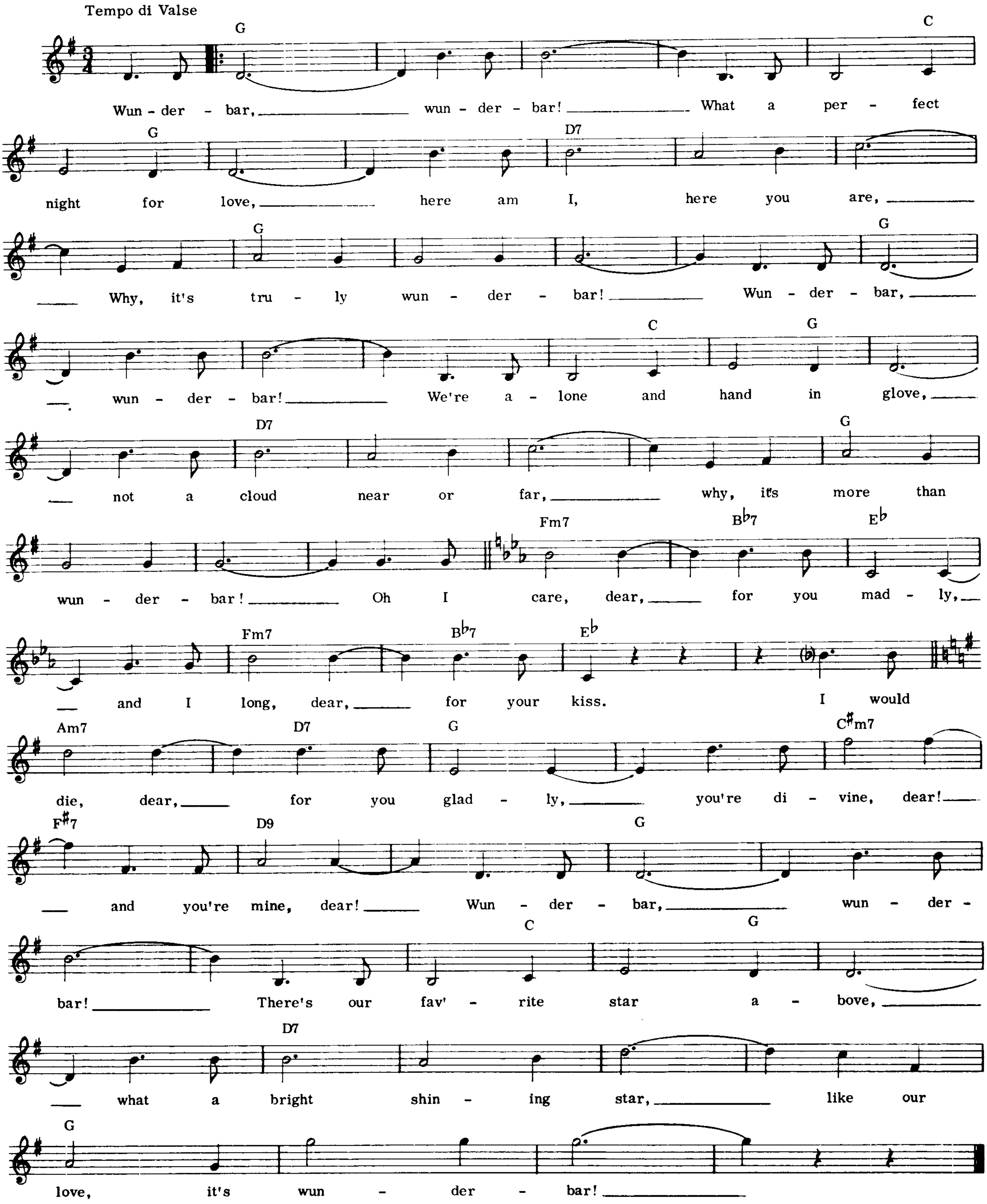
Words and Music by COLE PORTER


Andantino con moto
C Dm7 G7 Am G F
I wrote a po - em in class - ic style, I wrote it with my
Em Dm C Dm7 G7 C Dm7 G7
tongue in my cheek and my lips in a smile, but of late my po - em
Am D7 G G7 C G7 C G Em
has a mean - ing so new for, to my sur - prise, it sud-den - ly ap - plies to my
Dm Dm6 E7sus E7 Am E7 Am
Refrain
dar - ling, to you. Were thine that spec - ial face,
E7sus E7 Am Am7 F Am E E7
The face which fills my dream - ing. Were
Am E7 Am E7sus E7 Am
thine the rhy - thm'd grace, were thine the
Am7 Am6 B7 Em Em7
form so lithe and slen - der, were thine the arms so
Em6 B7+ B7 E B7sus B7 E
warm, so ten - der, were thine the kiss di - vine,
Dm6 E7 Am E7 Am E7sus E7
were thine the love for me, the
Am Am7 F Am E E7 Am Am7
love which fills my dream - ing, when all these charms are
Am6 Dm6 A D6 E7 A
thine then you'll be mine, all mine.

Copyright © 1948 by Cole Porter. Copyright renewed, assigned to John F. Wharton, as Trustee (of Literary and Musical Trusts under declaration of trust by Cole Porter dated July 6, 1961 as amended).
Chappell & Co., Inc., publisher and owner of publication and allied rights throughout the world.

WUNDERBAR *From the Musical "KISS ME KATE"*

Words and Music by COLE PORTER


Tempo di Valse
G C
Wun - der - bar, wun - der - bar! What a per - fect
G D7
night for love, here am I, here you are,
G G
Why, it's tru - ly wun - der - bar! Wun - der - bar,
C G
wun - der - bar! We're a - lone and hand in glove,
D7 G
not a cloud near or far, why, it's more than
Fm7 B♭7 E♭
wun - der - bar! Oh I care, dear, for you mad - ly,
Fm7 B♭7 E♭
and I long, dear, for your kiss. I would
Am7 D7 G C♯m7
die, dear, for you glad - ly, you're di - vine, dear!
F♯7 D9 G
and you're mine, dear! Wun - der - bar, wun - der -
C G
bar! There's our fav' - rite star a - bove,
D7
what a bright shin - ing star, like our
G
love, it's wun - der - bar!

Copyright © 1948 by Cole Porter. Copyright renewed, assigned to John F. Wharton, as Trustee (of Literary and Musical Trusts under declaration of trust by Cole Porter dated July 6, 1961 as amended).
Chappell & Co., Inc., publisher and owner of publication and allied rights throughout the world.

Gi Gi

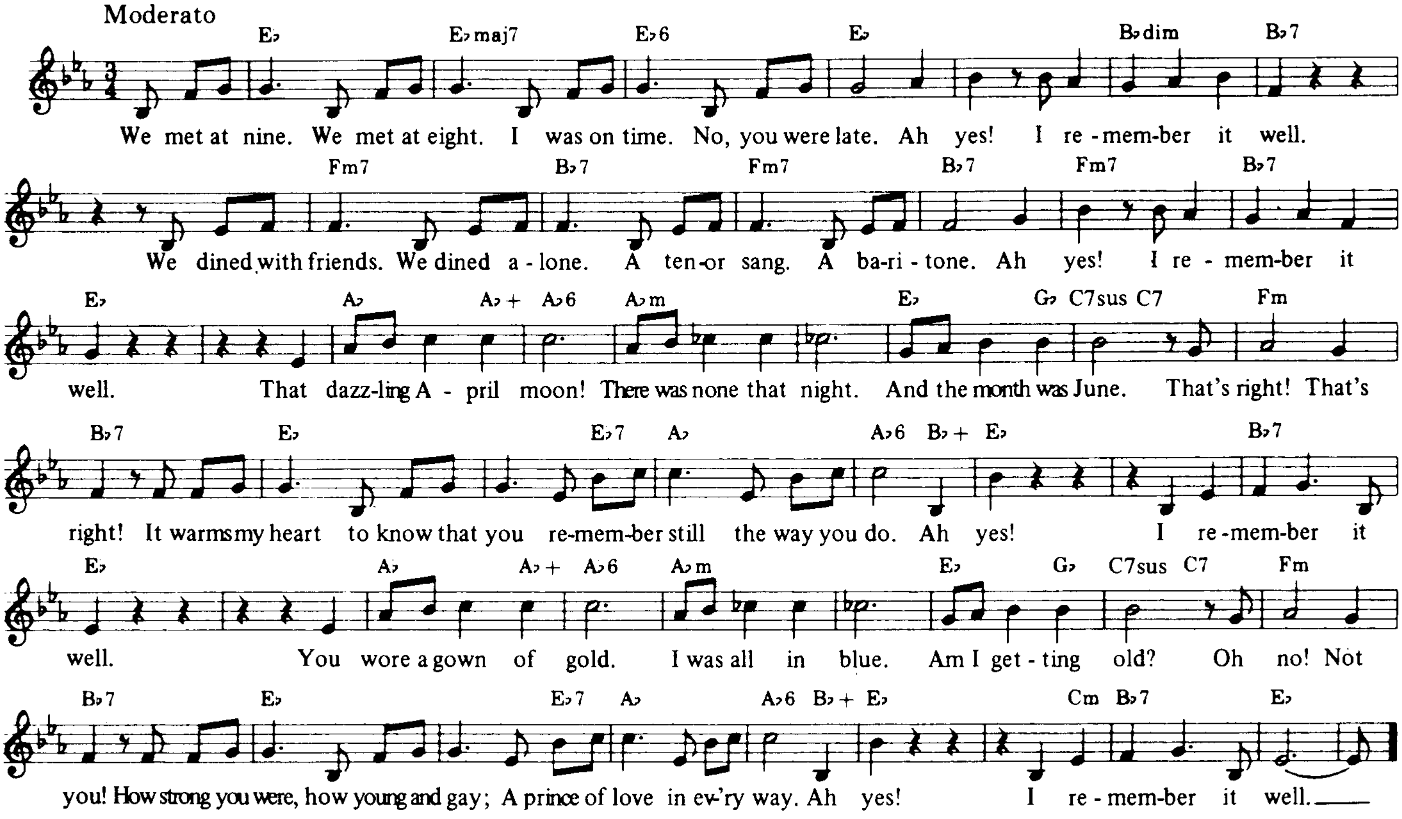
M-G-M presents
An Arthur Freed Production

Lyrics by
Alan Jay Lerner

Music by
Frederick Loewe

I REMEMBER IT WELL *From the Film "GIGI"*

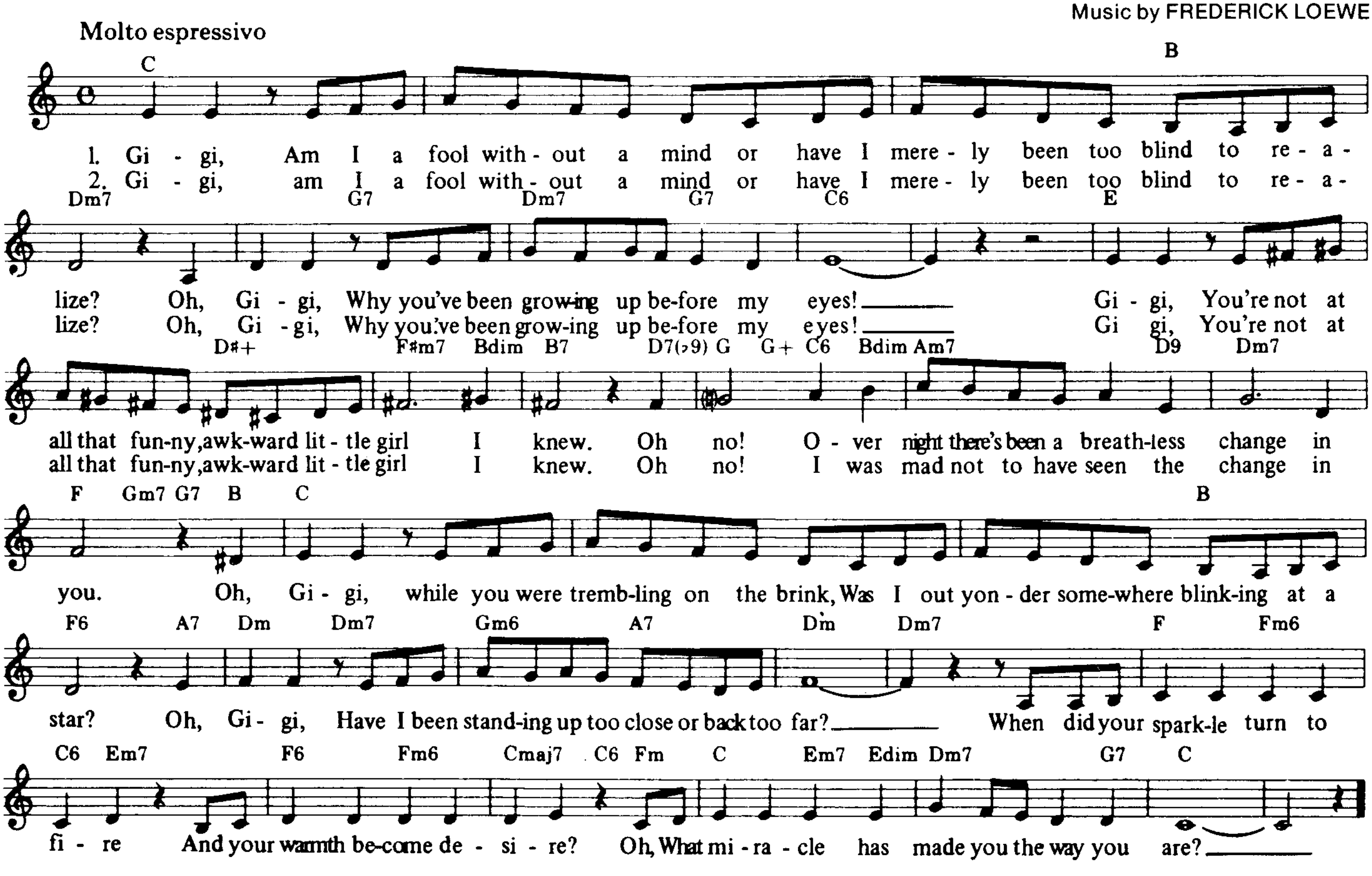
Lyric by ALAN JAY LERNER
Music by FREDERICK LOEWE


Moderato
E♭ E♭maj7 E♭6 E♭ B♭dim B♭7
We met at nine. We met at eight. I was on time. No, you were late. Ah yes! I re-mem-ber it well.
Fm7 B♭7 Fm7 B♭7 Fm7 B♭7
We dined with friends. We dined a-lone. A ten-or sang. A ba-ri-tone. Ah yes! I re-mem-ber it
E♭ A♭ A♭+ A♭6 A♭m E♭ G♭ C7sus C7 Fm
well. That dazz-ling A-pril moon! There was none that night. And the month was June. That's right! That's
B♭7 E♭ E♭7 A♭ A♭6 B♭+ E♭ B♭7
right! It warms my heart to know that you re-mem-ber still the way you do. Ah yes! I re-mem-ber it
E♭ A♭ A♭+ A♭6 A♭m E♭ G♭ C7sus C7 Fm
well. You wore a gown of gold. I was all in blue. Am I get-ting old? Oh no! Not
B♭7 E♭ E♭7 A♭ A♭6 B♭+ E♭ Cm B♭7 E♭
you! How strong you were, how young and gay; A prince of love in ev'ry way. Ah yes! I re-mem-ber it well.

Copyright © 1957 (unpub.) and 1958 by Chappell & Co., Inc.

GIGI *From the Film "GIGI"*

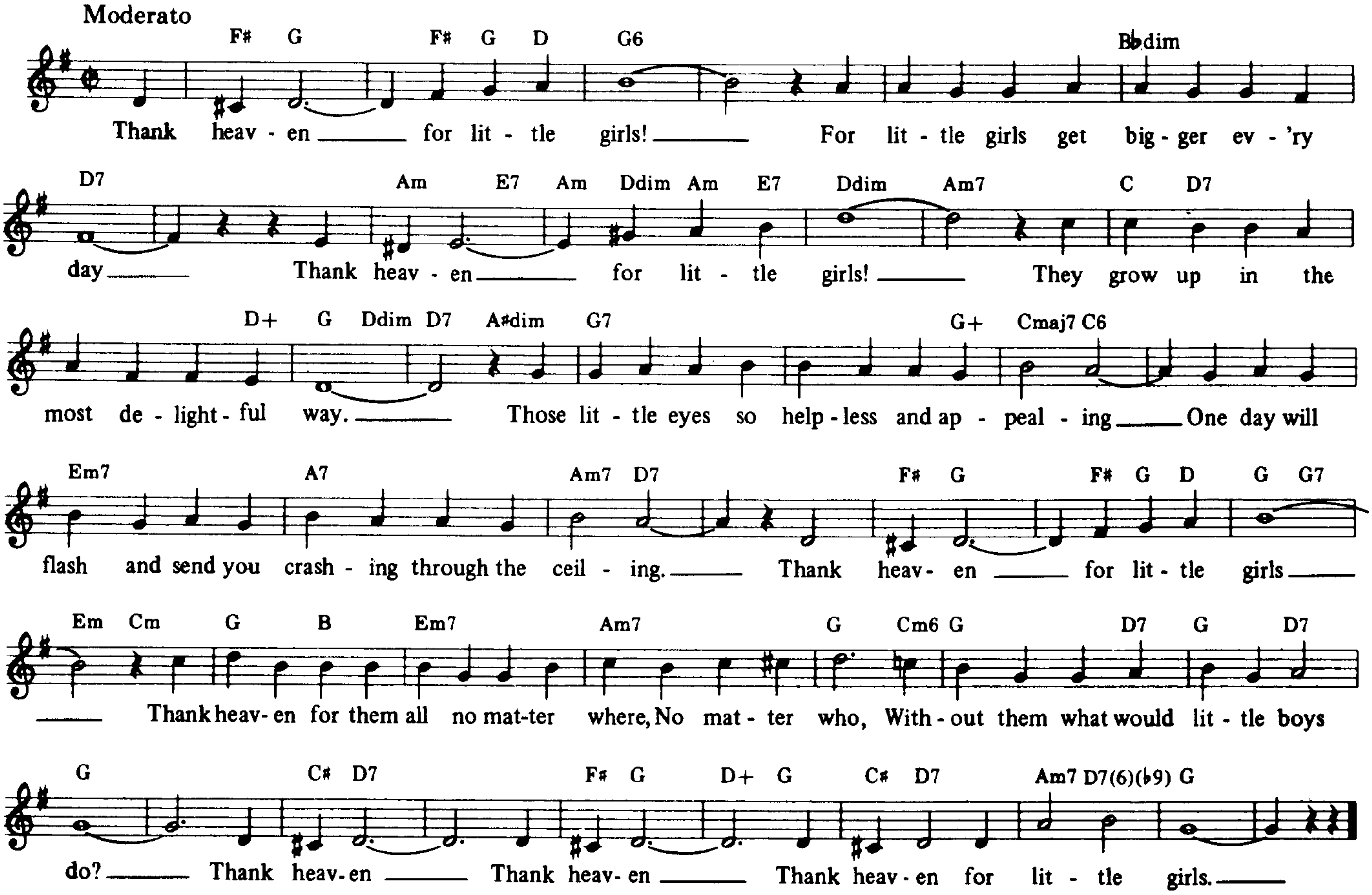
Lyric by ALAN JAY LERNER
Music by FREDERICK LOEWE


Molto espressivo
C B
1. Gi-gi, Am I a fool with-out a mind or have I mere-ly been too blind to re-a-
2. Gi-gi, am I a fool with-out a mind or have I mere-ly been too blind to re-a-
Dm7 G7 Dm7 G7 C6 E
lize? Oh, Gi-gi, Why you've been grow-ing up be-fore my eyes! Gi-gi, You're not at
lize? Oh, Gi-gi, Why you've been grow-ing up be-fore my eyes! Gi-gi, You're not at
D♯+ F♯m7 Bdim B7 D7(♭9) G G+ C6 Bdim Am7 D9 Dm7
all that fun-ny, awk-ward lit-tle girl I knew. Oh no! O-ver night there's been a breath-less change in
all that fun-ny, awk-ward lit-tle girl I knew. Oh no! I was mad not to have seen the change in
F Gm7 G7 B C B
you. Oh, Gi-gi, while you were tremb-ling on the brink, Was I out yon-der some-where blink-ing at a
F6 A7 Dm Dm7 Gm6 A7 Dm Dm7 F Fm6
star? Oh, Gi-gi, Have I been stand-ing up too close or back too far? When did your spark-le turn to
C6 Em7 F6 Fm6 Cmaj7 C6 Fm C Em7 Edim Dm7 G7 C
fi-re And your warmth be-come de-si-re? Oh, What mi-ra-cle has made you the way you are?

Copyright © 1957 (unpub.) and 1958 by Chappell & Co., Inc., New York, N.Y.

THANK HEAVEN FOR LITTLE GIRLS *From the Film "GIGI"*

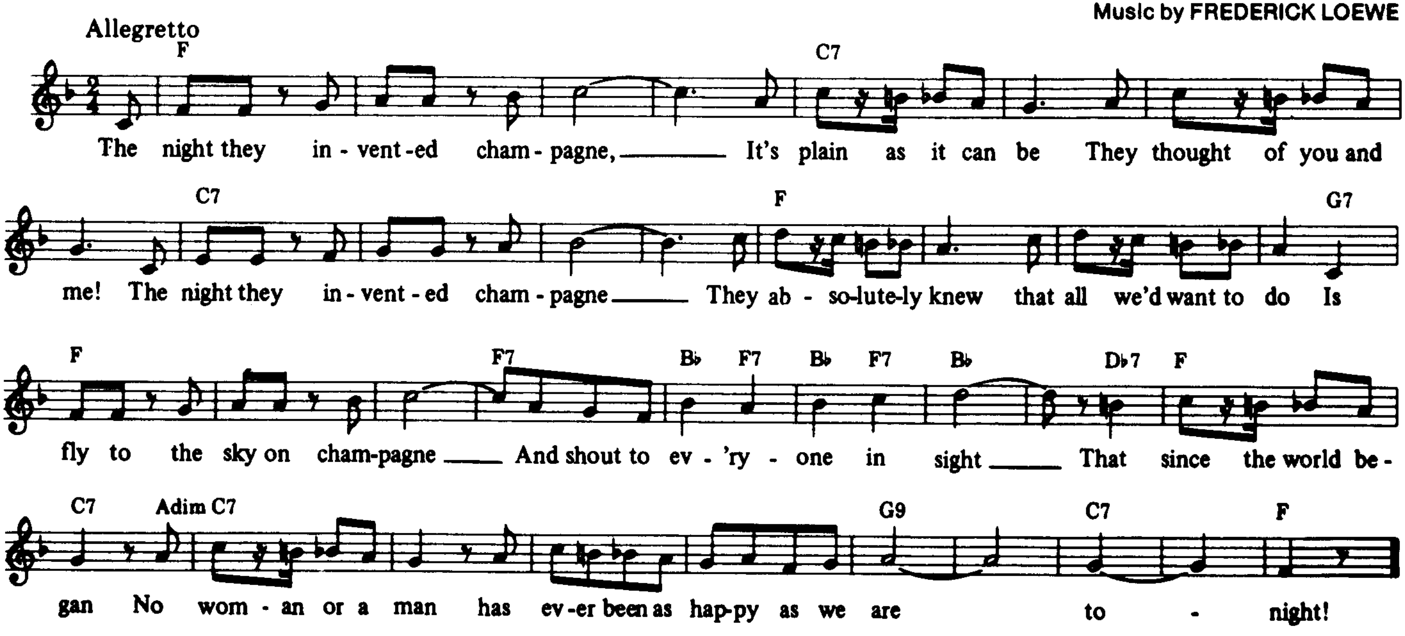
Lyric by ALAN JAY LERNER
Music by FREDERICK LOEWE


Moderato
F# G F# G D G6 B♭dim
Thank heav - en for lit - tle girls! For lit - tle girls get big - ger ev - 'ry
D7 Am E7 Am Ddim Am E7 Ddim Am7 C D7
day Thank heav - en for lit - tle girls! They grow up in the
D+ G Ddim D7 A#dim G7 G+ Cmaj7 C6
most de - light - ful way. Those lit - tle eyes so help - less and ap - peal - ing One day will
Em7 A7 Am7 D7 F# G F# G D G G7
flash and send you crash - ing through the ceil - ing. Thank heav - en for lit - tle girls
Em Cm G B Em7 Am7 G Cm6 G D7 G D7
Thank heav - en for them all no mat - ter where, No mat - ter who, With - out them what would lit - tle boys
G C# D7 F# G D+ G C# D7 Am7 D7(6)(♭9) G
do? Thank heav - en Thank heav - en Thank heav - en for lit - tle girls.

Copyright © 1957 (unpub.) and 1958 by Chappell & Co., Inc.

THE NIGHT THEY INVENTED CHAMPAGNE *From the Film "GIGI"*

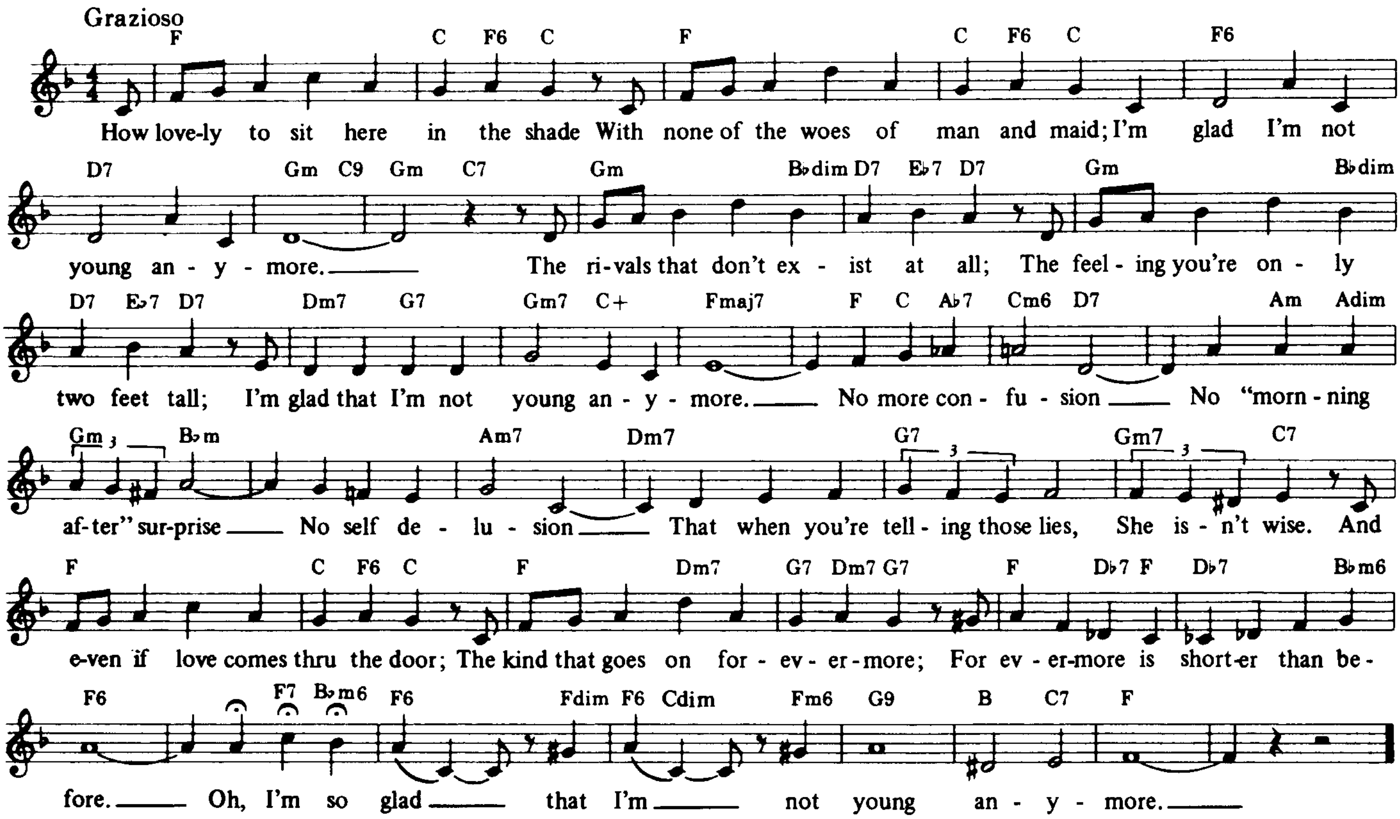
Lyric by ALAN JAY LERNER
Music by FREDERICK LOEWE


Allegretto
F C7
The night they in - vent - ed cham - pagne, It's plain as it can be They thought of you and
C7 F G7
me! The night they in - vent - ed cham - pagne They ab - so - lute - ly knew that all we'd want to do Is
F F7 B♭ F7 B♭ F7 B♭ D♭7 F
fly to the sky on cham - pagne And shout to ev - 'ry - one in sight That since the world be -
C7 Adim C7 G9 C7 F
gan No wom - an or a man has ev - er been as hap - py as we are to - night!

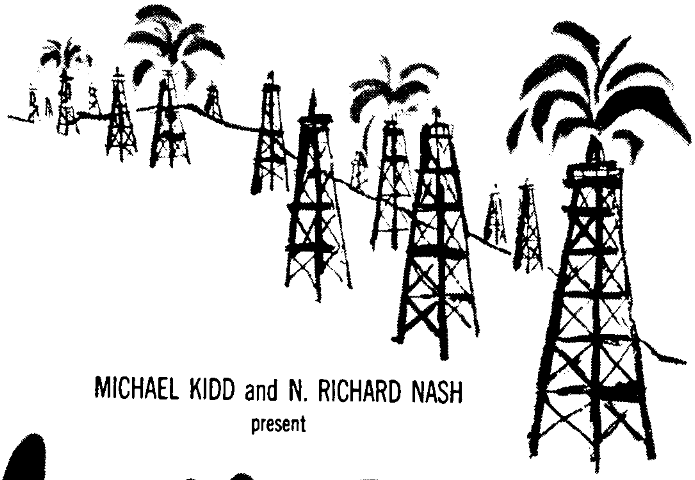
Copyright © 1957 (unpub.) and 1958 by Chappell & Co., Inc.

I'M GLAD I'M NOT YOUNG ANYMORE *From the Film "GIGI"*

Lyric by ALAN JAY LERNER
Music by FREDERICK LOEWE


Grazioso
F C F6 C F C F6 C F6
How love-ly to sit here in the shade With none of the woes of man and maid; I'm glad I'm not
D7 Gm C9 Gm C7 Gm B♭dim D7 E♭7 D7 Gm B♭dim
young an - y - more. The ri-vals that don't ex - ist at all; The feel - ing you're on - ly
D7 E♭7 D7 Dm7 G7 Gm7 C+ Fmaj7 F C A♭7 Cm6 D7 Am Adim
two feet tall; I'm glad that I'm not young an - y - more. No more con - fu - sion No "morn - ning
Gm 3 B♭m Am7 Dm7 G7 3 Gm7 3 C7
af - ter" sur-prise No self de - lu - sion That when you're tell - ing those lies, She is - n't wise. And
F C F6 C F Dm7 G7 Dm7 G7 F D♭7 F D♭7 B♭m6
e-ven if love comes thru the door; The kind that goes on for - ev - er - more; For ev - er-more is short-er than be -
F6 F7 B♭m6 F6 Fdim F6 Cdim Fm6 G9 B C7 F
fore. Oh, I'm so glad that I'm not young an - y - more.

Copyright © 1957 (unpub.) and 1958 by Chappell & Co., Inc.



MICHAEL KIDD and N. RICHARD NASH
present

Lucille Ball

in

Wildcat

A New Musical
by N. RICHARD NASH

Lyrics by
CAROLYN LEIGH

Music by
CY COLEMAN

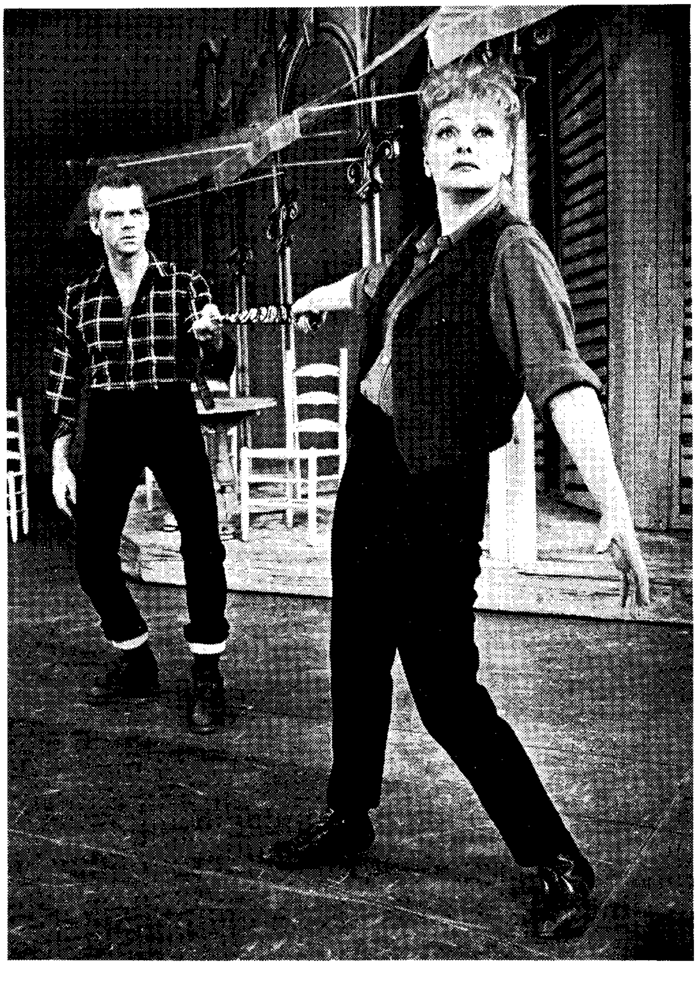
also starring KEITH ANDES

with EDITH KING PAULA STEWART CLIFFORD DAVID DON TOMKINS HOWARD FISCHER SWEN SWENSON

Settings Designed by PETER LARKIN
Costumes by ALVIN COLT
Lighting by CHARLES ELSON
Musical Direction, Dance & Vocal Arrangements by JOHN MORRIS
Arrangements & Orchestrations by ROBERT GINZLER & SID RAMIN

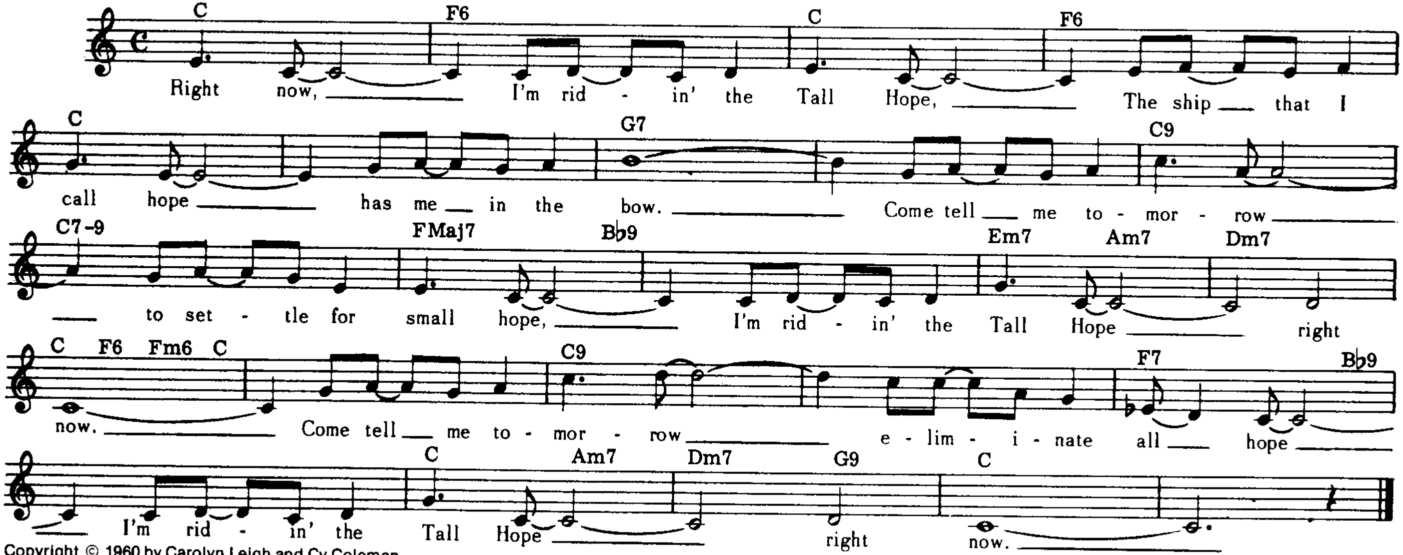
Entire Production Directed and Choreographed by
MICHAEL KIDD

Wildcat



TALL HOPE *From the Musical "WILDCAT"*

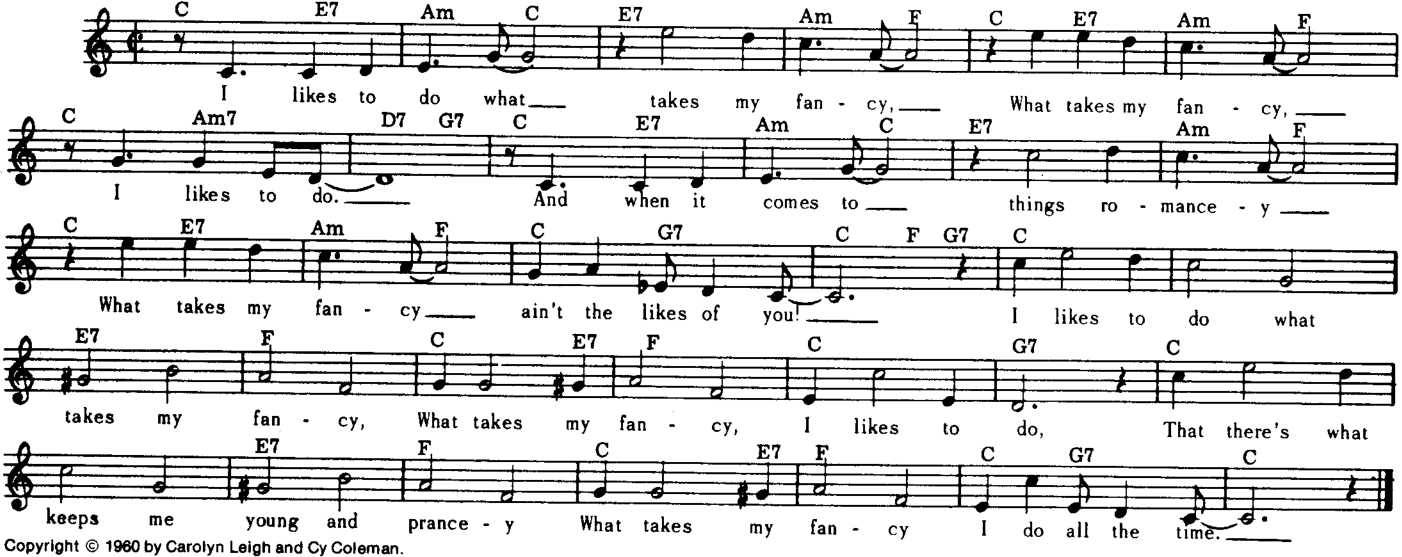
Lyric by CAROLYN LEIGH Music by CY COLEMAN


C F6 C F6
Right now, I'm rid - in' the Tall Hope, The ship that I
C G7 C9
call hope has me in the bow. Come tell me to - mor - row
C7-9 FMaj7 B♭9 Em7 Am7 Dm7
to set - tle for small hope, I'm rid - in' the Tall Hope right
C F6 Fm6 C C9 F7 B♭9
now. Come tell me to - mor - row e - lim - i - nate all hope
C Am7 Dm7 G9 C
I'm rid - in' the Tall Hope right now.

Copyright © 1960 by Carolyn Leigh and Cy Coleman.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc. Used by permission.

WHAT TAKES MY FANCY *From the Musical "WILDCAT"*

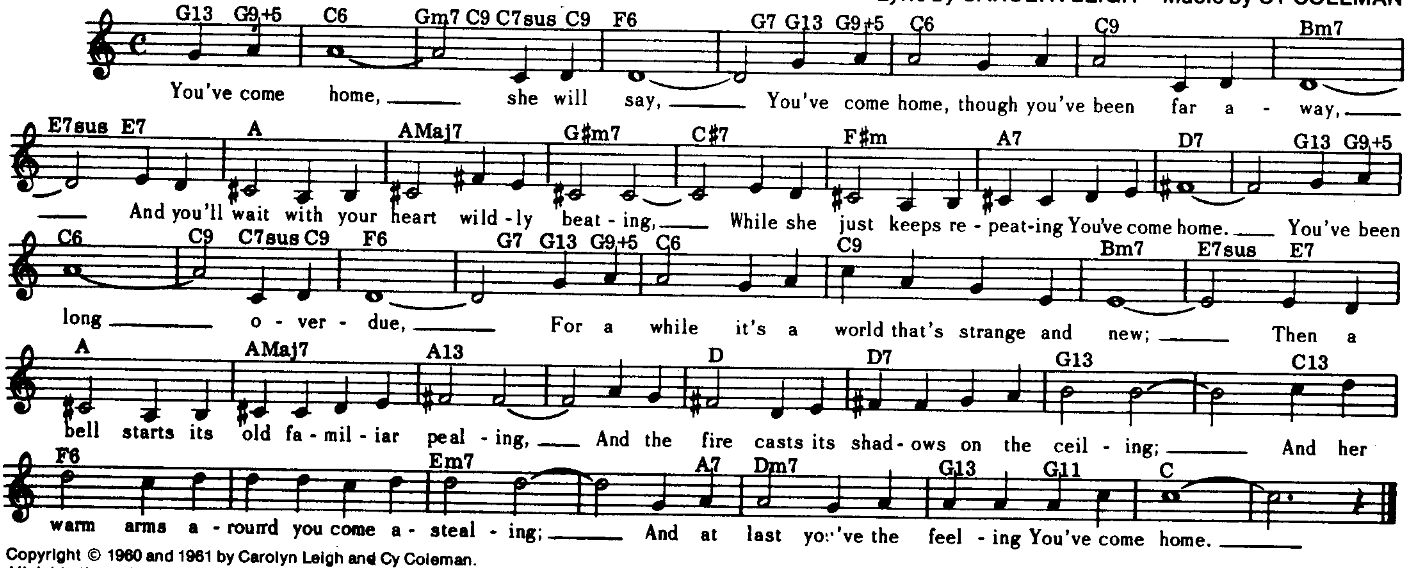
Lyric by CAROLYN LEIGH Music by CY COLEMAN


C E7 Am C E7 Am F C E7 Am F
I likes to do what takes my fan - cy, What takes my fan - cy,
C Am7 D7 G7 C E7 Am C E7 Am F
I likes to do. And when it comes to things ro - mance - y
C E7 Am F C G7 C F G7 C
What takes my fan - cy ain't the likes of you! I likes to do what
E7 F C E7 F C G7 C
takes my fan - cy, What takes my fan - cy, I likes to do, That there's what
E7 F C E7 F C G7 C
keeps me young and prance - y What takes my fan - cy I do all the time.

Copyright © 1960 by Carolyn Leigh and Cy Coleman.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc. Used by permission.

YOU'VE COME HOME *From the Musical "WILDCAT"*

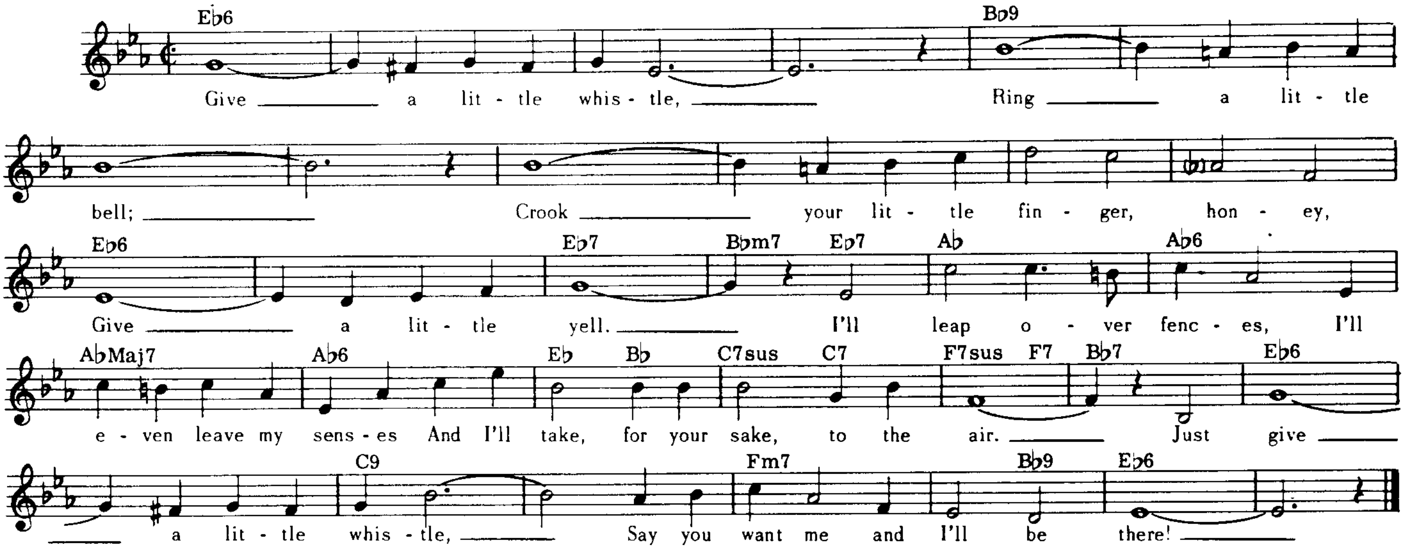
Lyric by CAROLYN LEIGH Music by CY COLEMAN


G13 G9+5 C6 Gm7 C9 C7sus C9 F6 G7 G13 G9+5 C6 C9 Bm7
You've come home, she will say, You've come home, though you've been far a - way,
E7sus E7 A AMaj7 G♯m7 C♯7 F♯m A7 D7 G13 G9+5
And you'll wait with your heart wild - ly beat - ing, While she just keeps re - peat - ing You've come home. You've been
C6 C9 C7sus C9 F6 G7 G13 G9+5 C6 C9 Bm7 E7sus E7
long o - ver - due, For a while it's a world that's strange and new; Then a
A AMaj7 A13 D D7 G13 C13
bell starts its old fa - mil - iar peal - ing, And the fire casts its shad - ows on the ceil - ing; And her
F6 Em7 A7 Dm7 G13 G11 C
warm arms a - round you come a - steal - ing; And at last you've the feel - ing You've come home.

Copyright © 1960 and 1961 by Carolyn Leigh and Cy Coleman.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc. Used by permission.

GIVE A LITTLE WHISTLE *From the Musical "WILDCAT"*

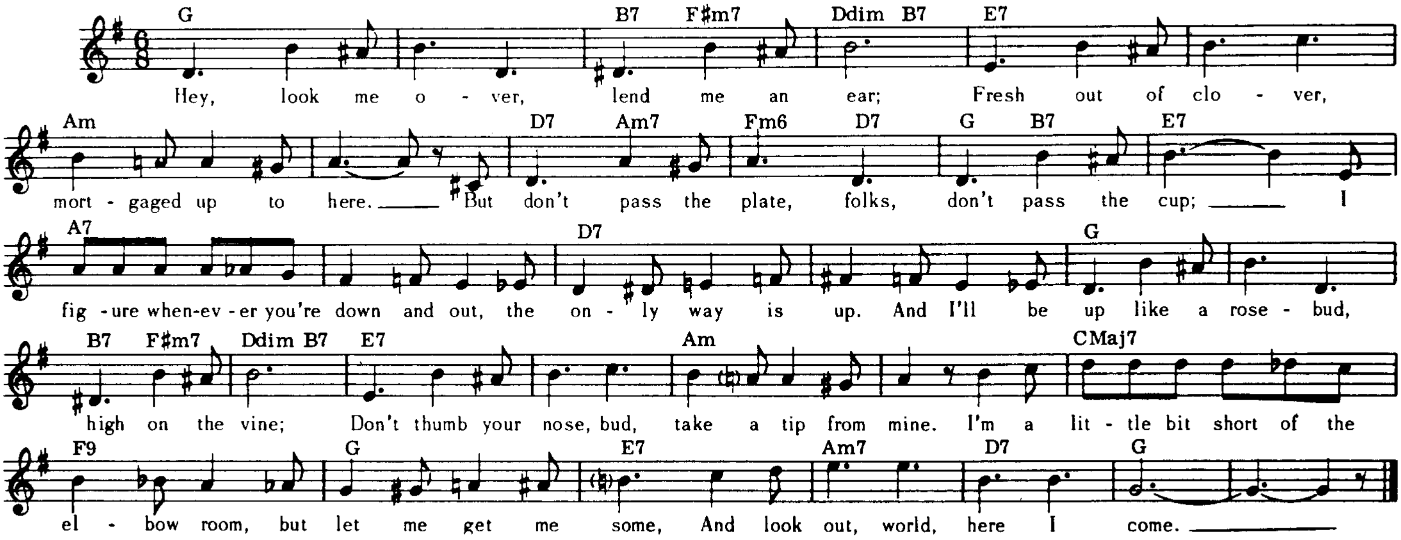
Lyric by CAROLYN LEIGH Music by CY COLEMAN


Eb6
Bb9
Give a lit - tle whis - tle, Ring a lit - tle
bell; Crook your lit - tle fin - ger, hon - ey,
Eb6
Eb7
Bbm7
Eb7
Ab
Ab6
Give a lit - tle yell. I'll leap o - ver fenc - es, I'll
AbMaj7
Ab6
Eb
Bb
C7sus
C7
F7sus
F7
Bb7
Eb6
e - ven leave my sens - es And I'll take, for your sake, to the air. Just give
C9
Fm7
Bb9
Eb6
a lit - tle whis - tle, Say you want me and I'll be there!

Copyright © 1960 by Carolyn Leigh and Cy Coleman.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc. Used by permission.

HEY, LOOK ME OVER *From the Musical "WILDCAT"*

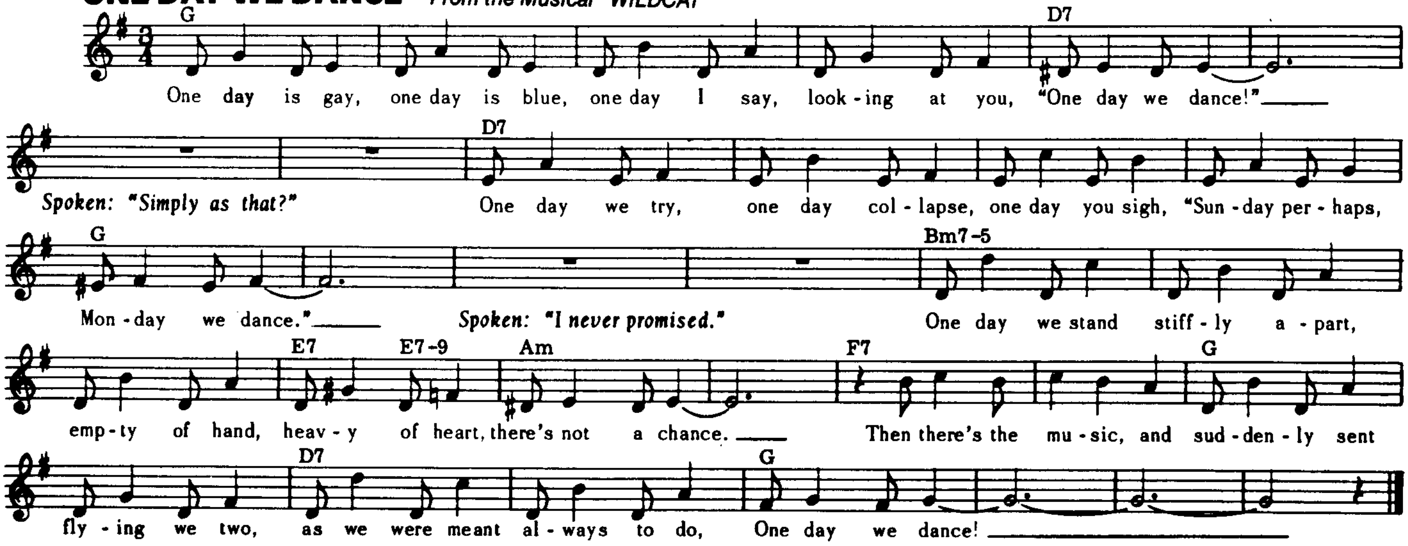
Lyric by CAROLYN LEIGH Music by CY COLEMAN


G
B7
F#m7
Ddim
B7
E7
Hey, look me o - ver, lend me an ear; Fresh out of clo - ver,
Am
D7
Am7
Fm6
D7
G
B7
E7
mort - gaged up to here. But don't pass the plate, folks, don't pass the cup; I
A7
D7
G
fig - ure when-ev - er you're down and out, the on - ly way is up. And I'll be up like a rose - bud,
B7
F#m7
Ddim
B7
E7
Am
CMaj7
high on the vine; Don't thumb your nose, bud, take a tip from mine. I'm a lit - tle bit short of the
F9
G
E7
Am7
D7
G
el - bow room, but let me get me some, And look out, world, here I come.

Copyright © 1960 by Carolyn Leigh and Cy Coleman.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc. Used by permission.

ONE DAY WE DANCE *From the Musical "WILDCAT"*

Lyric by CAROLYN LEIGH Music by CY COLEMAN


G
D7
One day is gay, one day is blue, one day I say, look - ing at you, "One day we dance!"
D7
Spoken: "Simply as that?"
One day we try, one day col - lapse, one day you sigh, "Sun - day per - haps,
G
Bm7-5
Mon - day we dance."
Spoken: "I never promised."
One day we stand stiff - ly a - part,
E7
E7-9
Am
F7
G
emp - ty of hand, heav - y of heart, there's not a chance. Then there's the mu - sic, and sud - den - ly sent
D7
G
fly - ing we two, as we were meant al - ways to do, One day we dance!

Copyright © 1960 by Carolyn Leigh and Cy Coleman.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc. Used by permission.

ROBERT FRYER
presents

HOWARD KEEL
CAROL LAWRENCE

in

The MORTON DA COSTA Production

SARATOGA

Based on the novel "SARATOGA TRUNK"
by EDNA FERBER

Music by HAROLD ARLEN
Lyrics by JOHNNY MERCER

Original Cast Album by RCA VICTOR

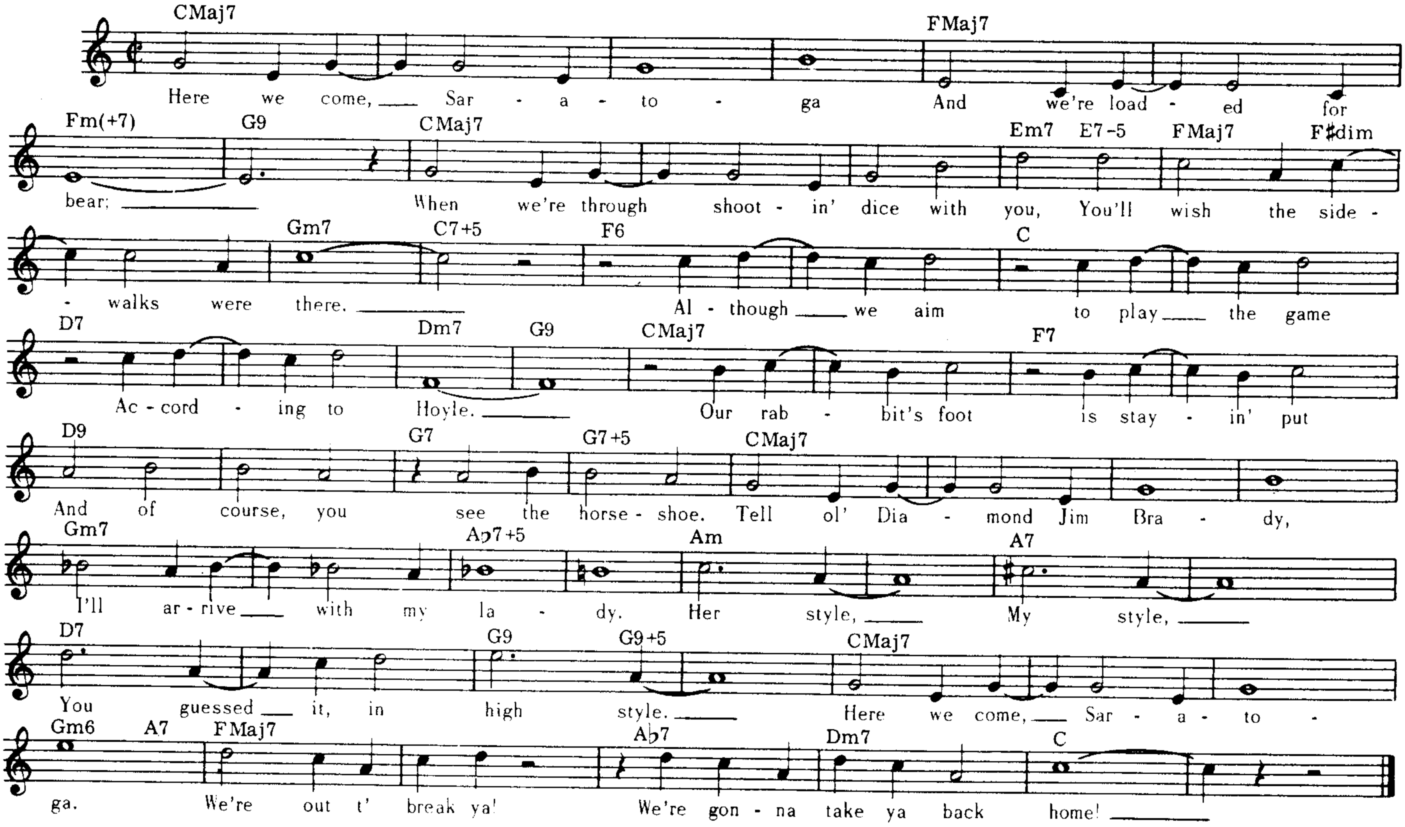
Dramatized and Directed by
MR. DA COSTA

HOWARD KEEL CAROL LAWRENCE

SARATOGA

SARATOGA *From the Musical "SARATOGA"*

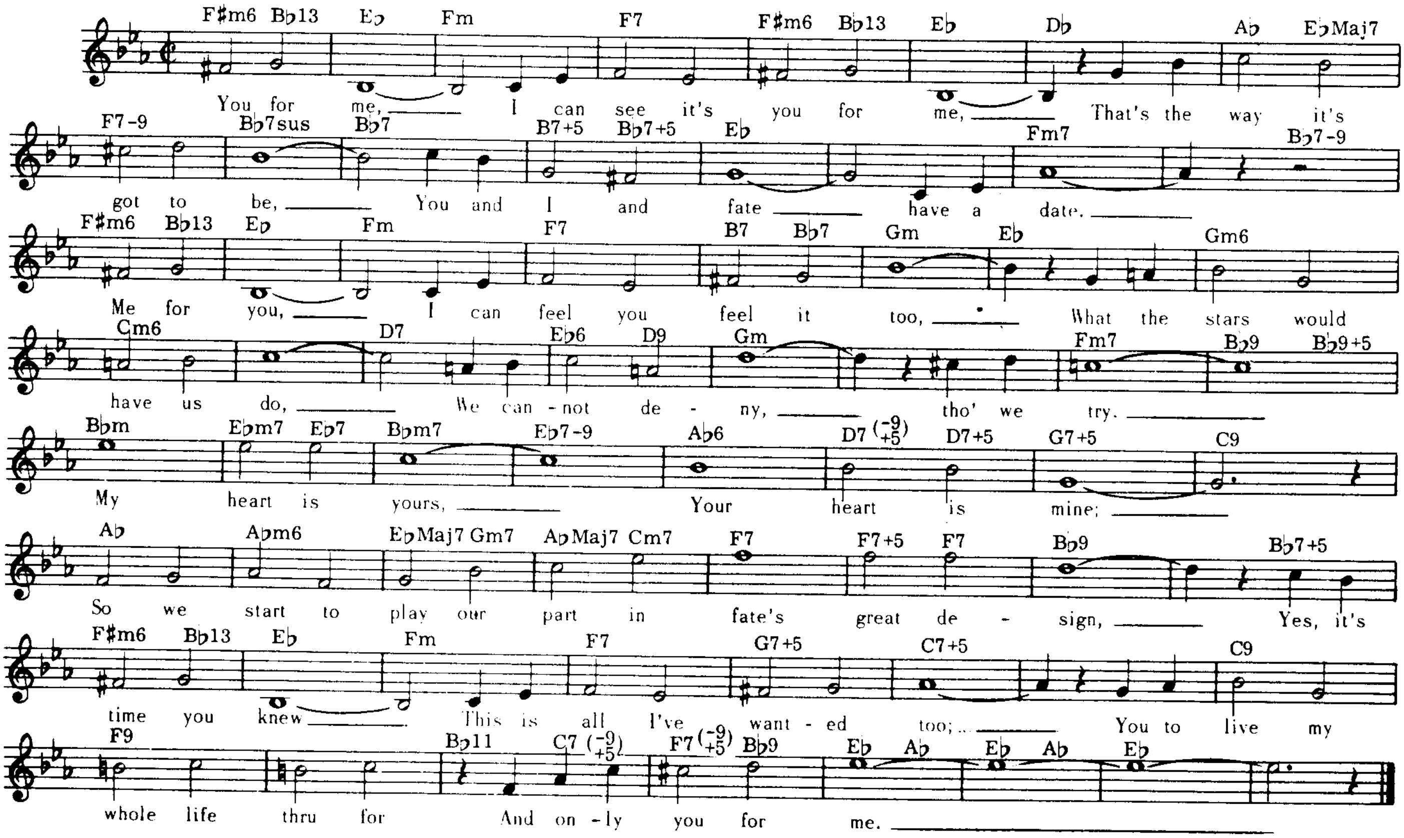
Lyric by JOHNNY MERCER Music by HAROLD ARLEN


CMaj7 FMaj7
Here we come, Sar - a - to - ga And we're load - ed for
Fm(+7) G9 CMaj7 Em7 E7-5 FMaj7 F♯dim
bear; When we're through shoot - in' dice with you, You'll wish the side -
Gm7 C7+5 F6 C
- walks were there. Al - though we aim to play the game
D7 Dm7 G9 CMaj7 F7
Ac - cord - ing to Hoyle. Our rab - bit's foot is stay - in' put
D9 G7 G7+5 CMaj7
And of course, you see the horse - shoe. Tell ol' Dia - mond Jim Bra - dy,
Gm7 A♭7+5 Am A7
I'll ar - rive with my la - dy. Her style, My style,
D7 G9 G9+5 CMaj7
You guessed it, in high style. Here we come, Sar - a - to -
Gm6 A7 FMaj7 A♭7 Dm7 C
ga. We're out t' break ya! We're gon - na take ya back home!

Copyright © 1959 by Harold Arlen and Johnny Mercer.
All rights throughout the world controlled by Harwin Music Corporation, New York, N.Y. Used by permission.

YOU FOR ME *From the Musical "SARATOGA"*

Lyric by JOHNNY MERCER Music by HAROLD ARLEN

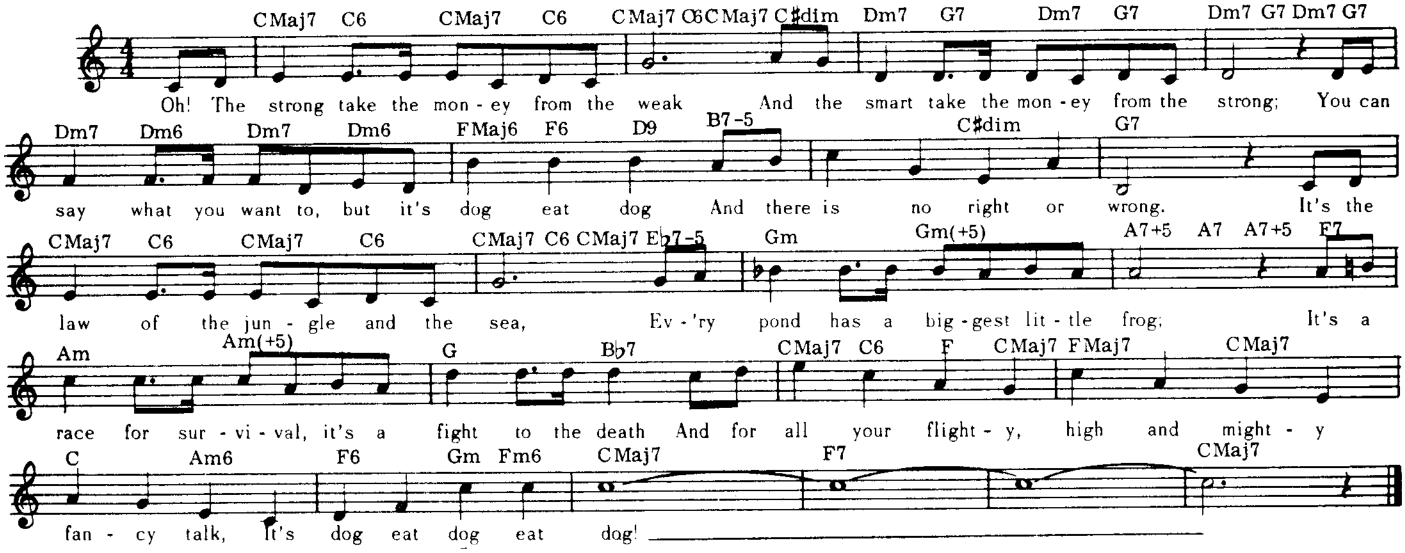

F♯m6 B♭13 E♭ Fm F7 F♯m6 B♭13 E♭ D♭ A♭ E♭Maj7
You for me, I can see it's you for me, That's the way it's
F7-9 B♭7sus B♭7 B7+5 B♭7+5 E♭ Fm7 B♭7-9
got to be, You and I and fate have a date.
F♯m6 B♭13 E♭ Fm F7 B7 B♭7 Gm E♭ Gm6
Me for you, I can feel you feel it too, What the stars would
Cm6 D7 E♭6 D9 Gm Fm7 B♭9 B♭9+5
have us do, We can - not de - ny, tho' we try.
B♭m E♭m7 E♭7 B♭m7 E♭7-9 A♭6 D7 (-9/+5) D7+5 G7+5 C9
My heart is yours, Your heart is mine;
A♭ A♭m6 E♭Maj7 Gm7 A♭Maj7 Cm7 F7 F7+5 F7 B♭9 B♭7+5
So we start to play our part in fate's great de - sign, Yes, it's
F♯m6 B♭13 E♭ Fm F7 G7+5 C7+5 C9
time you knew This is all I've want - ed too; You to live my
F9 B♭11 C7 (-9/+5) F7 (-9/+5) B♭9 E♭ A♭ E♭ A♭ E♭
whole life thru for And on - ly you for me.

Copyright © 1959 and 1963 by Harold Arlen and Johnny Mercer.
All rights throughout the world controlled by Harwin Music Corporation, New York, N.Y. Used by permission.

DOG EAT DOG

From the Musical "SARATOGA"

Lyric by JOHNNY MERCER Music by HAROLD ARLEN

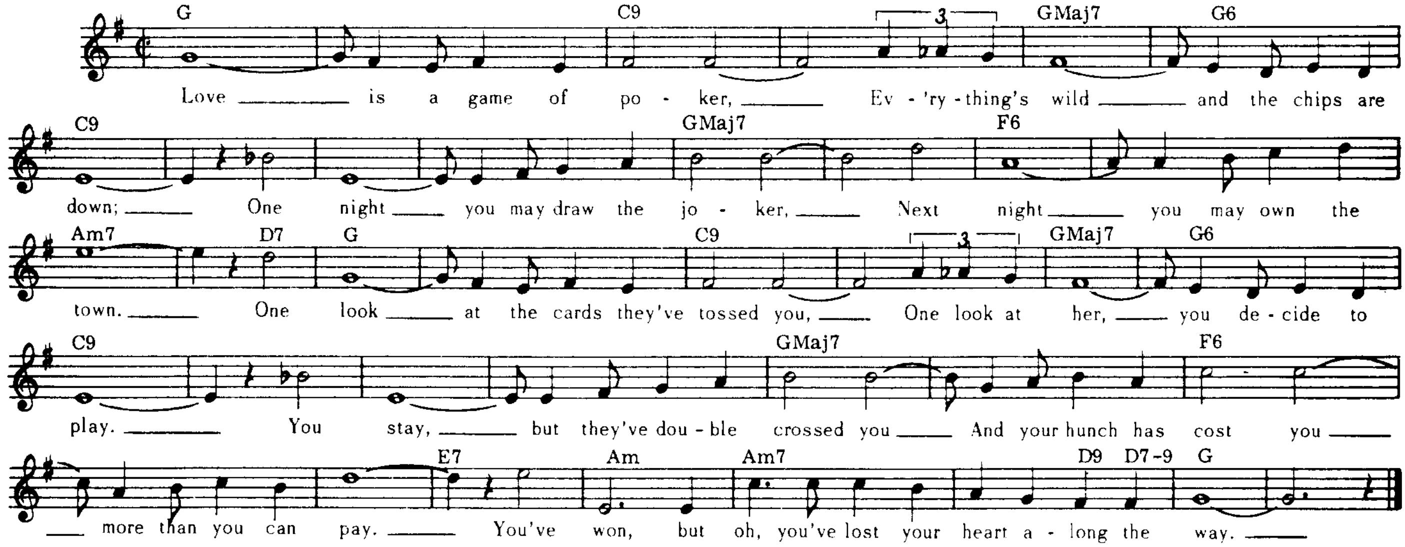

CMaj7 C6 CMaj7 C6 CMaj7 C6 CMaj7 C♯dim Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7
Oh! The strong take the mon - ey from the weak And the smart take the mon - ey from the strong; You can
Dm7 Dm6 Dm7 Dm6 FMaj6 F6 D9 B7-5 C♯dim G7
say what you want to, but it's dog eat dog And there is no right or wrong. It's the
CMaj7 C6 CMaj7 C6 CMaj7 C6 CMaj7 E♭7-5 Gm Gm(+5) A7+5 A7 A7+5 F7
law of the jun - gle and the sea, Ev - 'ry pond has a big - gest lit - tle frog; It's a
Am Am(+5) G B♭7 CMaj7 C6 F CMaj7 FMaj7 CMaj7
race for sur - vi - val, it's a fight to the death And for all your flight - y, high and might - y
C Am6 F6 Gm Fm6 CMaj7 F7 CMaj7
fan - cy talk, It's dog eat dog eat dog!

Copyright © 1959 and 1963 by Harold Arlen and Johnny Mercer.
All rights throughout the world controlled by Harwin Music Corporation, New York, N.Y. Used by permission.

A GAME OF POKER

From the Musical "SARATOGA"

Lyric by JOHNNY MERCER Music by HAROLD ARLEN

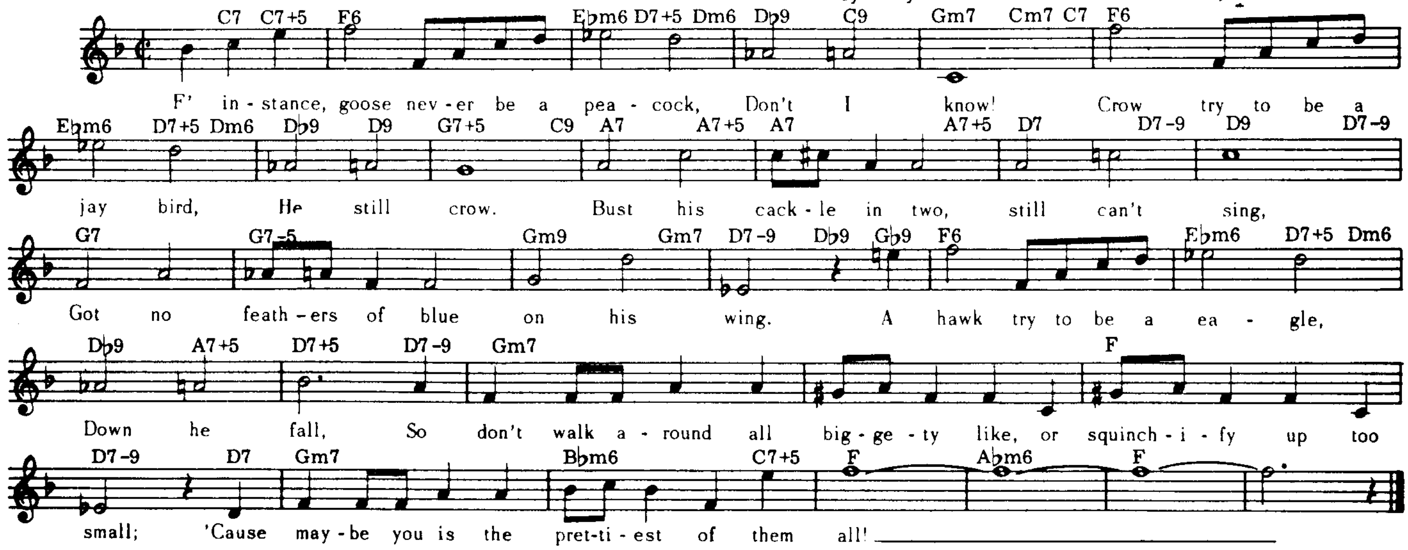

G C9 GMaj7 G6
Love is a game of po - ker, Ev - 'ry - thing's wild and the chips are
C9 GMaj7 F6
down; One night you may draw the jo - ker, Next night you may own the
Am7 D7 G C9 GMaj7 G6
town. One look at the cards they've tossed you, One look at her, you de - cide to
C9 GMaj7 F6
play. You stay, but they've dou - ble crossed you And your hunch has cost you
E7 Am Am7 D9 D7-9 G
more than you can pay. You've won, but oh, you've lost your heart a - long the way.

Copyright © 1959 by Harold Arlen and Johnny Mercer.
All rights throughout the world controlled by Harwin Music Corporation, New York, N.Y. Used by permission.

GOOSE NEVER BE A PEACOCK

From the Musical "SARATOGA"

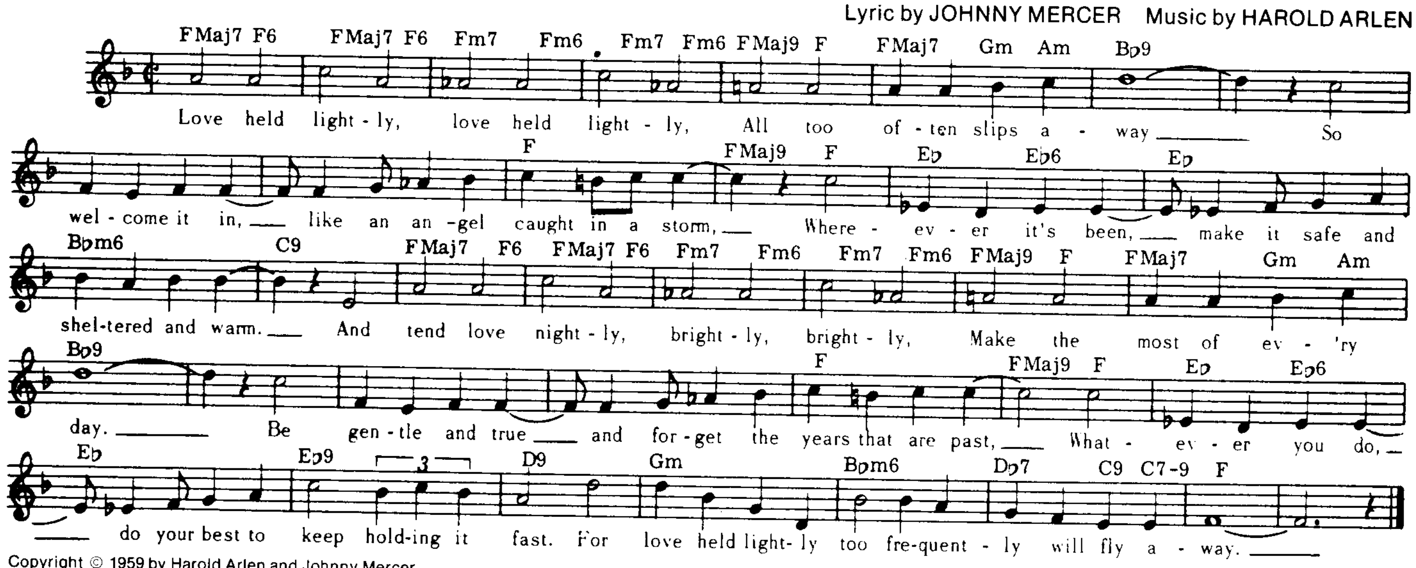
Lyric by JOHNNY MERCER Music by HAROLD ARLEN


C7 C7+5 F6 E♭m6 D7+5 Dm6 D♭9 C9 Gm7 Cm7 C7 F6
F' in - stance, goose nev - er be a pea - cock, Don't I know! Crow try to be a
E♭m6 D7+5 Dm6 D♭9 D9 G7+5 C9 A7 A7+5 A7 A7+5 D7 D7-9 D9 D7-9
jay bird, He still crow. Bust his cack - le in two, still can't sing,
G7 G7-5 Gm9 Gm7 D7-9 D♭9 G♭9 F6 E♭m6 D7+5 Dm6
Got no feath - ers of blue on his wing. A hawk try to be a ea - gle,
D♭9 A7+5 D7+5 D7-9 Gm7 F
Down he fall, So don't walk a - round all big - ge - ty like, or squinch - i - fy up too
D7-9 D7 Gm7 B♭m6 C7+5 F A♭m6 F
small; 'Cause may - be you is the pret - ti - est of them all!

Copyright © 1959 by Harold Arlen and Johnny Mercer.
All rights throughout the world controlled by Harwin Music Corporation, New York, N.Y. Used by permission.

LOVE HELD LIGHTLY *From the Musical "SARATOGA"*

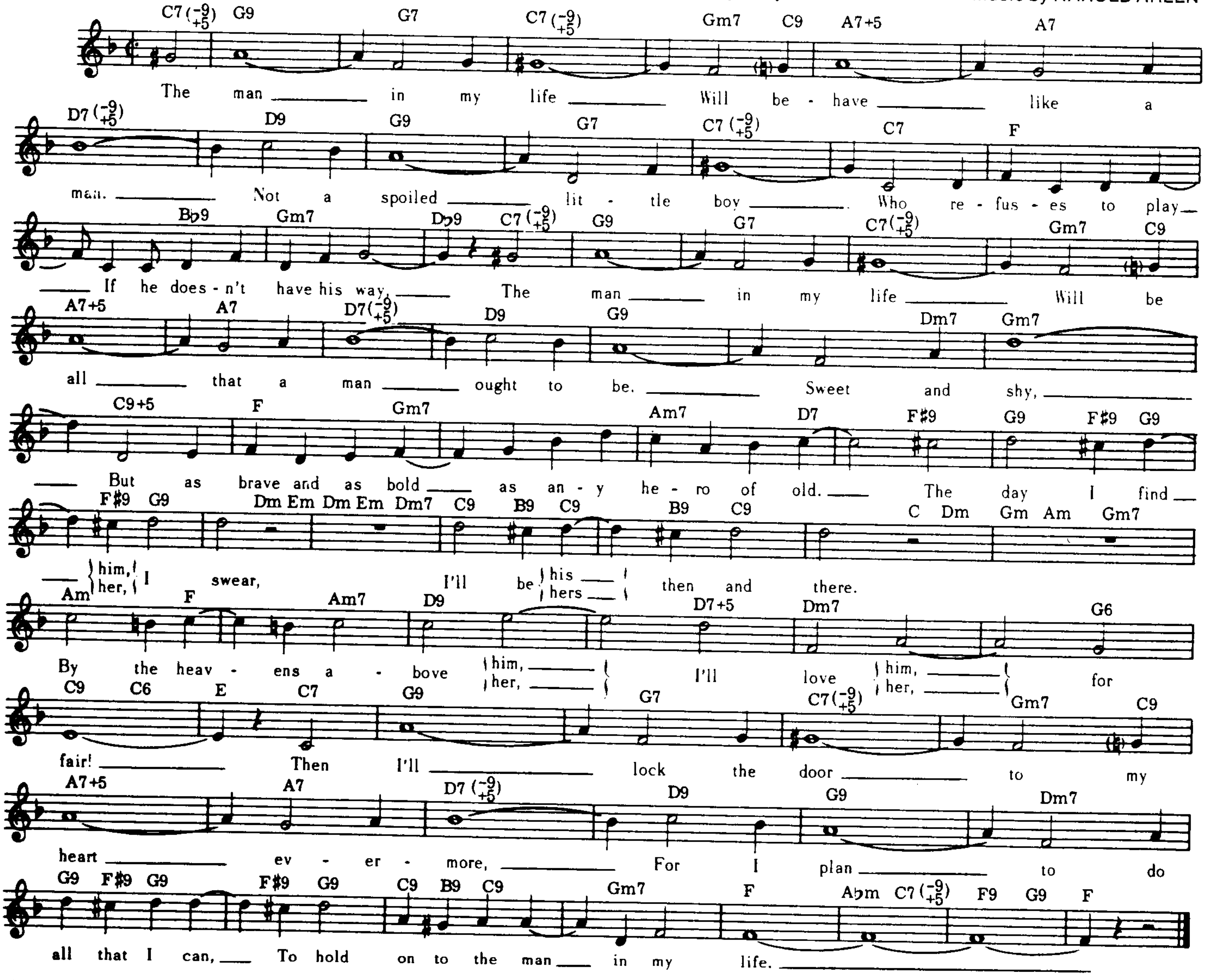
Lyric by JOHNNY MERCER Music by HAROLD ARLEN


FMaj7 F6 FMaj7 F6 Fm7 Fm6 Fm7 Fm6 FMaj9 F FMaj7 Gm Am B♭9
Love held light-ly, love held light-ly, All too of-ten slips a-way So
F FMaj9 F E♭ E♭6 E♭
wel-come it in, like an an-gel caught in a storm, Where-ev-er it's been, make it safe and
B♭m6 C9 FMaj7 F6 FMaj7 F6 Fm7 Fm6 Fm7 Fm6 FMaj9 F FMaj7 Gm Am
shel-tered and warm. And tend love night-ly, bright-ly, bright-ly, Make the most of ev-'ry
B♭9 F FMaj9 F E♭ E♭6
day. Be gen-tle and true and for-get the years that are past, What-ev-er you do,
E♭ E♭9 3 D9 Gm B♭m6 D♭7 C9 C7-9 F
do your best to keep hold-ing it fast. For love held light-ly too fre-quent-ly will fly a-way.

Copyright © 1959 by Harold Arlen and Johnny Mercer.
All rights throughout the world controlled by Harwin Music Corporation, New York, N.Y. Used by permission.

THE MAN IN MY LIFE *From the Musical "SARATOGA"*

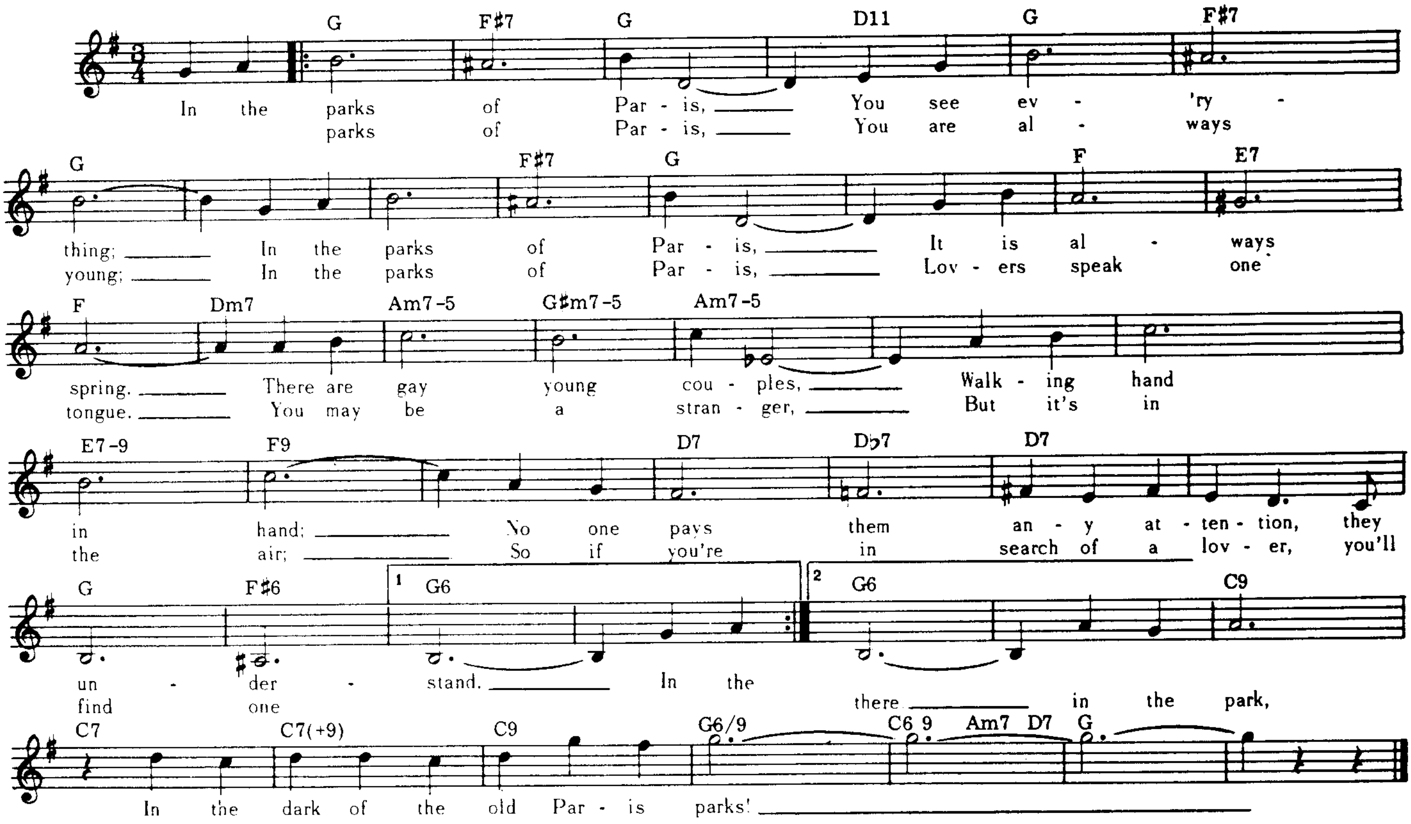
Lyric by JOHNNY MERCER Music by HAROLD ARLEN


C7(-9 +5) G9 G7 C7(-9 +5) Gm7 C9 A7+5 A7
The man in my life Will be-have like a
D7(-9 +5) D9 G9 G7 C7(-9 +5) C7 F
man. Not a spoiled lit-tle boy Who re-fus-es to play
B♭9 Gm7 D♭9 C7(-9 +5) G9 G7 C7(-9 +5) Gm7 C9
If he does-n't have his way, The man in my life Will be
A7+5 A7 D7(-9 +5) D9 G9 Dm7 Gm7
all that a man ought to be. Sweet and shy,
C9+5 F Gm7 Am7 D7 F♯9 G9 F♯9 G9
But as brave and as bold as an-y he-ro of old. The day I find
F♯9 G9 Dm Em Dm Em Dm7 C9 B9 C9 B9 C9 C Dm Gm Am Gm7
him, her, I swear, I'll be his hers then and there.
Am F Am7 D9 D7+5 Dm7 G6
By the heav-ens a-bove him, her, I'll love him, her, for
C9 C6 E C7 G9 G7 C7(-9 +5) Gm7 C9
fair! Then I'll lock the door to my
A7+5 A7 D7(-9 +5) D9 G9 Dm7
heart ev-er-more, For I plan to do
G9 F♯9 G9 F♯9 G9 C9 B9 C9 Gm7 F A♭m C7(-9 +5) F9 G9 F
all that I can, To hold on to the man in my life.

Copyright © 1959 by Harold Arlen and Johnny Mercer.
All rights throughout the world controlled by Harwin Music Corporation, New York, N.Y. Used by permission.

THE PARKS OF PARIS *From the Musical "SARATOGA"*

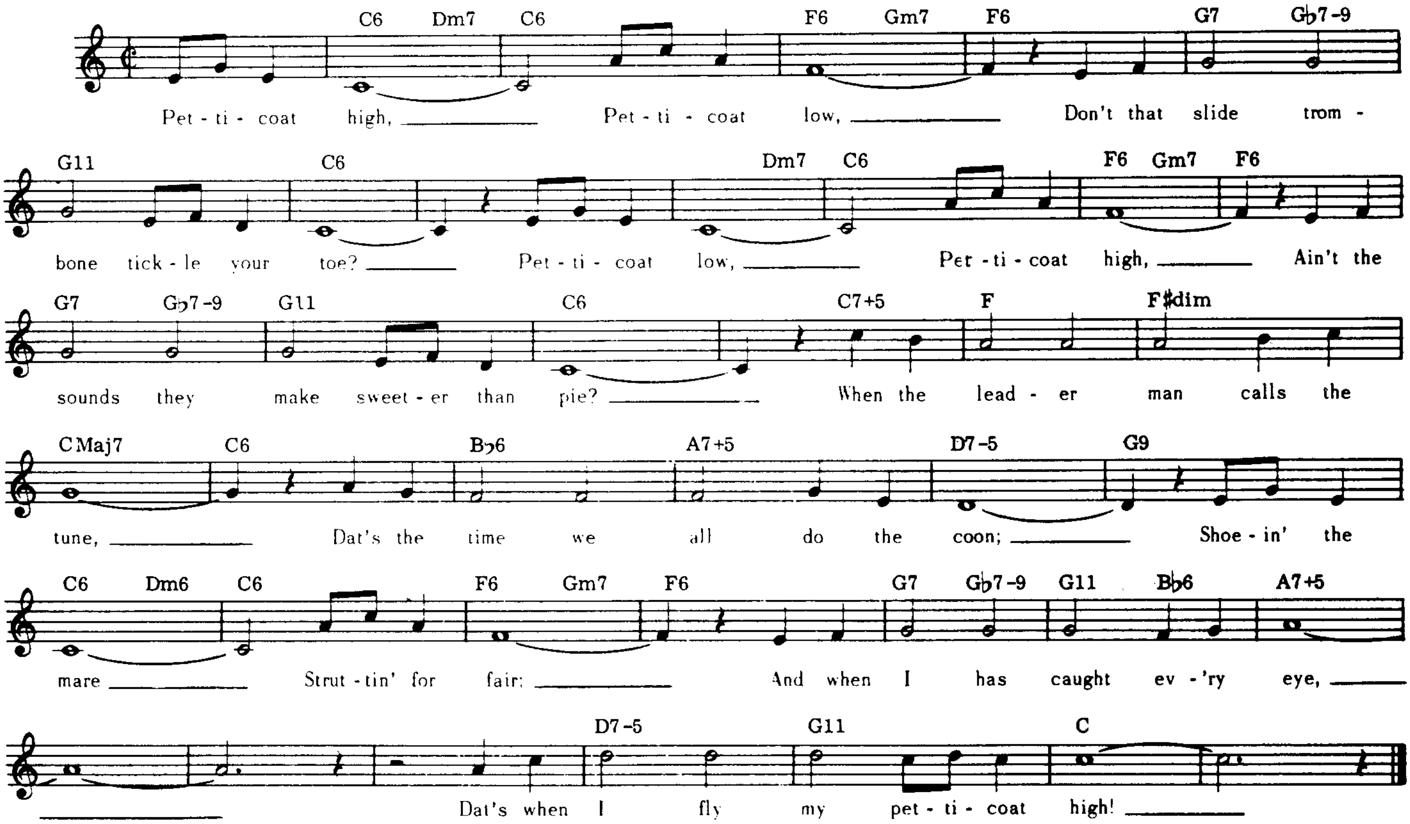
Lyric by JOHNNY MERCER Music by HAROLD ARLEN


G F♯7 G D11 G F♯7
In the parks of Par - is, You see ev - 'ry - thing; In the parks of Par - is, It is al - ways spring.
parks of Par - is, You are al - ways young; In the parks of Par - is, Lov - ers speak one tongue.
G F♯7 G F E7
F Dm7 Am7-5 G♯m7-5 Am7-5
There are gay young cou - ples, Walk - ing hand in hand; No one pays them an - y at - ten - tion, they un - der - stand.
You may be a stran - ger, But it's in the air; So if you're in search of a lov - er, you'll find one
E7-9 F9 D7 D♭7 D7
G F♯6
1 G6
In the
2 G6 C9
there in the park,
C7 C7(+9) C9 G6/9 C6 9 Am7 D7 G
In the dark of the old Par - is parks!

Copyright © 1959 and 1963 by Harold Arlen and Johnny Mercer.
All rights throughout the world controlled by Harwin Music Corporation, New York, N.Y. Used by permission.

PETTICOAT HIGH *From the Musical "SARATOGA"*

Lyric by JOHNNY MERCER Music by HAROLD ARLEN


C6 Dm7 C6 F6 Gm7 F6 G7 G♭7-9
Pet - ti - coat high, Pet - ti - coat low, Don't that slide trom -
G11 C6 Dm7 C6 F6 Gm7 F6
bone tick - le your toe? Pet - ti - coat low, Pet - ti - coat high, Ain't the
G7 G♭7-9 G11 C6 C7+5 F F♯dim
sounds they make sweet - er than pie? When the lead - er man calls the
CMaj7 C6 B♭6 A7+5 D7-5 G9
tune, Dat's the time we all do the coon; Shoe - in' the
C6 Dm6 C6 F6 Gm7 F6 G7 G♭7-9 G11 B♭6 A7+5
mare Strut - tin' for fair; And when I has caught ev - 'ry eye,
D7-5 G11 C
Dat's when I fly my pet - ti - coat high!

Copyright © 1959 and 1963 by Harold Arlen and Johnny Mercer.
All rights throughout the world controlled by Harwin Music Corporation, New York, N.Y. Used by permission.

PETER PAN

Starring
MARY MARTIN
Illustrated with pictures from the
RICHARD HALLIDAY • EDWIN LESTER'S
MUSICAL PRODUCTION
of JAMES M. BARRIE play

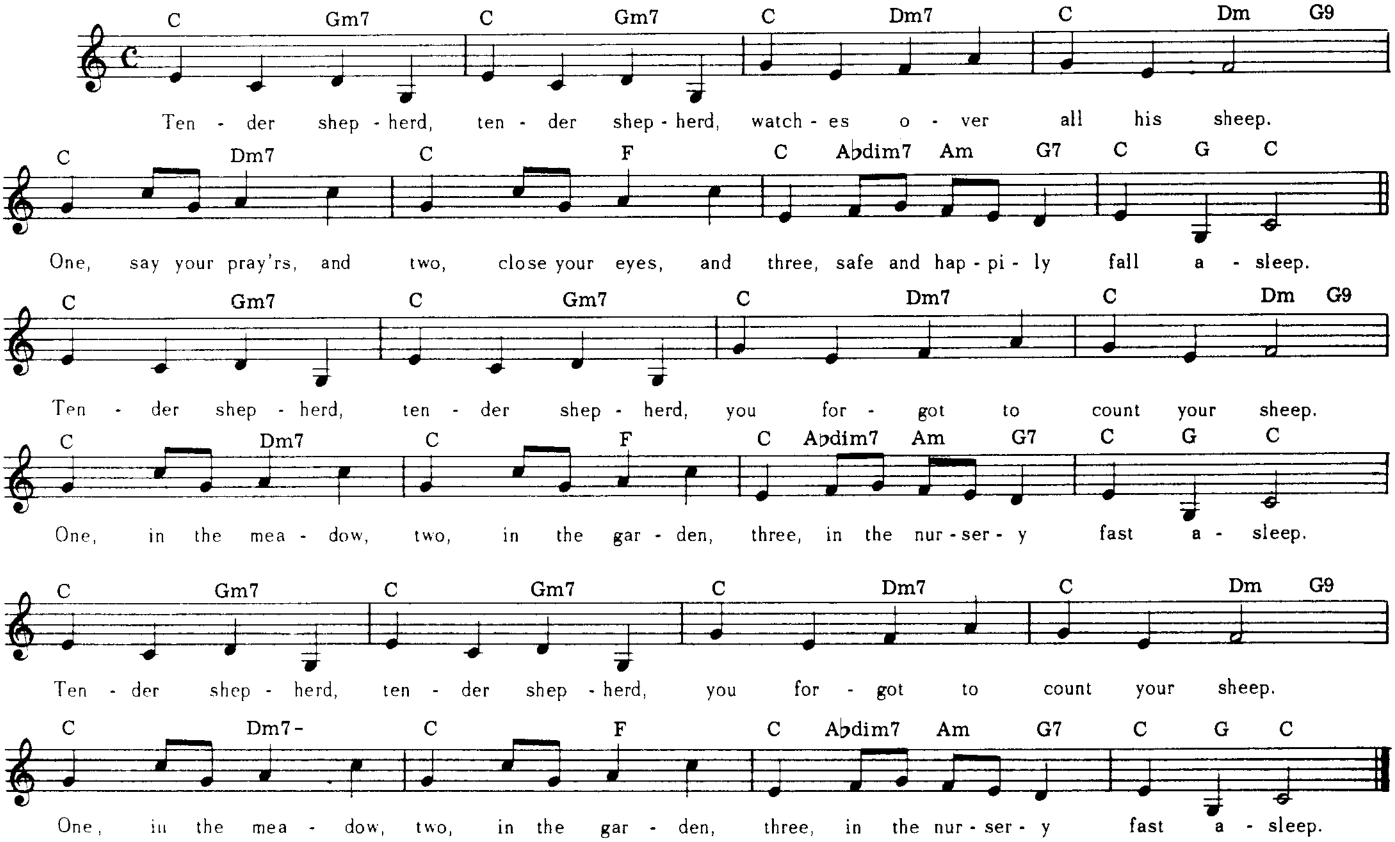
lyrics by CAROLYN LEIGH
music by MARK CHARLAP
additional music by JULE STYNE
additional lyrics by BETTY COMDEN
and ADOLPH GREEN

[redacted]

[redacted]

TENDER SHEPHERD (Can You Sleep) *From the Musical "PETER PAN"*

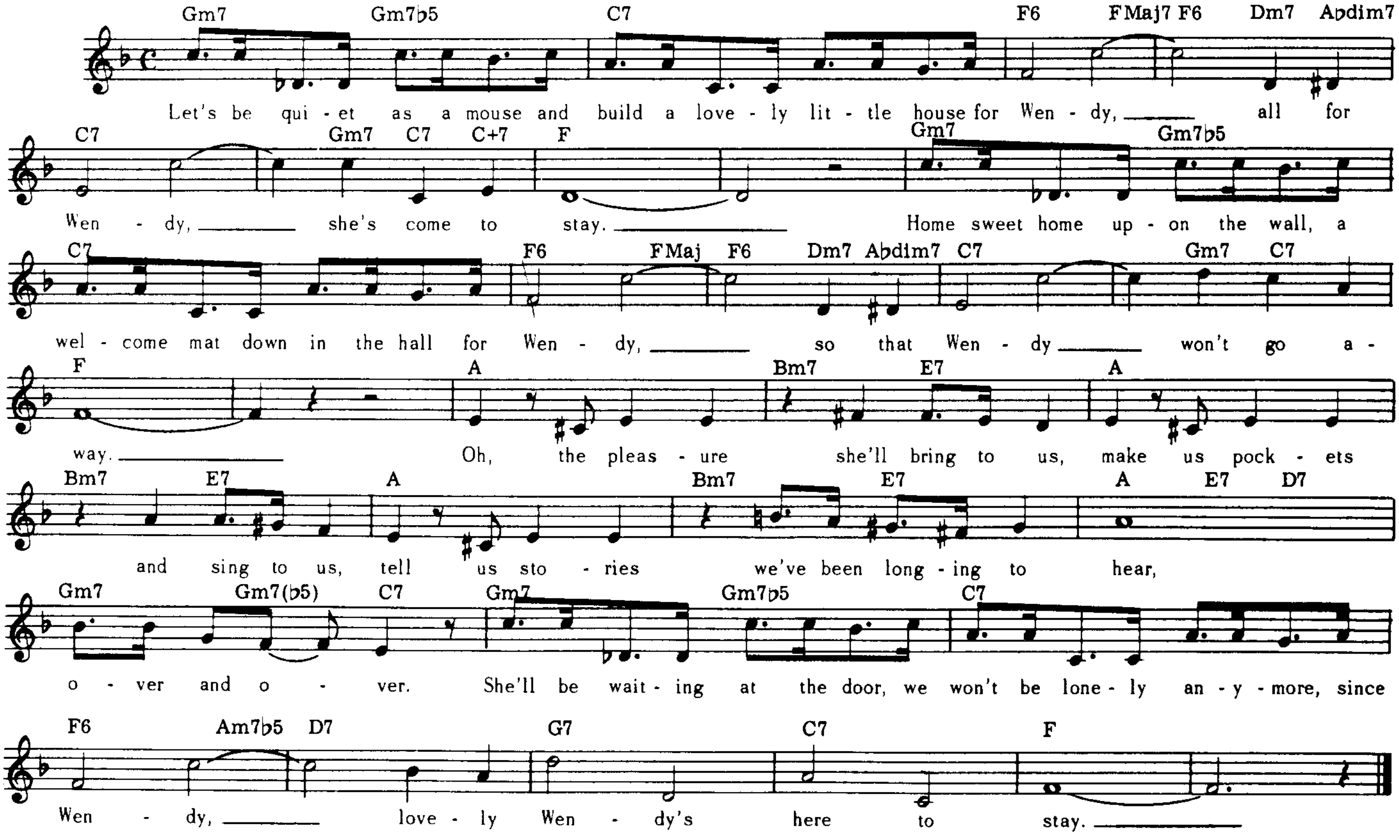
Lyric by CAROLYN LEIGH
Music by MARK CHARLAP


C Gm7 C Gm7 C Dm7 C Dm G9
Ten - der shep - herd, ten - der shep - herd, watch - es o - ver all his sheep.
C Dm7 C F C A♭dim7 Am G7 C G C
One, say your pray'rs, and two, close your eyes, and three, safe and hap - pi - ly fall a - sleep.
C Gm7 C Gm7 C Dm7 C Dm G9
Ten - der shep - herd, ten - der shep - herd, you for - got to count your sheep.
C Dm7 C F C A♭dim7 Am G7 C G C
One, in the mea - dow, two, in the gar - den, three, in the nur - ser - y fast a - sleep.
C Gm7 C Gm7 C Dm7 C Dm G9
Ten - der shep - herd, ten - der shep - herd, you for - got to count your sheep.
C Dm7- C F C A♭dim7 Am G7 C G C
One, in the mea - dow, two, in the gar - den, three, in the nur - ser - y fast a - sleep.

Copyright © 1954 by Carolyn Leigh and Mark Charlap
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

WENDY *From the Musical "PETER PAN"*

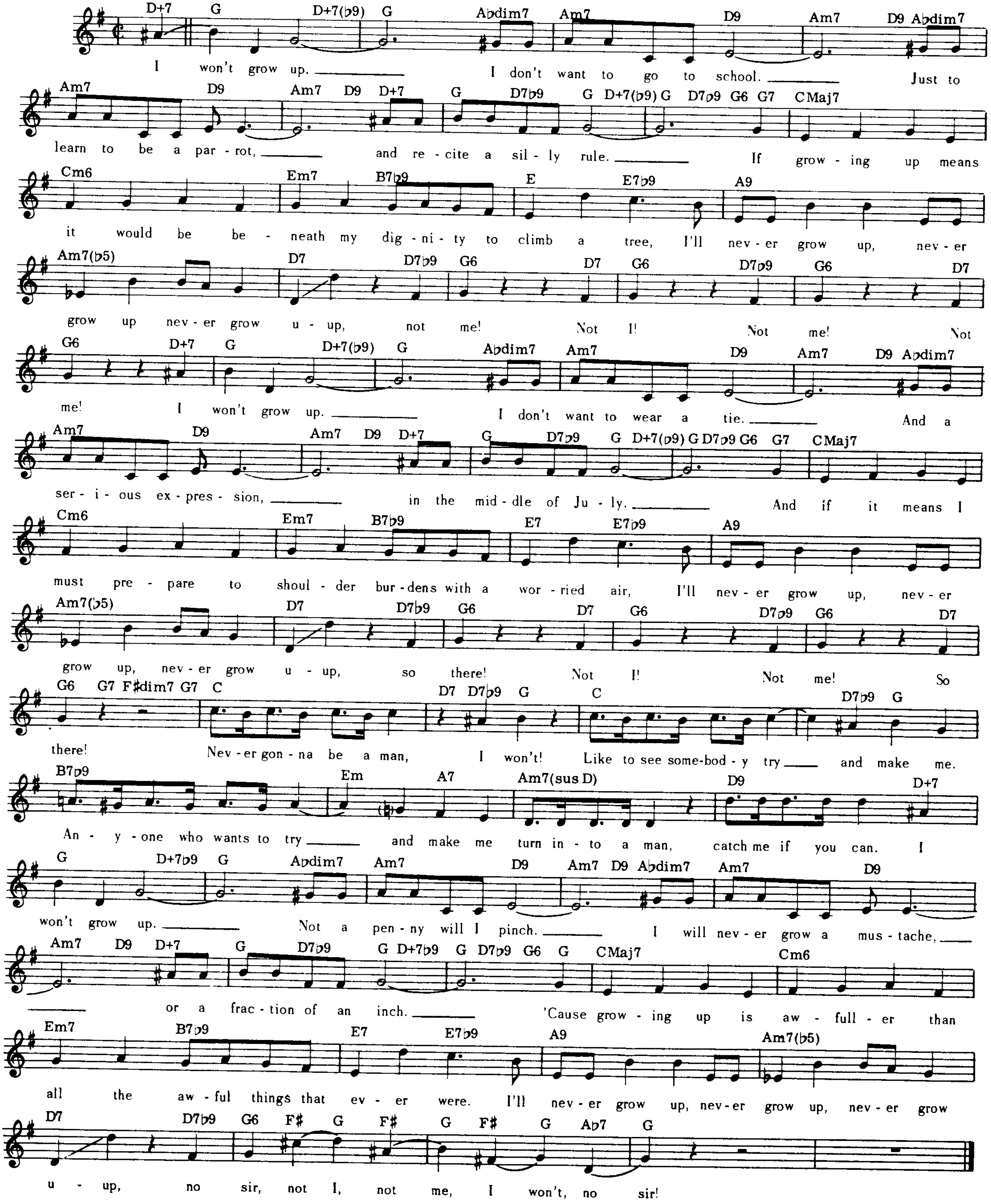
Lyric by BETTY COMDEN and ADOLPH GREEN
Music by JULE STYNE


Gm7 Gm7♭5 C7 F6 FMaj7 F6 Dm7 A♭dim7
Let's be qui - et as a mouse and build a love - ly lit - tle house for Wen - dy, all for
C7 Gm7 C7 C+7 F Gm7 Gm7♭5
Wen - dy, she's come to stay. Home sweet home up - on the wall, a
C7 F6 FMaj F6 Dm7 A♭dim7 C7 Gm7 C7
wel - come mat down in the hall for Wen - dy, so that Wen - dy won't go a -
F A Bm7 E7 A
way. Oh, the pleas - ure she'll bring to us, make us pock - ets
Bm7 E7 A Bm7 E7 A E7 D7
and sing to us, tell us sto - ries we've been long - ing to hear,
Gm7 Gm7(♭5) C7 Gm7 Gm7♭5 C7
o - ver and o - ver. She'll be wait - ing at the door, we won't be lone - ly an - y - more, since
F6 Am7♭5 D7 G7 C7 F
Wen - dy, love - ly Wen - dy's here to stay.

Copyright © 1954 by Betty Comden, Adolph Green and Jule Styne.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

I WON'T GROW UP *From the Musical "PETER PAN"*

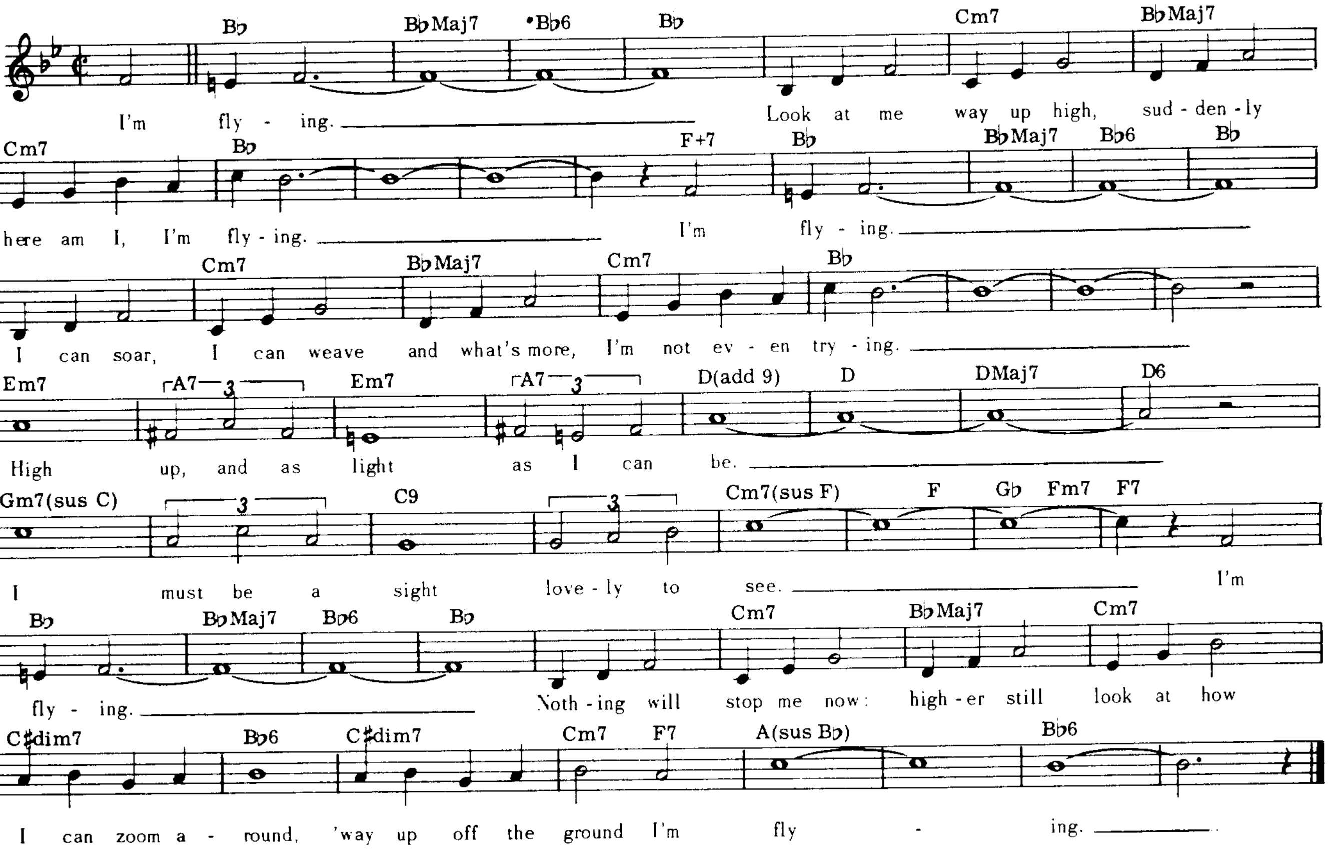
Lyric by CAROLYN LEIGH
Music by MARK CHARLAP


D+7 G D+7(♭9) G A♭dim7 Am7 D9 Am7 D9 A♭dim7
I won't grow up. I don't want to go to school. Just to
Am7 D9 Am7 D9 D+7 G D7♭9 G D+7(♭9) G D7♭9 G6 G7 CMaj7
learn to be a par - rot, and re - cite a sil - ly rule. If grow - ing up means
Cm6 Em7 B7♭9 E E7♭9 A9
it would be be - neath my dig - ni - ty to climb a tree, I'll nev - er grow up, nev - er
Am7(♭5) D7 D7♭9 G6 D7 G6 D7♭9 G6 D7
grow up nev - er grow u - up, not me! Not I! Not me! Not
G6 D+7 G D+7(♭9) G A♭dim7 Am7 D9 Am7 D9 A♭dim7
me! I won't grow up. I don't want to wear a tie. And a
Am7 D9 Am7 D9 D+7 G D7♭9 G D+7(♭9) G D7♭9 G6 G7 CMaj7
ser - i - ous ex - pres - sion, in the mid - dle of Ju - ly. And if it means I
Cm6 Em7 B7♭9 E7 E7♭9 A9
must pre - pare to shoul - der bur - dens with a wor - ried air, I'll nev - er grow up, nev - er
Am7(♭5) D7 D7♭9 G6 D7 G6 D7♭9 G6 D7
grow up, nev - er grow u - up, so there! Not I! Not me! So
G6 G7 F♯dim7 G7 C D7 D7♭9 G C D7♭9 G
there! Nev - er gon - na be a man, I won't! Like to see some - bod - y try and make me.
B7♭9 Em A7 Am7(sus D) D9 D+7
An - y - one who wants to try and make me turn in - to a man, catch me if you can. I
G D+7♭9 G A♭dim7 Am7 D9 Am7 D9 A♭dim7 Am7 D9
won't grow up. Not a pen - ny will I pinch. I will nev - er grow a mus - tache,
Am7 D9 D+7 G D7♭9 G D+7♭9 G D7♭9 G6 G CMaj7 Cm6
or a frac - tion of an inch. 'Cause grow - ing up is aw - full - er than
Em7 B7♭9 E7 E7♭9 A9 Am7(♭5)
all the aw - ful things that ev - er were. I'll nev - er grow up, nev - er grow up, nev - er grow
D7 D7♭9 G6 F♯ G F♯ G F♯ G A♭7 G
u - up, no sir, not I, not me, I won't, no sir!

Copyright © 1954 by Carolyn Leigh and Mark Charlap
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

I'M FLYING *From the Musical "PETER PAN"*

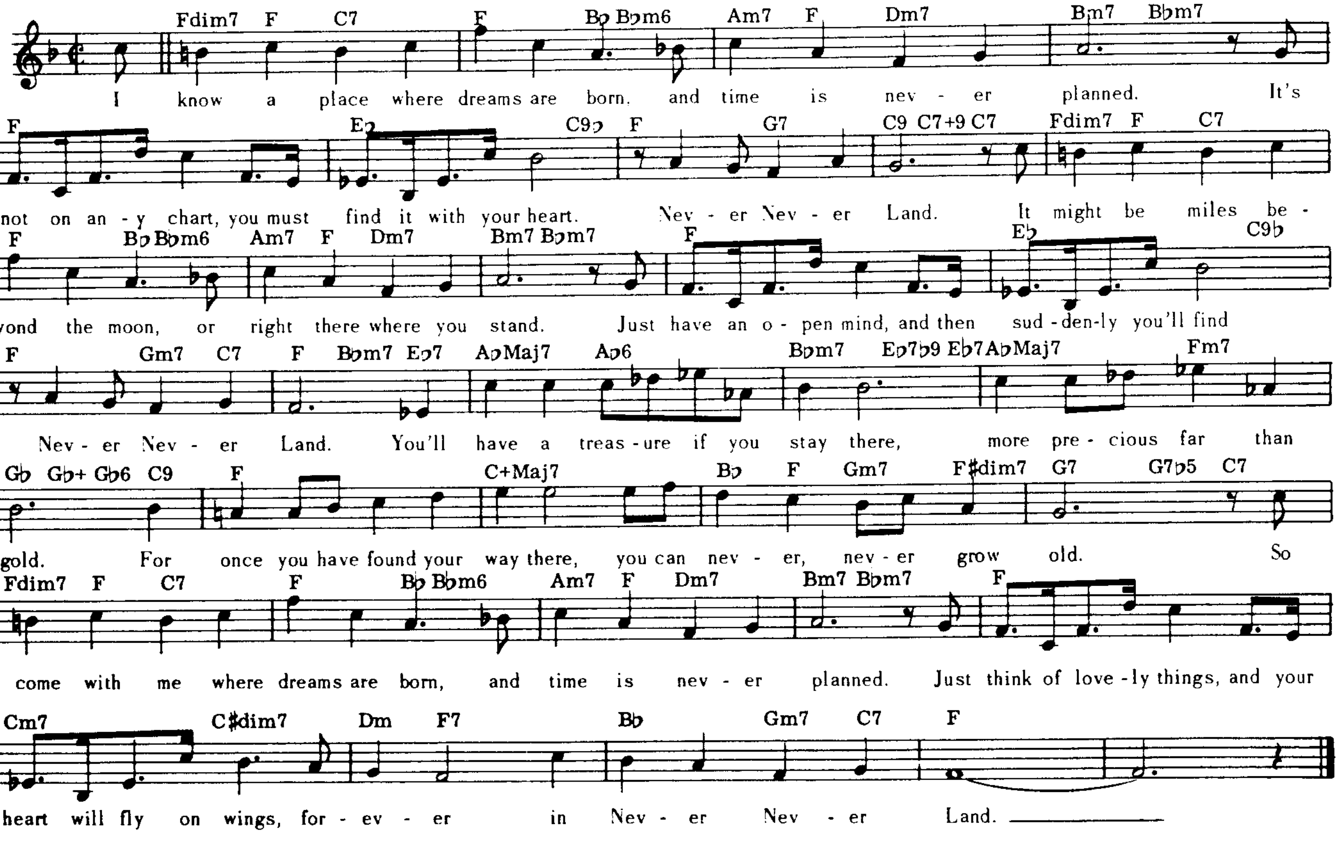
Lyric by CAROLYN LEIGH
Music by MARK CHARLAP


B♭ B♭Maj7 •B♭6 B♭ Cm7 B♭Maj7
I'm fly - ing. Look at me way up high, sud - den - ly
Cm7 B♭ F+7 B♭ B♭Maj7 B♭6 B♭
here am I, I'm fly - ing. I'm fly - ing.
Cm7 B♭Maj7 Cm7 B♭
I can soar, I can weave and what's more, I'm not ev - en try - ing.
Em7 A7 3 Em7 A7 3 D(add 9) D DMaj7 D6
High up, and as light as I can be.
Gm7(sus C) 3 C9 3 Cm7(sus F) F G♭ Fm7 F7
I must be a sight love - ly to see. I'm
B♭ B♭Maj7 B♭6 B♭ Cm7 B♭Maj7 Cm7
fly - ing. Noth - ing will stop me now: high - er still look at how
C♯dim7 B♭6 C♯dim7 Cm7 F7 A(sus B♭) B♭6
I can zoom a - round, 'way up off the ground I'm fly - ing.

Copyright © 1954 and 1956 by Carolyn Leigh and Mark Charlap
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

NEVER NEVER LAND *From the Musical "PETER PAN"*

Lyric by BETTY COMDEN and ADOLPH GREEN
Music by JULE STYNE

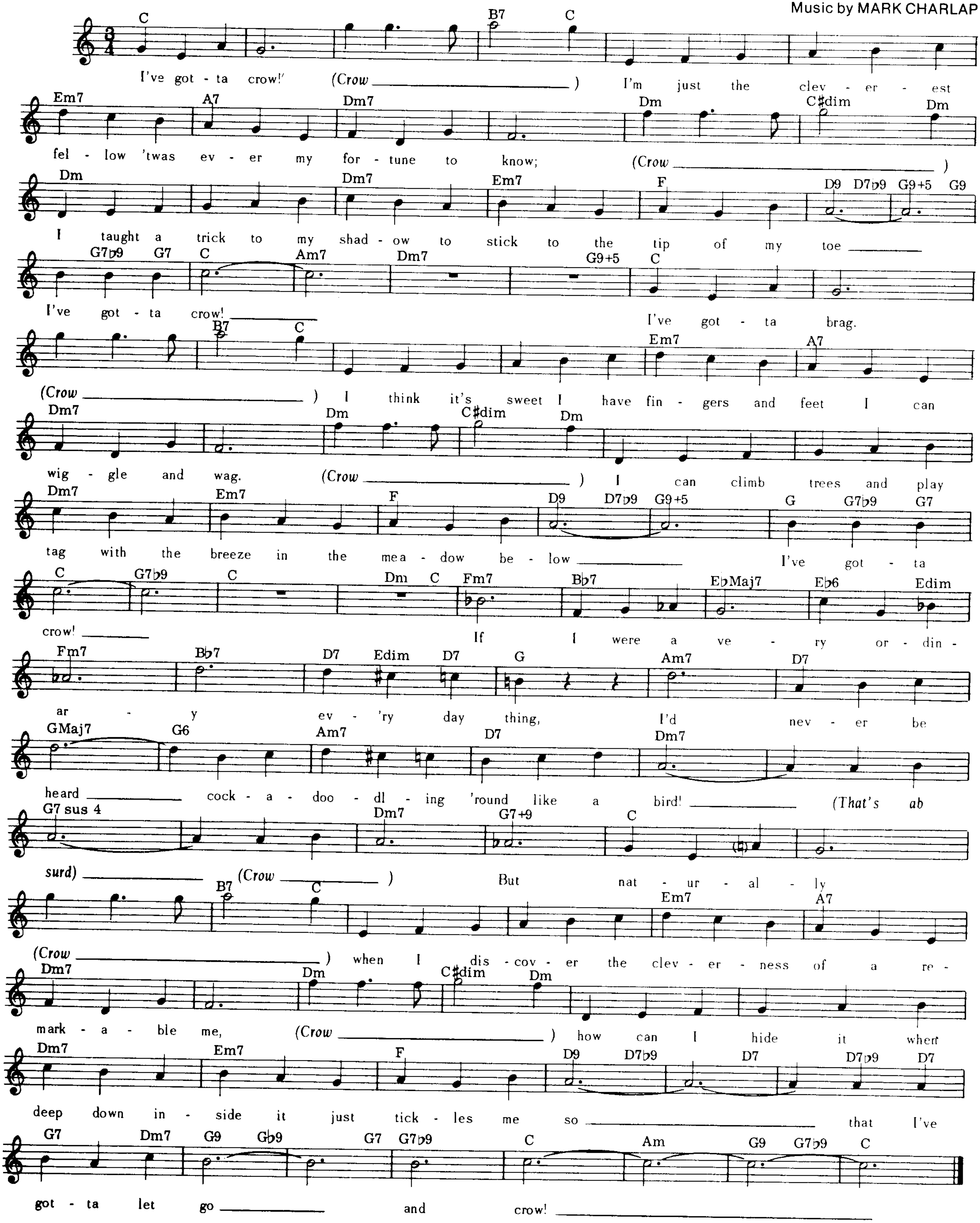

Fdim7 F C7 F B♭ B♭m6 Am7 F Dm7 Bm7 B♭m7
I know a place where dreams are born, and time is nev - er planned. It's
F E♭ C9♭ F G7 C9 C7+9 C7 Fdim7 F C7
not on an - y chart, you must find it with your heart. Nev - er Nev - er Land. It might be miles be -
F B♭ B♭m6 Am7 F Dm7 Bm7 B♭m7 F E♭ C9♭
yond the moon, or right there where you stand. Just have an o - pen mind, and then sud - den - ly you'll find
F Gm7 C7 F B♭m7 E♭7 A♭Maj7 A♭6 B♭m7 E♭7♭9 E♭7 A♭Maj7 Fm7
Nev - er Nev - er Land. You'll have a treas - ure if you stay there, more pre - cious far than
G♭ G♭+ G♭6 C9 F C+Maj7 B♭ F Gm7 F♯dim7 G7 G7♭5 C7
gold. For once you have found your way there, you can nev - er, nev - er grow old. So
Fdim7 F C7 F B♭ B♭m6 Am7 F Dm7 Bm7 B♭m7 F
come with me where dreams are born, and time is nev - er planned. Just think of love - ly things, and your
Cm7 C♯dim7 Dm F7 B♭ Gm7 C7 F
heart will fly on wings, for - ev - er in Nev - er Nev - er Land.

Copyright © 1954 by Betty Comden, Adolph Green and Jule Styne.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

I'VE GOTTA CROW

From the Musical "PETER PAN"

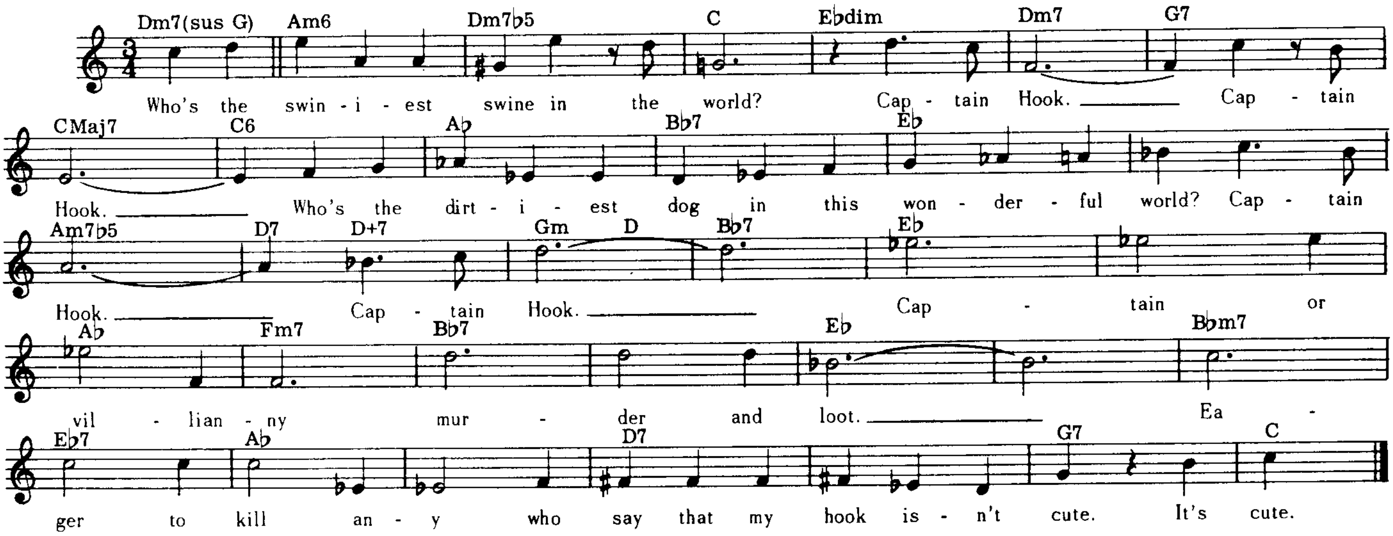
Lyric by CAROLYN LEIGH
Music by MARK CHARLAP


3/4
C B7 C
I've got - ta crow! (Crow) I'm just the clev - er - est
Em7 A7 Dm7 Dm C♯dim Dm
fel - low 'twas ev - er my for - tune to know; (Crow)
Dm Dm7 Em7 F D9 D7♭9 G9+5 G9
I taught a trick to my shad - ow to stick to the tip of my toe
G7♭9 G7 C Am7 Dm7 G9+5 C
I've got - ta crow! I've got - ta brag.
B7 C Em7 A7
(Crow) I think it's sweet I have fin - gers and feet I can
Dm7 Dm C♯dim Dm
wig - gle and wag. (Crow) I can climb trees and play
Dm7 Em7 F D9 D7♭9 G9+5 G G7♭9 G7
tag with the breeze in the mea - dow be - low I've got - ta
C G7♭9 C Dm C Fm7 B♭7 E♭Maj7 E♭6 Edim
crow! If I were a ve - ry or - din -
Fm7 B♭7 D7 Edim D7 G Am7 D7
ar - y ev - 'ry day thing, I'd nev - er be
GMaj7 G6 Am7 D7 Dm7
heard cock - a - doo - dl - ing 'round like a bird! (That's ab
G7 sus 4 Dm7 G7+9 C
surd) (Crow) But nat - ur - al - ly
B7 C Em7 A7
(Crow) when I dis - cov - er the clev - er - ness of a re -
Dm7 Dm C♯dim Dm
mark - a - ble me, (Crow) how can I hide it when
Dm7 Em7 F D9 D7♭9 D7 D7♭9 D7
deep down in - side it just tick - les me so that I've
G7 Dm7 G9 G♭9 G7 G7♭9 C Am G9 G7♭9 C
got - ta let go and crow!

Copyright © 1954 by Carolyn Leigh and Mark Charlap
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

CAPTAIN HOOK'S WALTZ *From the Musical "PETER PAN"*

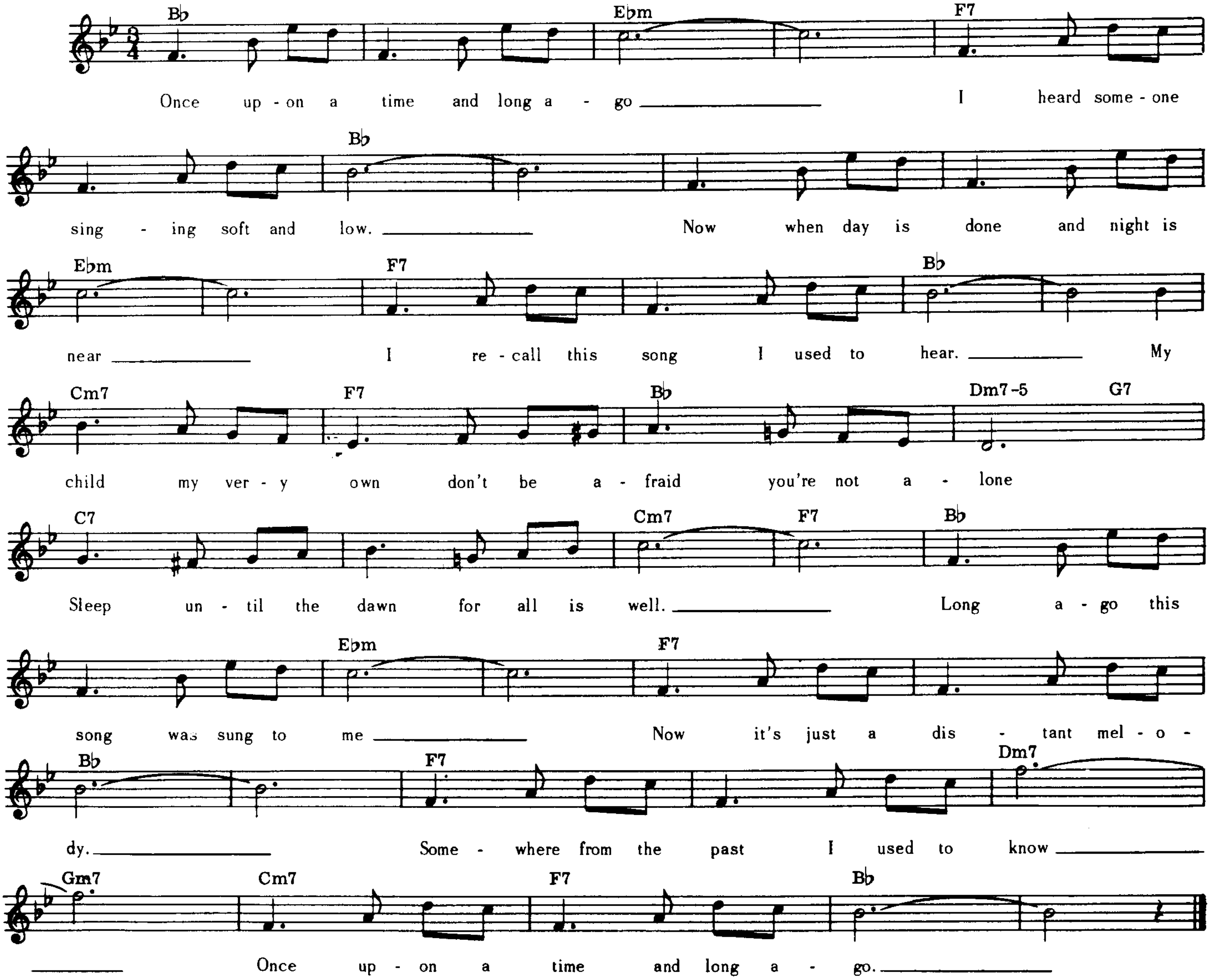
Lyric by BETTY COMDEN and ADOLPH GREEN
Music by JULE STYNE


Dm7(sus G) Am6 Dm7♭5 C E♭dim Dm7 G7
Who's the swin - i - est swine in the world? Cap - tain Hook. Cap - tain
CMaj7 C6 A♭ B♭7 E♭
Hook. Who's the dirt - i - est dog in this won - der - ful world? Cap - tain
Am7♭5 D7 D+7 Gm D B♭7 E♭
Hook. Cap - tain Hook. Cap - tain or
A♭ Fm7 B♭7 E♭ B♭m7
vil - lian - ny mur - der and loot. Ea -
E♭7 A♭ D7 G7 C
ger to kill an - y who say that my hook is - n't cute. It's cute.

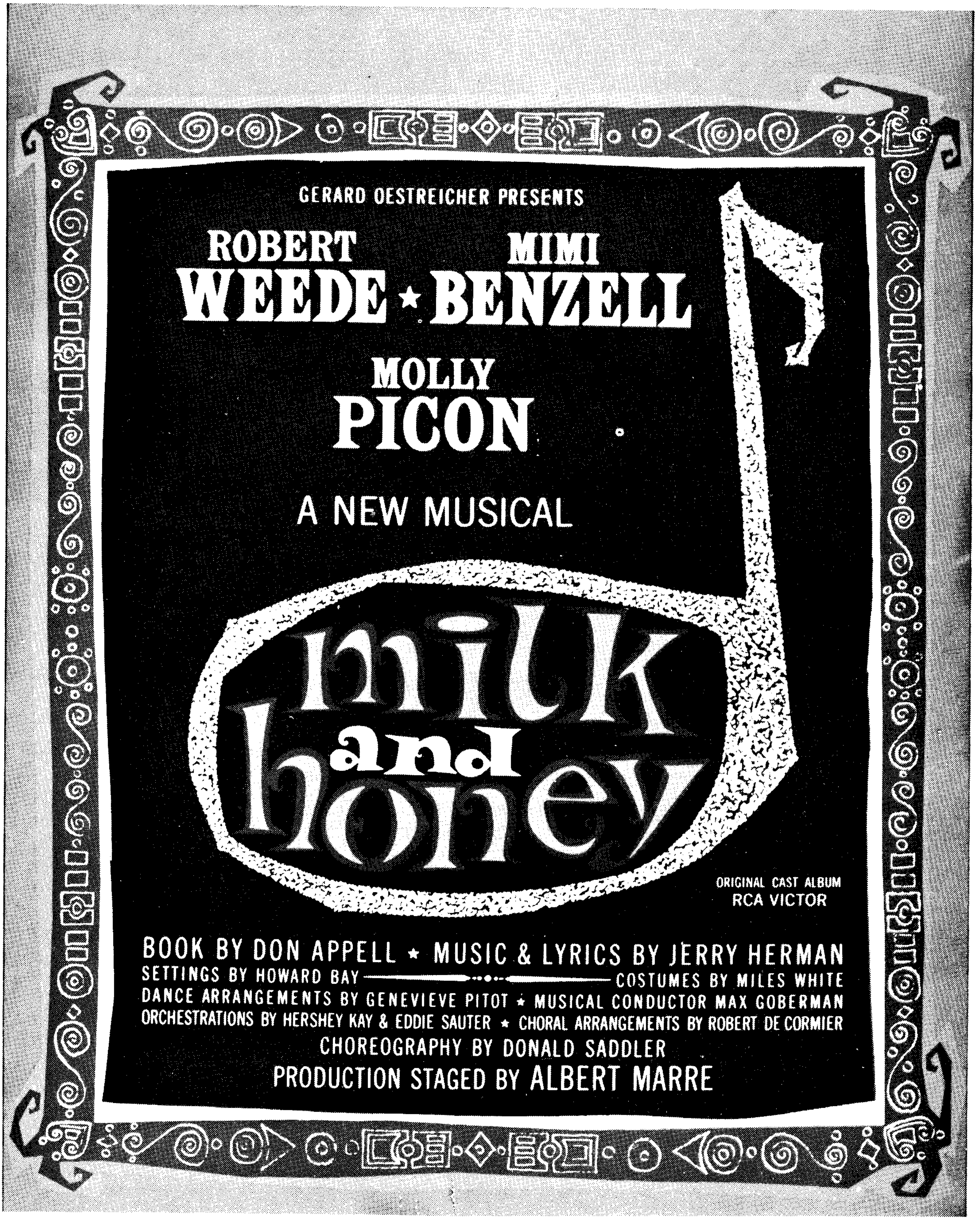
Copyright © 1954 and 1956 by Betty Comden, Adolph Green and Jule Styne.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

DISTANT MELODY *From the Musical "PETER PAN"*

Lyric by BETTY COMDEN and ADOLPH GREEN
Music by JULE STYNE


B♭ E♭m F7
Once up - on a time and long a - go I heard some - one
B♭
sing - ing soft and low. Now when day is done and night is
E♭m F7 B♭
near I re - call this song I used to hear. My
Cm7 F7 B♭ Dm7-5 G7
child my ver - y own don't be a - fraid you're not a - lone
C7 Cm7 F7 B♭
Sleep un - til the dawn for all is well. Long a - go this
E♭m F7
song was sung to me Now it's just a dis - tant mel - o -
B♭ F7 Dm7
dy. Some - where from the past I used to know
Gm7 Cm7 F7 B♭
Once up - on a time and long a - go.

Copyright © 1954 by Betty Comden, Adolph Green and Jule Styne.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.



GERARD OESTREICHER PRESENTS

ROBERT WEEDE ★ MIMI BENZELL

MOLLY PICON

A NEW MUSICAL

milk and honey

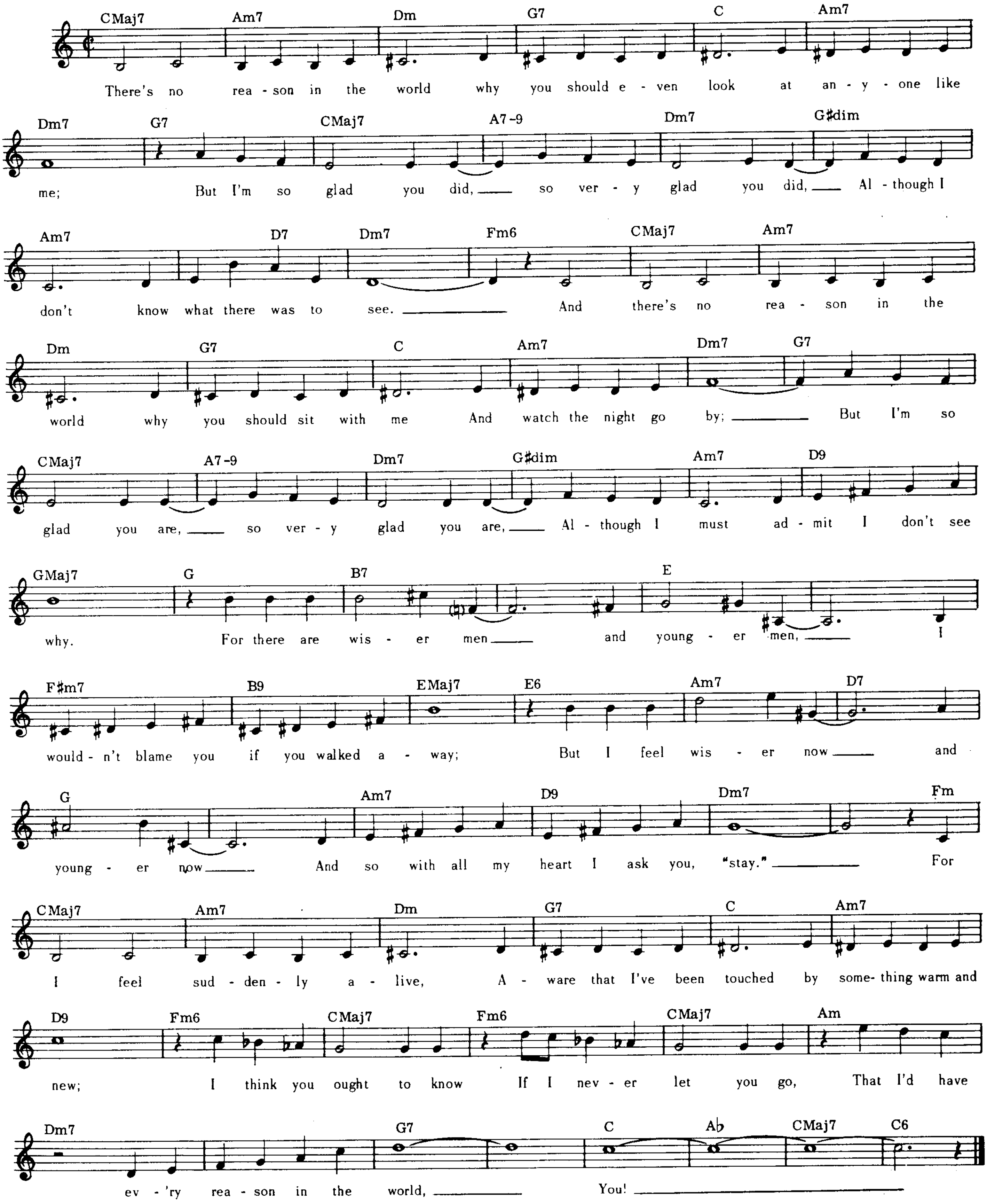
ORIGINAL CAST ALBUM
RCA VICTOR

BOOK BY DON APPELL ★ MUSIC & LYRICS BY JERRY HERMAN
SETTINGS BY HOWARD BAY — COSTUMES BY MILES WHITE
DANCE ARRANGEMENTS BY GENEVIEVE PITOT ★ MUSICAL CONDUCTOR MAX GOBERMAN
ORCHESTRATIONS BY HERSHEY KAY & EDDIE SAUTER ★ CHORAL ARRANGEMENTS BY ROBERT DE CORMIER
CHOREOGRAPHY BY DONALD SADDLER
PRODUCTION STAGED BY ALBERT MARRE

THERE'S NO REASON IN THE WORLD

From the Musical "MILK AND HONEY"

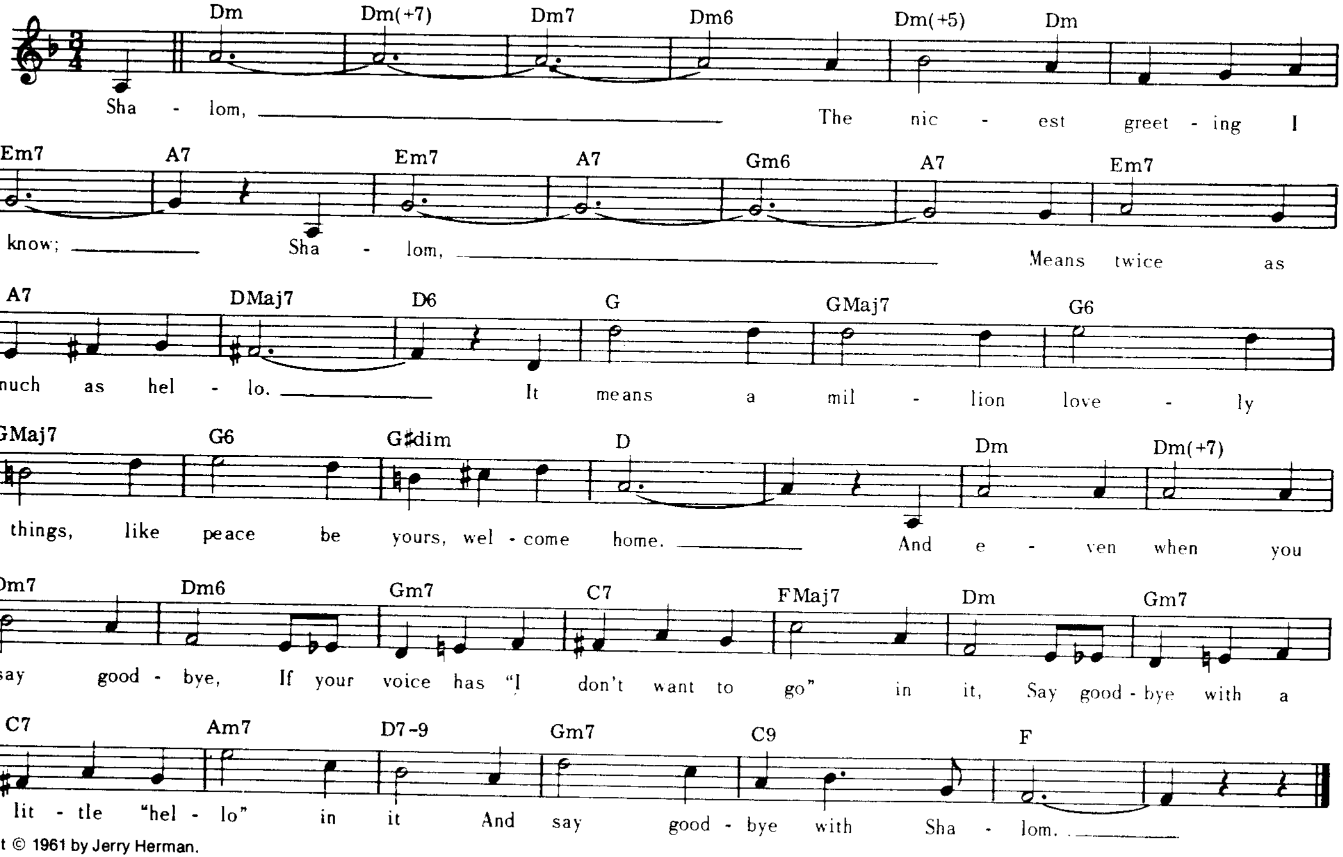
Music and Lyric by JERRY HERMAN


CMaj7 Am7 Dm G7 C Am7
There's no rea - son in the world why you should e - ven look at an - y - one like
Dm7 G7 CMaj7 A7-9 Dm7 G♯dim
me; But I'm so glad you did, so ver - y glad you did, Al - though I
Am7 D7 Dm7 Fm6 CMaj7 Am7
don't know what there was to see. And there's no rea - son in the
Dm G7 C Am7 Dm7 G7
world why you should sit with me And watch the night go by; But I'm so
CMaj7 A7-9 Dm7 G♯dim Am7 D9
glad you are, so ver - y glad you are, Al - though I must ad - mit I don't see
GMaj7 G B7 E
why. For there are wis - er men and young - er men, I
F♯m7 B9 EMaj7 E6 Am7 D7
would - n't blame you if you walked a - way; But I feel wis - er now and
G Am7 D9 Dm7 Fm
young - er now And so with all my heart I ask you, "stay." For
CMaj7 Am7 Dm G7 C Am7
I feel sud - den - ly a - live, A - ware that I've been touched by some- thing warm and
D9 Fm6 CMaj7 Fm6 CMaj7 Am
new; I think you ought to know If I nev - er let you go, That I'd have
Dm7 G7 C A♭ CMaj7 C6
ev - 'ry rea - son in the world, You!

Copyright © 1961 by Jerry Herman.
All rights controlled by Jerryco Music Company. Exclusive distributor: Edwin H. Morris & Company, Inc. Used by permission.

SHALOM *From the Musical "MILK AND HONEY"*

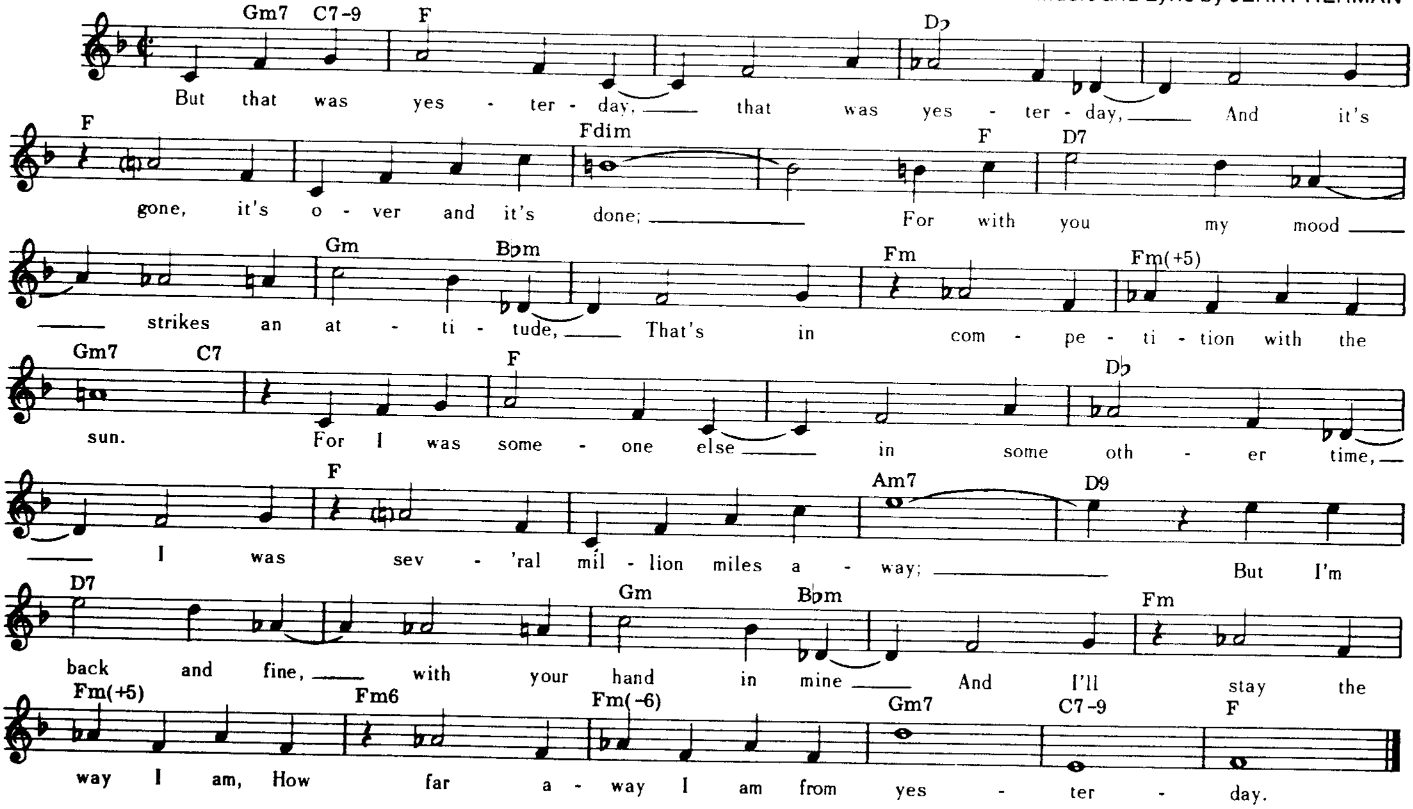
Music and Lyric by JERRY HERMAN


Dm Dm(+7) Dm7 Dm6 Dm(+5) Dm
Sha - lom, The nic - est greet - ing I
Em7 A7 Em7 A7 Gm6 A7 Em7
know; Sha - lom, Means twice as
A7 DMaj7 D6 G GMaj7 G6
much as hel - lo. It means a mil - lion love - ly
GMaj7 G6 G♯dim D Dm Dm(+7)
things, like peace be yours, wel - come home. And e - ven when you
Dm7 Dm6 Gm7 C7 FMaj7 Dm Gm7
say good - bye, If your voice has "I don't want to go" in it, Say good - bye with a
C7 Am7 D7-9 Gm7 C9 F
lit - tle "hel - lo" in it And say good - bye with Sha - lom.

Copyright © 1961 by Jerry Herman.
All rights controlled by Jerryco Music Company. Exclusive distributor: Edwin H. Morris & Company, Inc. Used by permission.

THAT WAS YESTERDAY *From the Musical "MILK AND HONEY"*

Music and Lyric by JERRY HERMAN

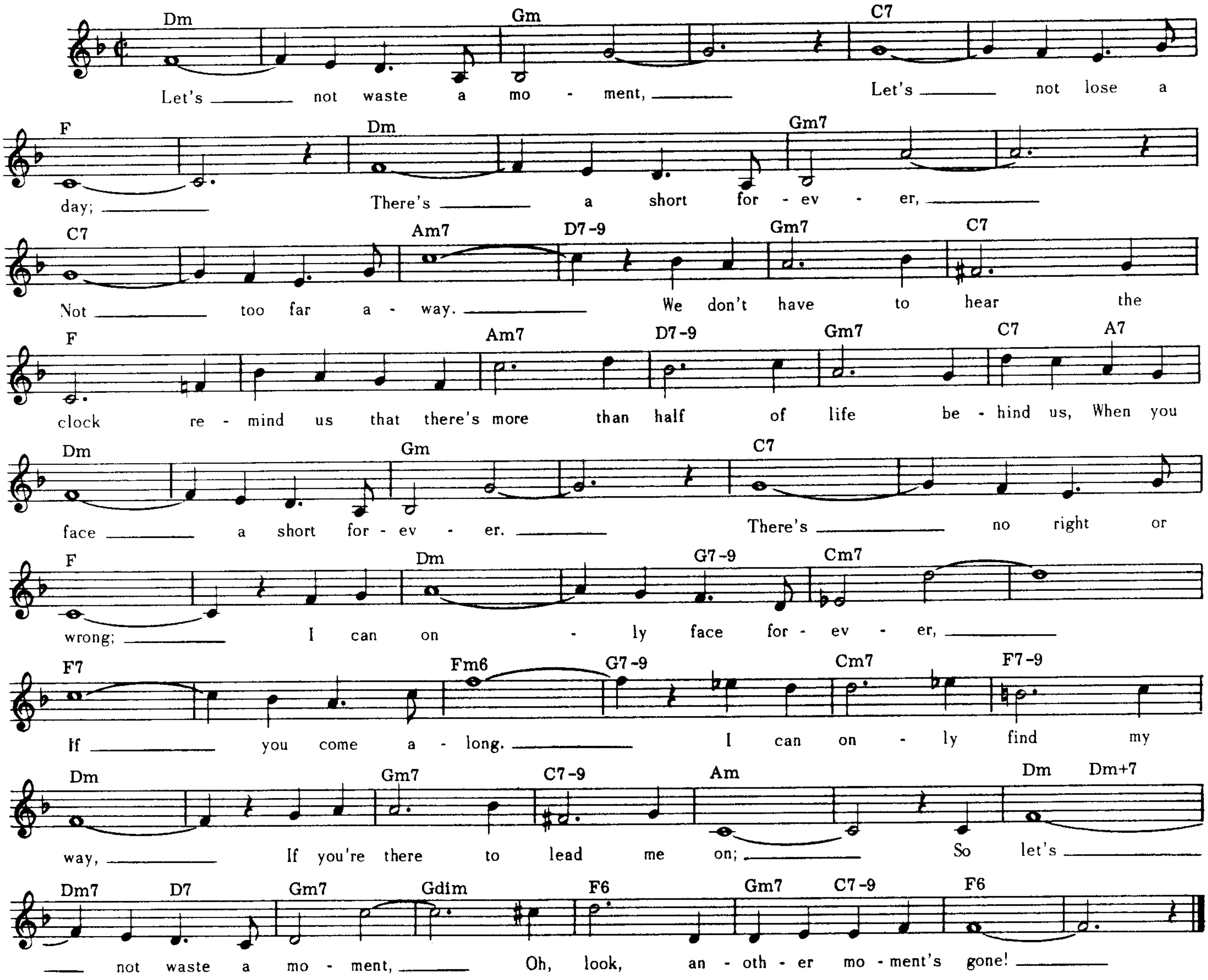

Gm7 C7-9 F D♭
But that was yes - ter - day, that was yes - ter - day, And it's
F Fdim F D7
gone, it's o - ver and it's done; For with you my mood
Gm B♭m Fm Fm(+5)
strikes an at - ti - tude, That's in com - pe - ti - tion with the
Gm7 C7 F D♭
sun. For I was some - one else in some oth - er time,
F Am7 D9
I was sev - 'ral mil - lion miles a - way; But I'm
D7 Gm B♭m Fm
back and fine, with your hand in mine And I'll stay the
Fm(+5) Fm6 Fm(-6) Gm7 C7-9 F
way I am, How far a - way I am from yes - ter - day.

Copyright © 1961 by Jerry Herman.
All rights controlled by Jerryco Music Company. Exclusive distributor: Edwin H. Morris & Company, Inc. Used by permission.

LET'S NOT WASTE A MOMENT

From the Musical "MILK AND HONEY"

Music and Lyric by JERRY HERMAN

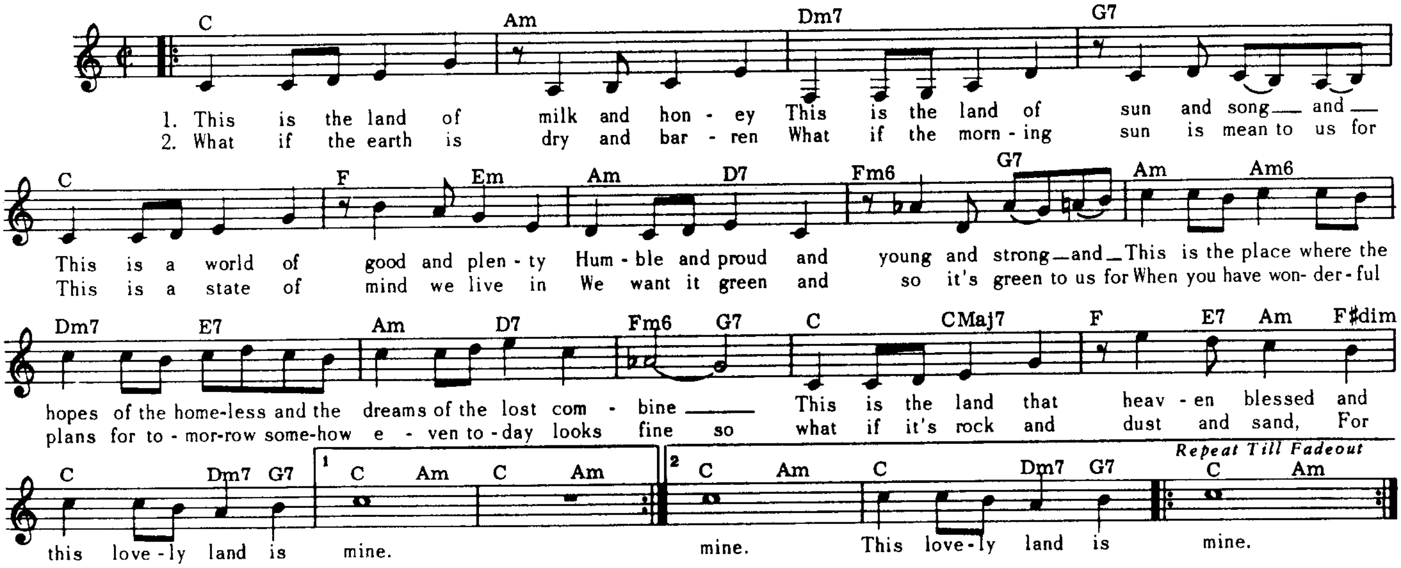

Dm Gm C7
Let's not waste a mo - ment, Let's not lose a
F Dm Gm7
day; There's a short for - ev - er,
C7 Am7 D7-9 Gm7 C7
Not too far a - way. We don't have to hear the
F Am7 D7-9 Gm7 C7 A7
clock re - mind us that there's more than half of life be - hind us, When you
Dm Gm C7
face a short for - ev - er. There's no right or
F Dm G7-9 Cm7
wrong; I can on - ly face for - ev - er,
F7 Fm6 G7-9 Cm7 F7-9
If you come a - long. I can on - ly find my
Dm Gm7 C7-9 Am Dm Dm+7
way, If you're there to lead me on; So let's
Dm7 D7 Gm7 Gdim F6 Gm7 C7-9 F6
not waste a mo - ment, Oh, look, an - oth - er mo - ment's gone!

Copyright © 1961 by Jerry Herman.
All rights controlled by Jerryco Music Company. Exclusive distributor: Edwin H. Morris & Company, Inc. Used by permission.

MILK AND HONEY

From the Musical "MILK AND HONEY"

Music and Lyric by JERRY HERMAN

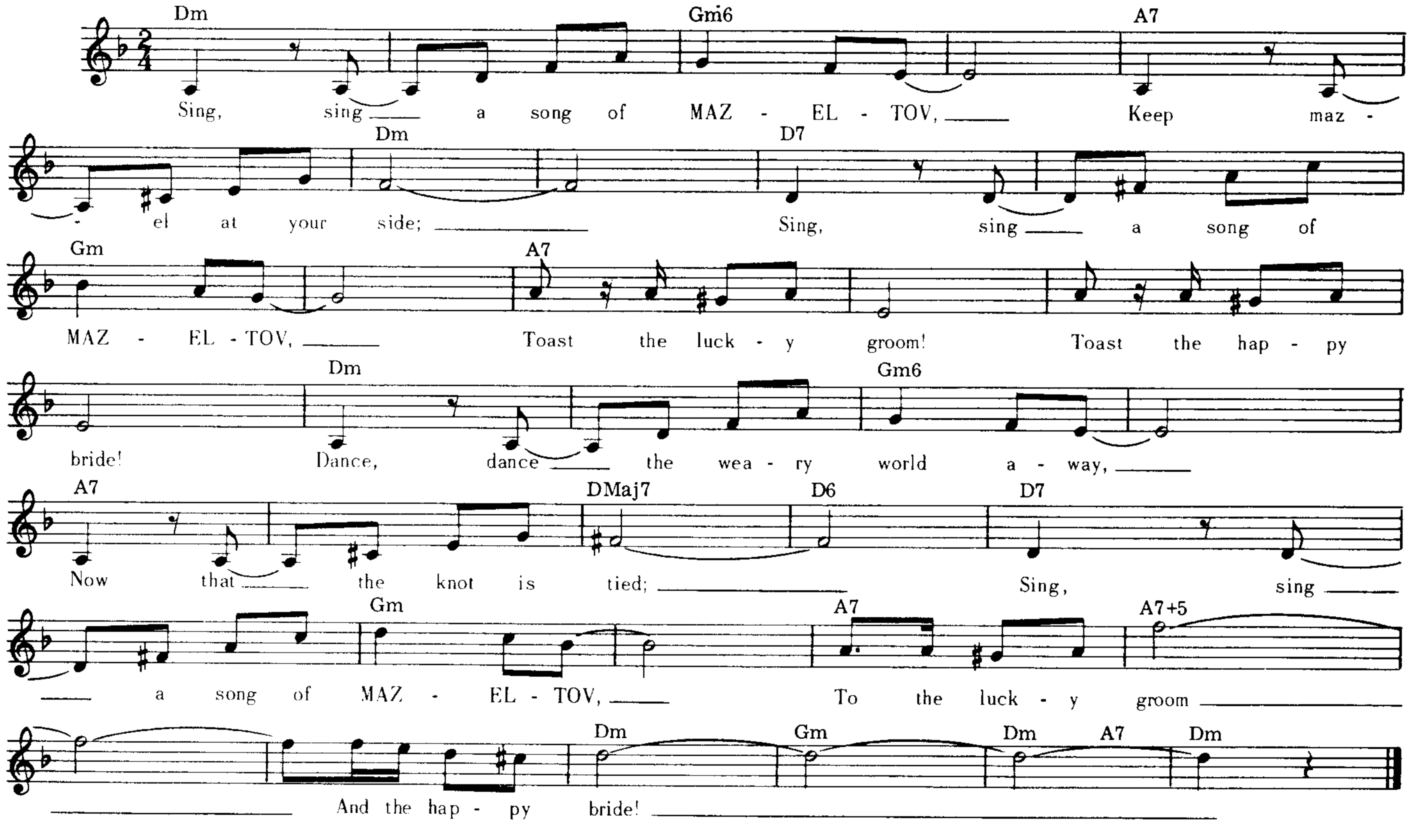

C Am Dm7 G7
1. This is the land of milk and hon - ey This is the land of sun and song and
2. What if the earth is dry and bar - ren What if the morn - ing sun is mean to us for
C F Em Am D7 Fm6 G7 Am Am6
This is a world of good and plen - ty Hum - ble and proud and young and strong and This is the place where the
This is a state of mind we live in We want it green and so it's green to us for When you have won - der - ful
Dm7 E7 Am D7 Fm6 G7 C CMaj7 F E7 Am F♯dim
hopes of the home-less and the dreams of the lost com - bine This is the land that heav - en blessed and
plans for to - mor-row some-how e - ven to - day looks fine so what if it's rock and dust and sand, For
C Dm7 G7 1 C Am C Am 2 C Am C Dm7 G7
this love - ly land is mine. mine. This love - ly land is mine.
Repeat Till Fadeout
C Am
mine.

Copyright © 1961 by Jerry Herman.
All rights controlled by Jerryco Music Company. Exclusive distributor: Edwin H. Morris & Company, Inc. Used by permission.

INDEPENDENCE DAY HORA

From the Musical "MILK AND HONEY"

Music and Lyric by JERRY HERMAN

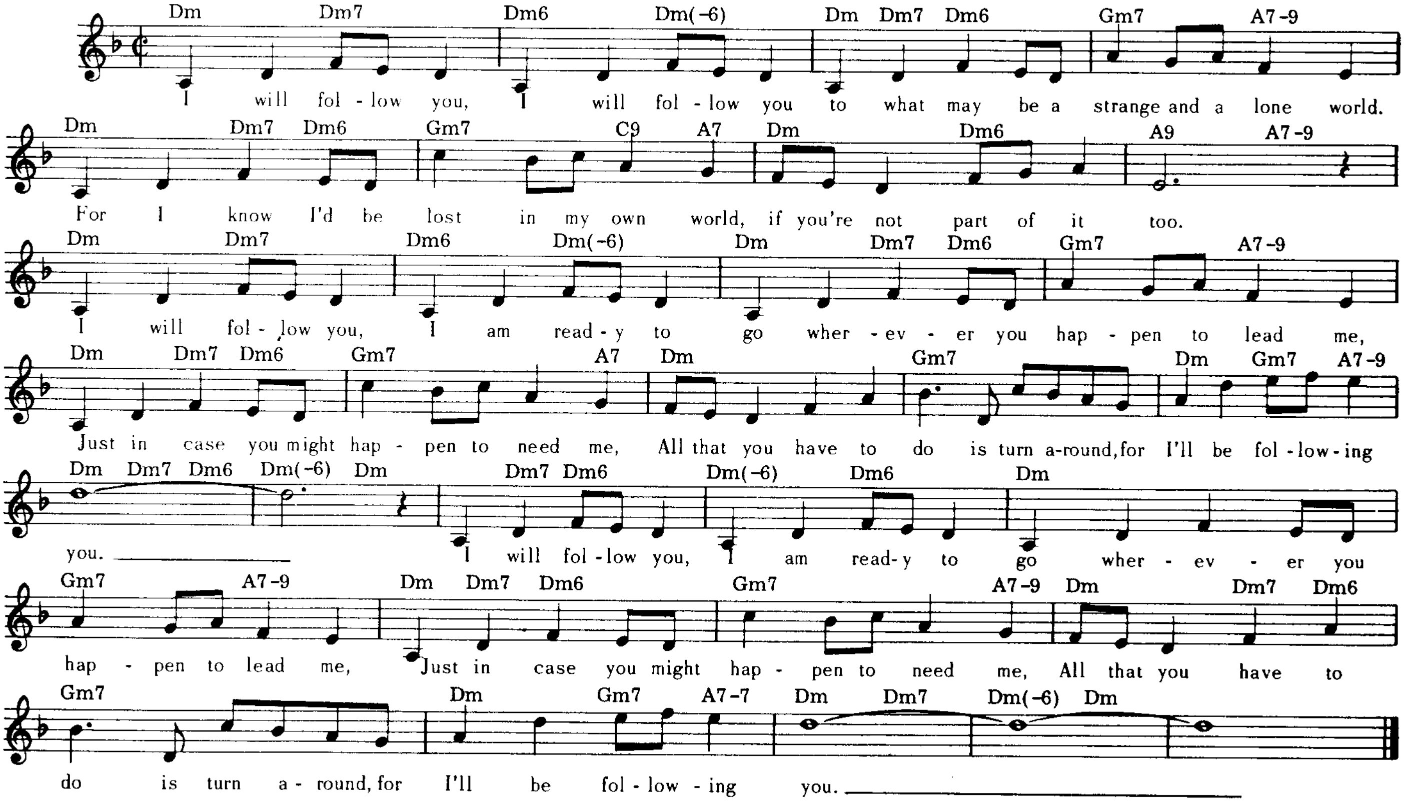

Dm Gm6 A7
Sing, sing a song of MAZ - EL - TOV, Keep maz -
Dm D7
- el at your side; Sing, sing a song of
Gm A7
MAZ - EL - TOV, Toast the luck - y groom! Toast the hap - py
Dm Gm6
bride! Dance, dance the wea - ry world a - way,
A7 DMaj7 D6 D7
Now that the knot is tied; Sing, sing
Gm A7 A7+5
a song of MAZ - EL - TOV, To the luck - y groom
Dm Gm Dm A7 Dm
And the hap - py bride!

Copyright © 1961 by Jerry Herman.
All rights controlled by Jerryco Music Company. Exclusive distributor: Edwin H. Morris & Company, Inc. Used by permission.

I WILL FOLLOW YOU

From the Musical "MILK AND HONEY"

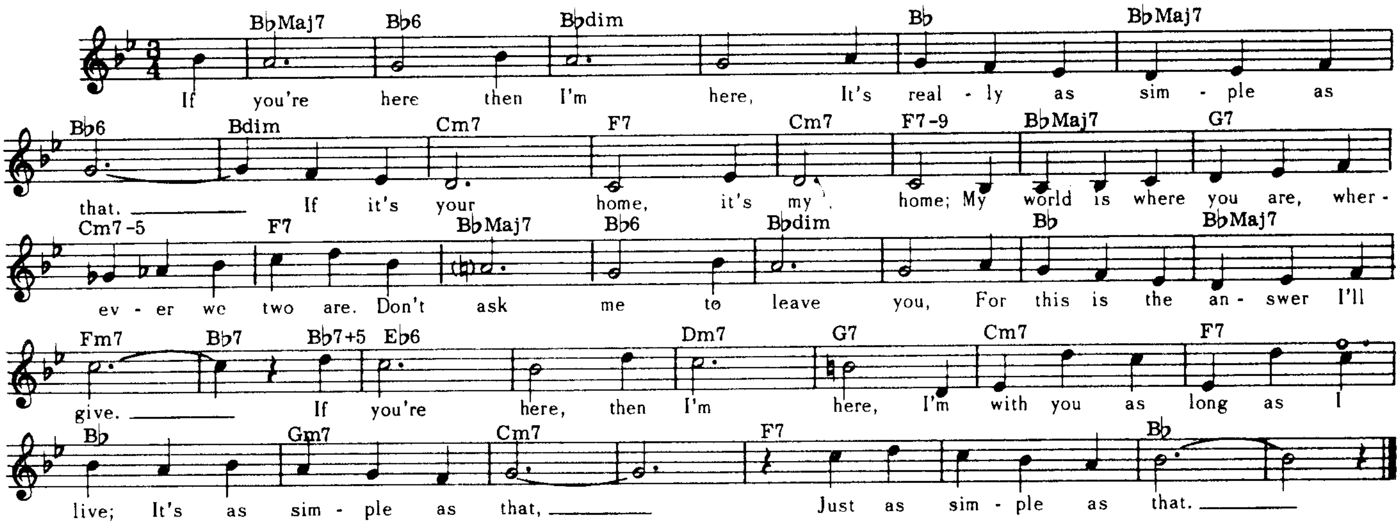
Music and Lyric by JERRY HERMAN


Dm Dm7 Dm6 Dm(-6) Dm Dm7 Dm6 Gm7 A7-9
I will fol - low you, I will fol - low you to what may be a strange and a lone world.
Dm Dm7 Dm6 Gm7 C9 A7 Dm Dm6 A9 A7-9
For I know I'd be lost in my own world, if you're not part of it too.
Dm Dm7 Dm6 Dm(-6) Dm Dm7 Dm6 Gm7 A7-9
I will fol - low you, I am read - y to go wher - ev - er you hap - pen to lead me,
Dm Dm7 Dm6 Gm7 A7 Dm Gm7 Dm Gm7 A7-9
Just in case you might hap - pen to need me, All that you have to do is turn a-round, for I'll be fol - low - ing
Dm Dm7 Dm6 Dm(-6) Dm Dm7 Dm6 Dm(-6) Dm6 Dm
you. I will fol - low you, I am read - y to go wher - ev - er you
Gm7 A7-9 Dm Dm7 Dm6 Gm7 A7-9 Dm Dm7 Dm6
hap - pen to lead me, Just in case you might hap - pen to need me, All that you have to
Gm7 Dm Gm7 A7-7 Dm Dm7 Dm(-6) Dm
do is turn a - round, for I'll be fol - low - ing you.

Copyright © 1961 by Jerry Herman.
All rights controlled by Jerryco Music Company. Exclusive distributor: Edwin H. Morris & Company, Inc. Used by permission.

AS SIMPLE AS THAT *From the Musical "MILK AND HONEY"*

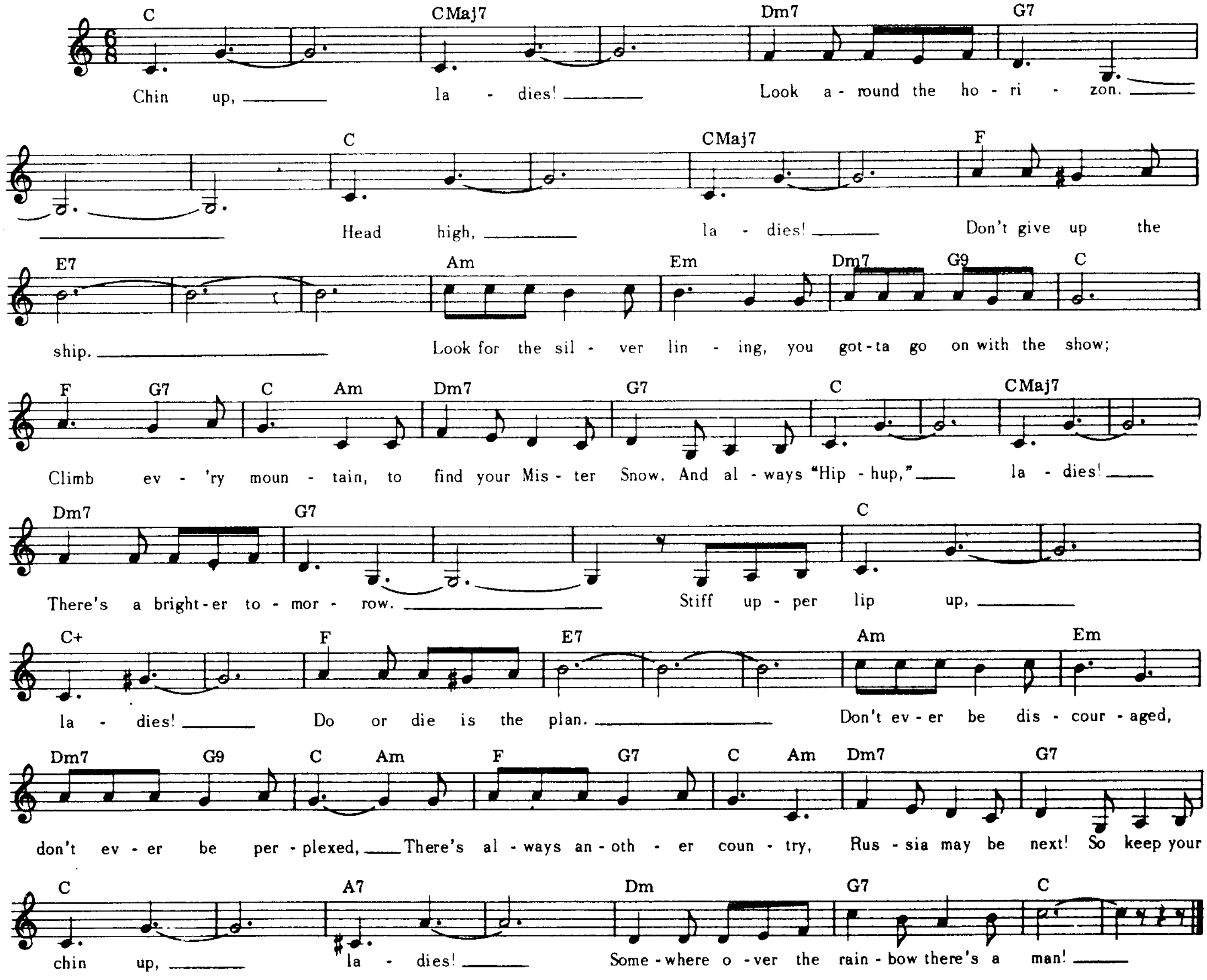
Music and Lyric by JERRY HERMAN


B♭Maj7 B♭6 B♭dim B♭ B♭Maj7
If you're here then I'm here, It's real - ly as sim - ple as
B♭6 Bdim Cm7 F7 Cm7 F7-9 B♭Maj7 G7
that. If it's your home, it's my home; My world is where you are, wher -
Cm7-5 F7 B♭Maj7 B♭6 B♭dim B♭ B♭Maj7
ev - er we two are. Don't ask me to leave you, For this is the an - swer I'll
Fm7 B♭7 B♭7+5 E♭6 Dm7 G7 Cm7 F7
give. If you're here, then I'm here, I'm with you as long as I
B♭ Gm7 Cm7 F7 B♭
live; It's as sim - ple as that, Just as sim - ple as that.

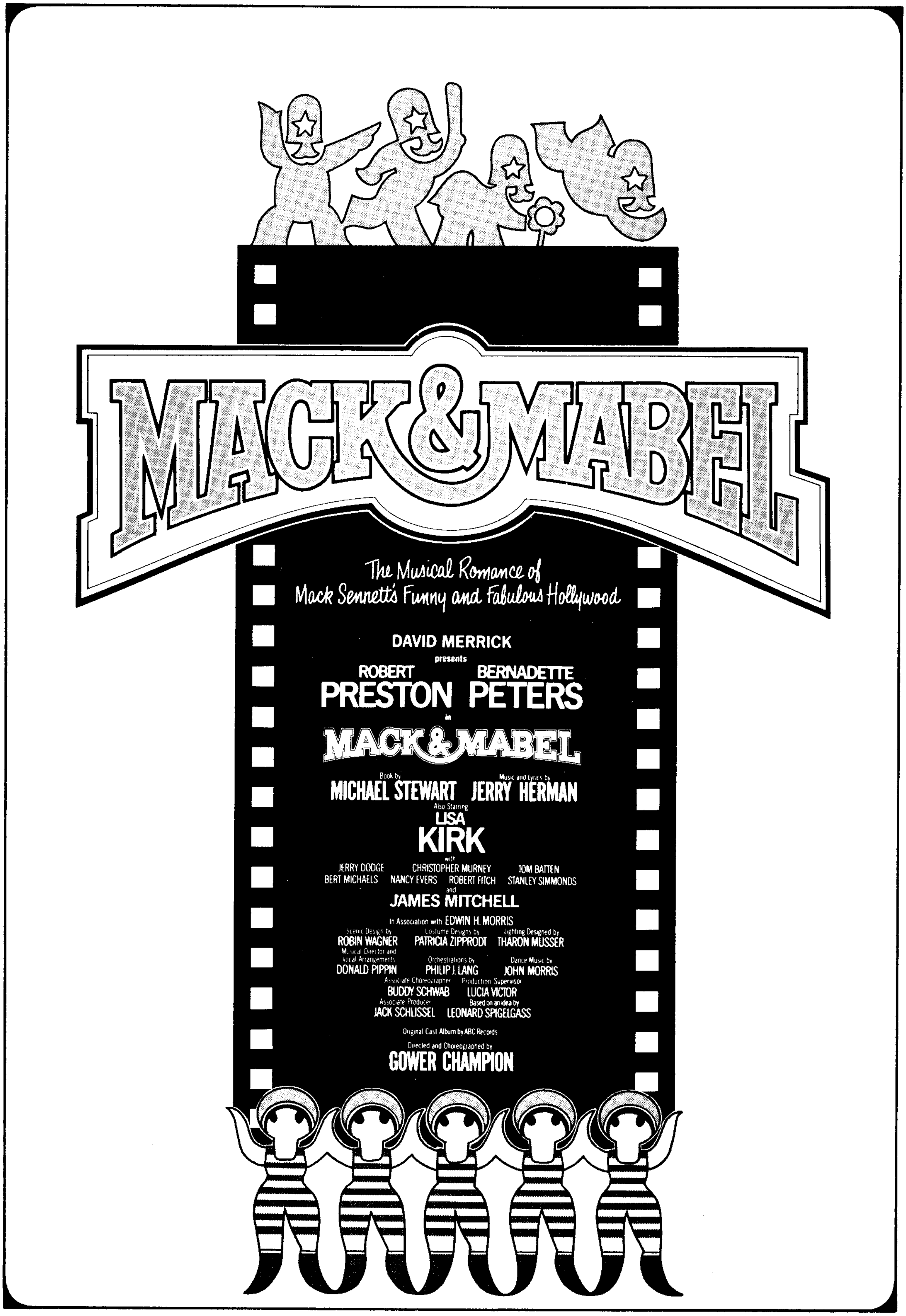
Copyright © 1961 by Jerry Herman.
All rights controlled by Jerryco Music Company. Exclusive distributor: Edwin H. Morris & Company, Inc. Used by permission.

CHIN UP, LADIES! *From the Musical "MILK AND HONEY"*

Music and Lyric by JERRY HERMAN


C CMaj7 Dm7 G7
Chin up, la - dies! Look a - round the ho - ri - zon.
C CMaj7 F
Head high, la - dies! Don't give up the
E7 Am Em Dm7 G9 C
ship. Look for the sil - ver lin - ing, you got - ta go on with the show;
F G7 C Am Dm7 G7 C CMaj7
Climb ev - 'ry moun - tain, to find your Mis - ter Snow. And al - ways "Hip - hup," la - dies!
Dm7 G7 C
There's a bright - er to - mor - row. Stiff up - per lip up,
C+ F E7 Am Em
la - dies! Do or die is the plan. Don't ev - er be dis - cour - aged,
Dm7 G9 C Am F G7 C Am Dm7 G7
don't ev - er be per - plexed, There's al - ways an - oth - er coun - try, Rus - sia may be next! So keep your
C A7 Dm G7 C
chin up, la - dies! Some - where o - ver the rain - bow there's a man!

Copyright © 1961 by Jerry Herman.
All rights controlled by Jerryco Music Company. Exclusive distributor: Edwin H. Morris & Company, Inc. Used by permission.



MACK & MABEL

The Musical Romance of
Mack Sennett's Funny and Fabulous Hollywood

DAVID MERRICK
presents
ROBERT **PRESTON** BERNADETTE **PETERS**
in
MACK & MABEL

Book by
MICHAEL STEWART
Music and Lyrics by
JERRY HERMAN

Also Starring
LISA KIRK

with
JERRY DODGE CHRISTOPHER MURNEY TOM BATTEN
BERT MICHAELS NANCY EVERS ROBERT FITCH STANLEY SIMMONDS
and
JAMES MITCHELL

In Association with EDWIN H. MORRIS

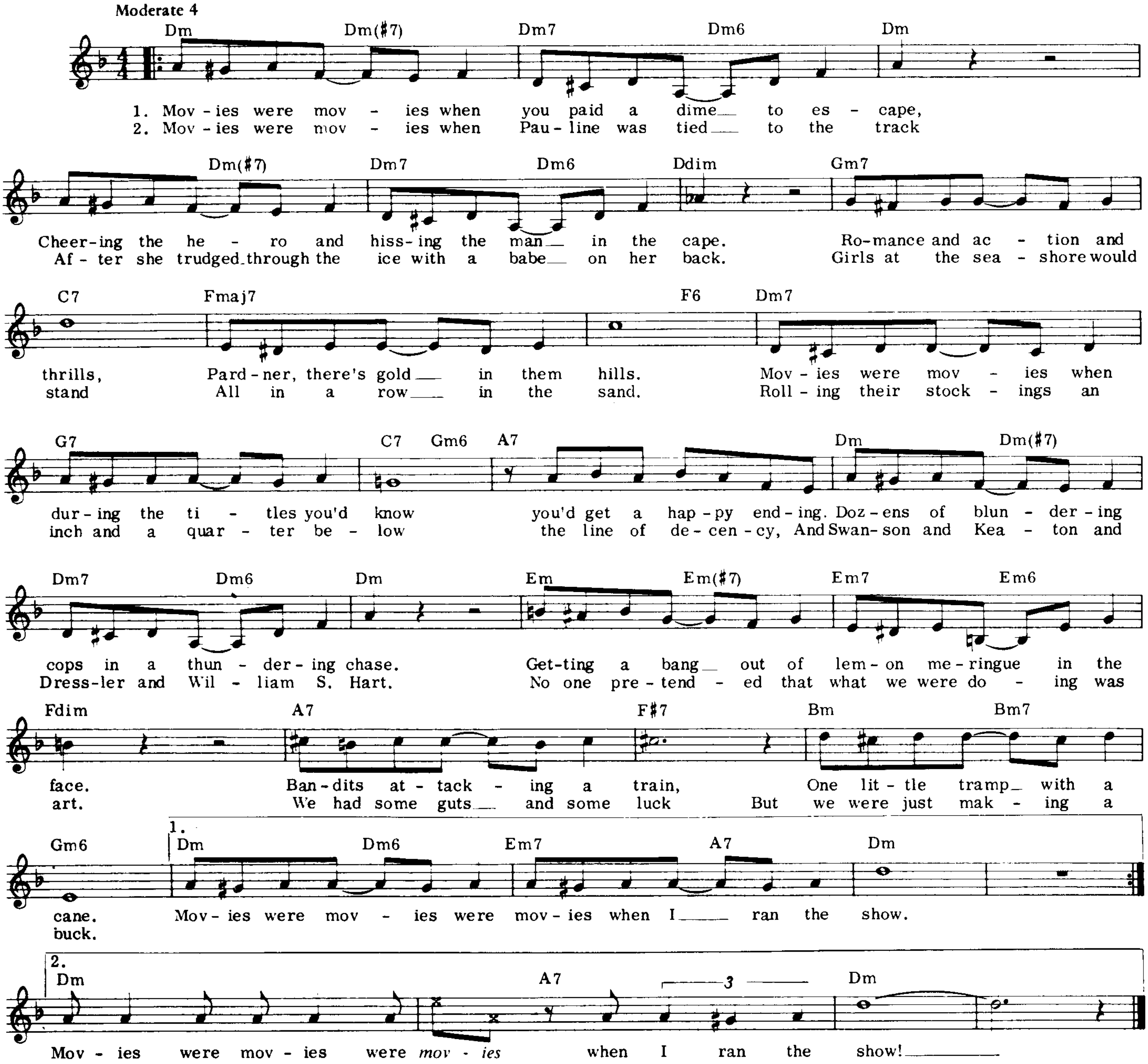
Scenic Design by
ROBIN WAGNER
Costume Designs by
PATRICIA ZIPPRODT
Lighting Designed by
THARON MUSSER
Musical Director and Vocal Arrangements
DONALD PIPPIN
Orchestrations by
PHILIP J. LANG
Dance Music by
JOHN MORRIS
Associate Choreographer
BUDDY SCHWAB
Production Supervisor
LUCIA VICTOR
Associate Producer
JACK SCHLISSEL
Based on an idea by
LEONARD SPIGELGASS

Original Cast Album by ABC Records

Directed and Choreographed by
GOWER CHAMPION

MOVIES WERE MOVIES *From the Musical "MACK AND MABEL"*

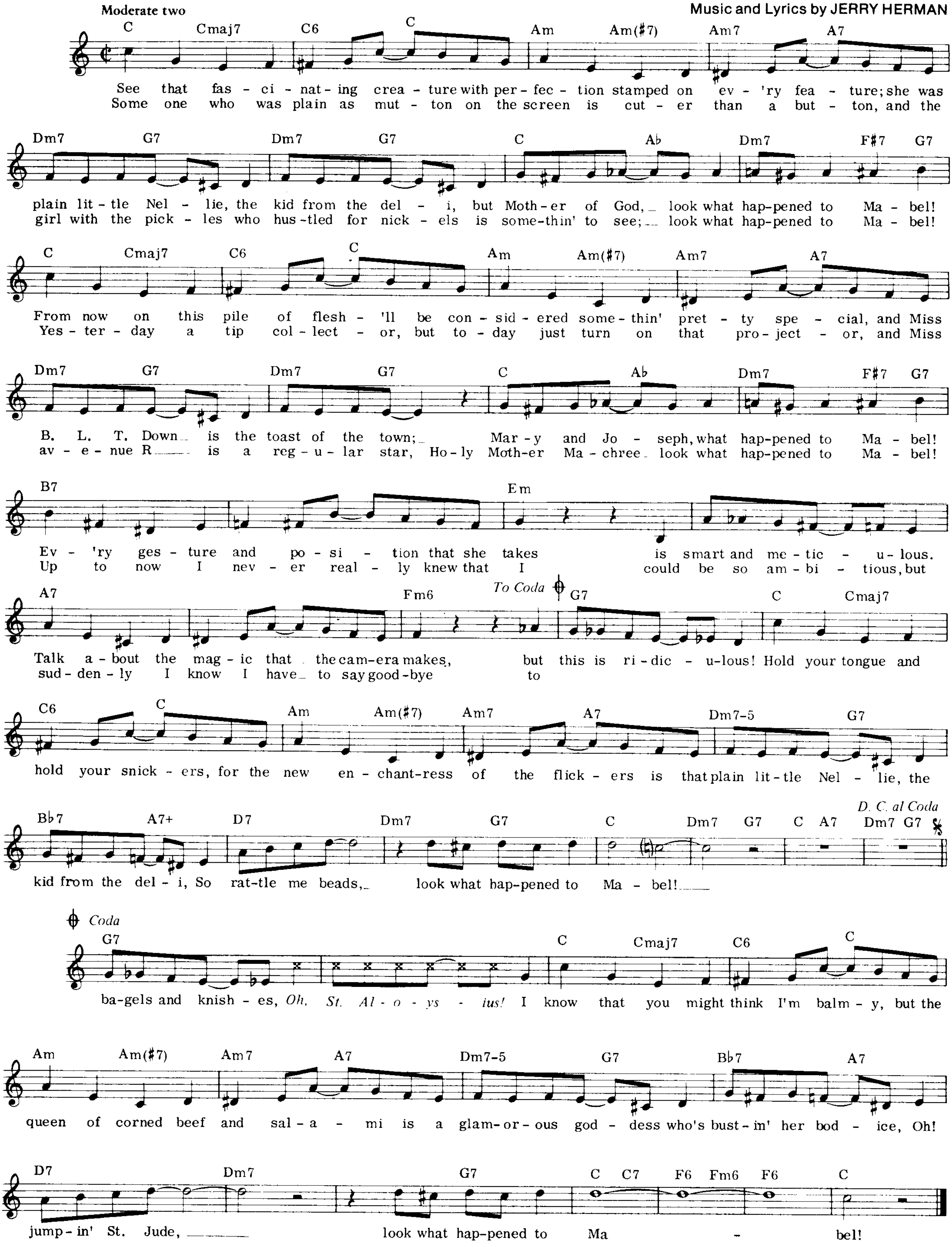
Music and Lyrics by JERRY HERMAN


Moderate 4
Dm Dm(#7) Dm7 Dm6 Dm
1. Mov - ies were mov - ies when you paid a dime to es - cape,
2. Mov - ies were mov - ies when Pau - line was tied to the track
Dm(#7) Dm7 Dm6 Ddim Gm7
Cheer - ing the he - ro and hiss - ing the man in the cape. Ro - mance and ac - tion and
Af - ter she trudged through the ice with a babe on her back. Girls at the sea - shore would
C7 Fmaj7 F6 Dm7
thrills, Pard - ner, there's gold in them hills. Mov - ies were mov - ies when
stand All in a row in the sand. Roll - ing their stock - ings an
G7 C7 Gm6 A7 Dm Dm(#7)
dur - ing the ti - tles you'd know you'd get a hap - py end - ing. Doz - ens of blun - der - ing
inch and a quar - ter be - low the line of de - cen - cy, And Swan - son and Kea - ton and
Dm7 Dm6 Dm Em Em(#7) Em7 Em6
cops in a thun - der - ing chase. Get - ting a bang out of lem - on me - ringue in the
Dress - ler and Wil - liam S. Hart. No one pre - tend - ed that what we were do - ing was
Fdim A7 F#7 Bm Bm7
face. Ban - dits at - tack - ing a train, One lit - tle tramp with a
art. We had some guts and some luck But we were just mak - ing a
Gm6 1. Dm Dm6 Em7 A7 Dm
cane. Mov - ies were mov - ies were mov - ies when I ran the show.
buck.
2. Dm A7 3 Dm
Mov - ies were mov - ies were *mov - ies* when I ran the show!

Copyright © 1974 by Jerry Herman.
All rights controlled by Jerryco Music Company. Exclusive distributor: Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

LOOK WHAT HAPPENED TO MABEL *From the Musical "MACK AND MABEL"*

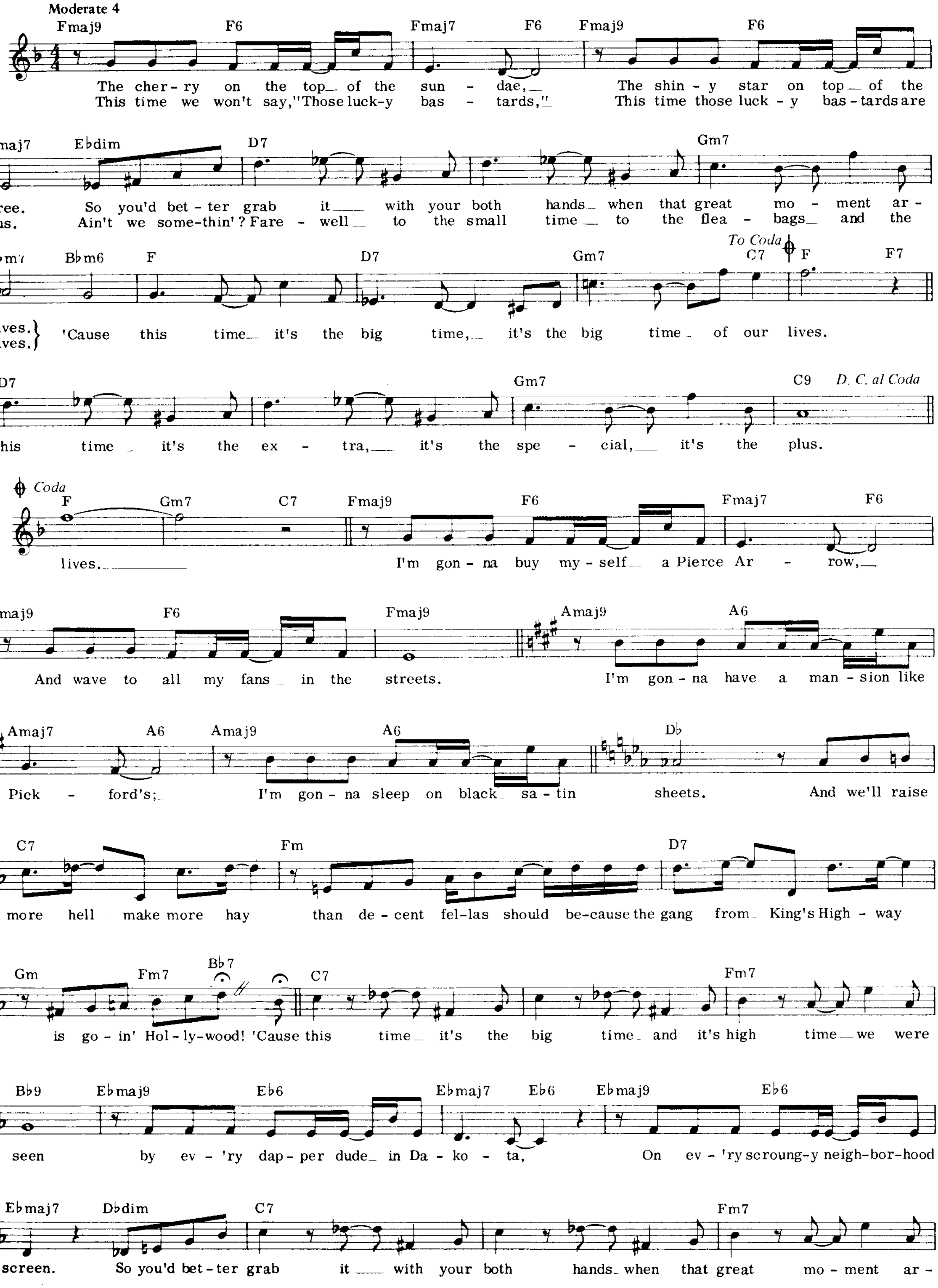
Music and Lyrics by JERRY HERMAN


Moderate two
C Cmaj7 C6 C Am Am(♯7) Am7 A7
See that fas-ci-nat-ing crea-ture with per-fec-tion stamped on ev-'ry fea-ture; she was
Some one who was plain as mut-ton on the screen is cut-er than a but-ton, and the
Dm7 G7 Dm7 G7 C A♭ Dm7 F♯7 G7
plain lit-tle Nel-lie, the kid from the del-i, but Moth-er of God, look what hap-pened to Ma-bel!
girl with the pick-les who hus-tled for nick-els is some-thin' to see; look what hap-pened to Ma-bel!
C Cmaj7 C6 C Am Am(♯7) Am7 A7
From now on this pile of flesh-'ll be con-sid-ered some-thin' pret-ty spe-cial, and Miss
Yes-ter-day a tip col-lect-or, but to-day just turn on that pro-ject-or, and Miss
Dm7 G7 Dm7 G7 C A♭ Dm7 F♯7 G7
B. L. T. Down is the toast of the town; Mar-y and Jo-seph, what hap-pened to Ma-bel!
av-e-nue R is a reg-u-lar star, Ho-ly Moth-er Ma-chree look what hap-pened to Ma-bel!
B7 Em
Ev-'ry ges-ture and po-si-tion that she takes is smart and me-tic-u-lous.
Up to now I nev-er real-ly knew that I could be so am-bi-tious, but
A7 Fm6 To Coda G7 C Cmaj7
Talk a-bout the mag-ic that the cam-era makes, but this is ri-dic-u-lous! Hold your tongue and
sud-den-ly I know I have to say good-bye to
C6 C Am Am(♯7) Am7 A7 Dm7-5 G7
hold your snick-ers, for the new en-chant-ress of the flick-ers is that plain lit-tle Nel-lie, the
B♭7 A7+ D7 Dm7 G7 C Dm7 G7 C A7 Dm7 G7
D. C. al Coda
kid from the del-i, So rat-tle me beads, look what hap-pened to Ma-bel!
Coda
G7 C Cmaj7 C6 C
ba-gels and knish-es, Oh, St. Al-o-ys-ius! I know that you might think I'm balm-y, but the
Am Am(♯7) Am7 A7 Dm7-5 G7 B♭7 A7
queen of corned beef and sal-a-mi is a glam-or-ous god-dess who's bust-in' her bod-ice, Oh!
D7 Dm7 G7 C C7 F6 Fm6 F6 C
jump-in' St. Jude, look what hap-pened to Ma-bel!

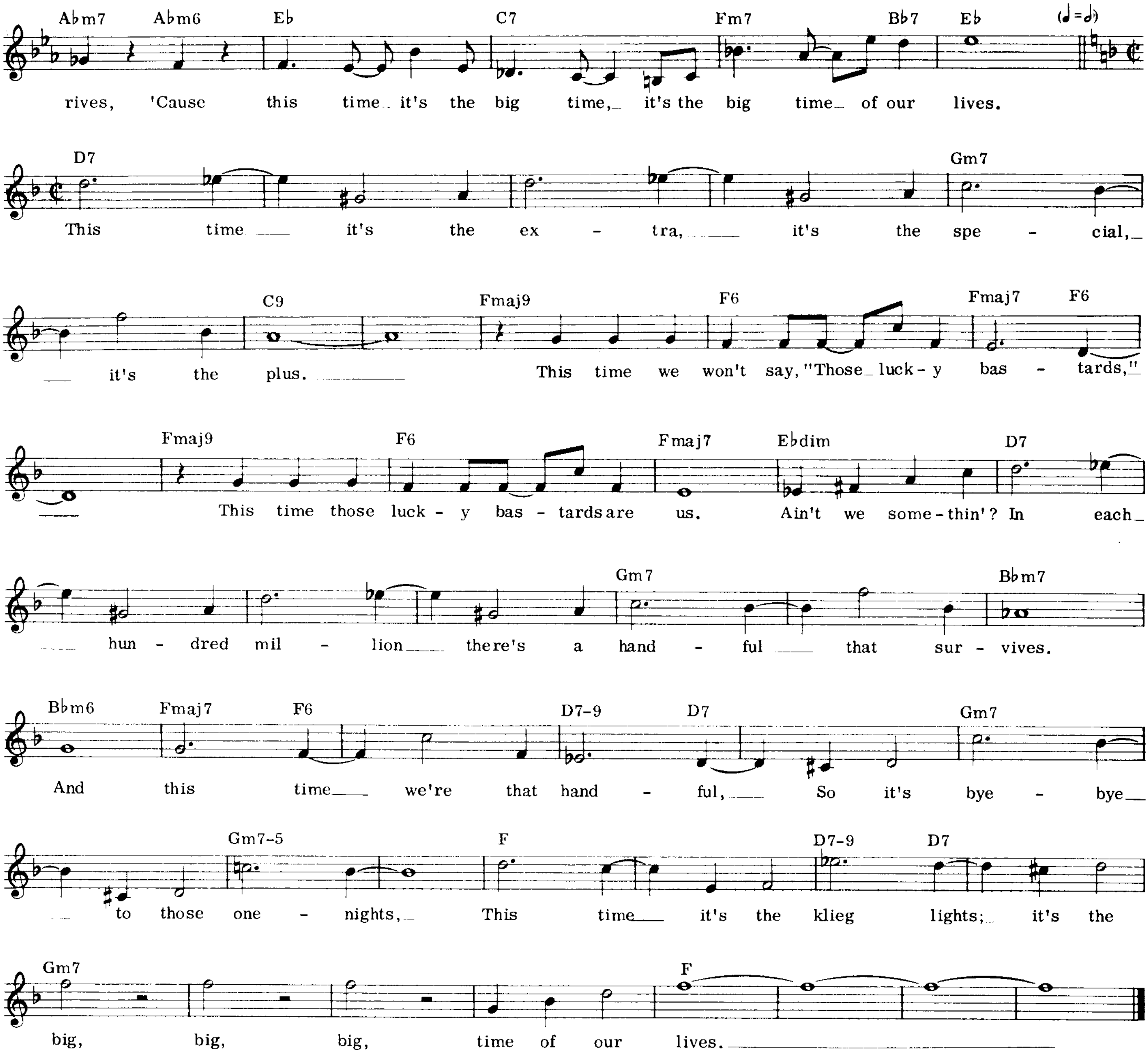
Copyright © 1974 by Jerry Herman.
All rights controlled by Jerryco Music Company. Exclusive distributor: Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

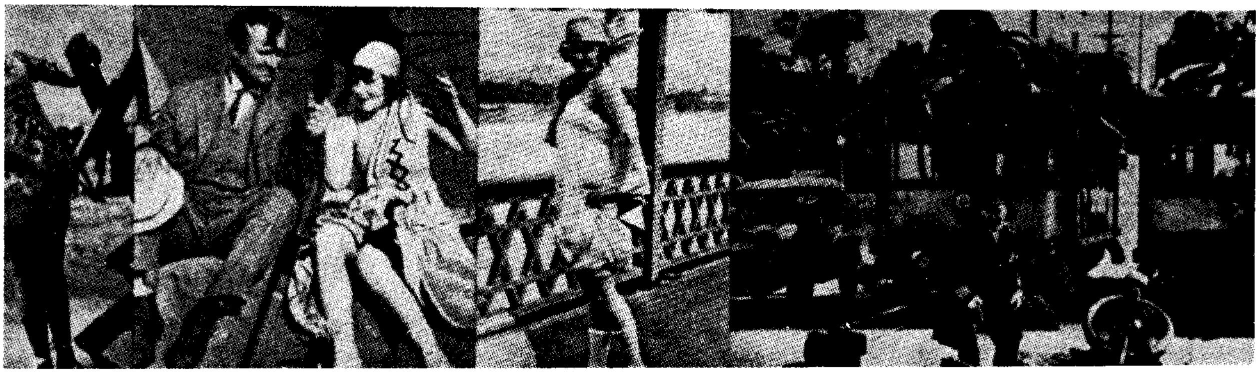
BIG TIME *From the Musical "MACK AND MABEL"*

Music and Lyrics by JERRY HERMAN


Moderate 4
The cher-ry on the top of the sun-dae, The shin-y star on top of the tree. So you'd bet-ter grab it with your both hands when that great mo-ment ar-rives.
This time we won't say, "Those luck-y bas-tards," This time those luck-y bas-tards are us. Ain't we some-thin'? Fare-well to the small time to the flea-bags and the dives.
'Cause this time it's the big time, it's the big time of our lives.
To Coda
This time it's the ex-tra, it's the spe-cial, it's the plus.
D. C. al Coda
Coda
lives.
I'm gon-na buy my-self a Pierce Ar-row, And wave to all my fans in the streets.
I'm gon-na have a man-sion like Pick-ford's; I'm gon-na sleep on black sa-tin sheets.
And we'll raise more hell make more hay than de-cent fel-las should be-cause the gang from King's High-way is go-in' Hol-ly-wood!
'Cause this time it's the big time and it's high time we were seen by ev-'ry dap-per dude in Da-ko-ta,
On ev-'ry scroung-y neigh-bor-hood screen.
So you'd bet-ter grab it with your both hands when that great mo-ment ar-

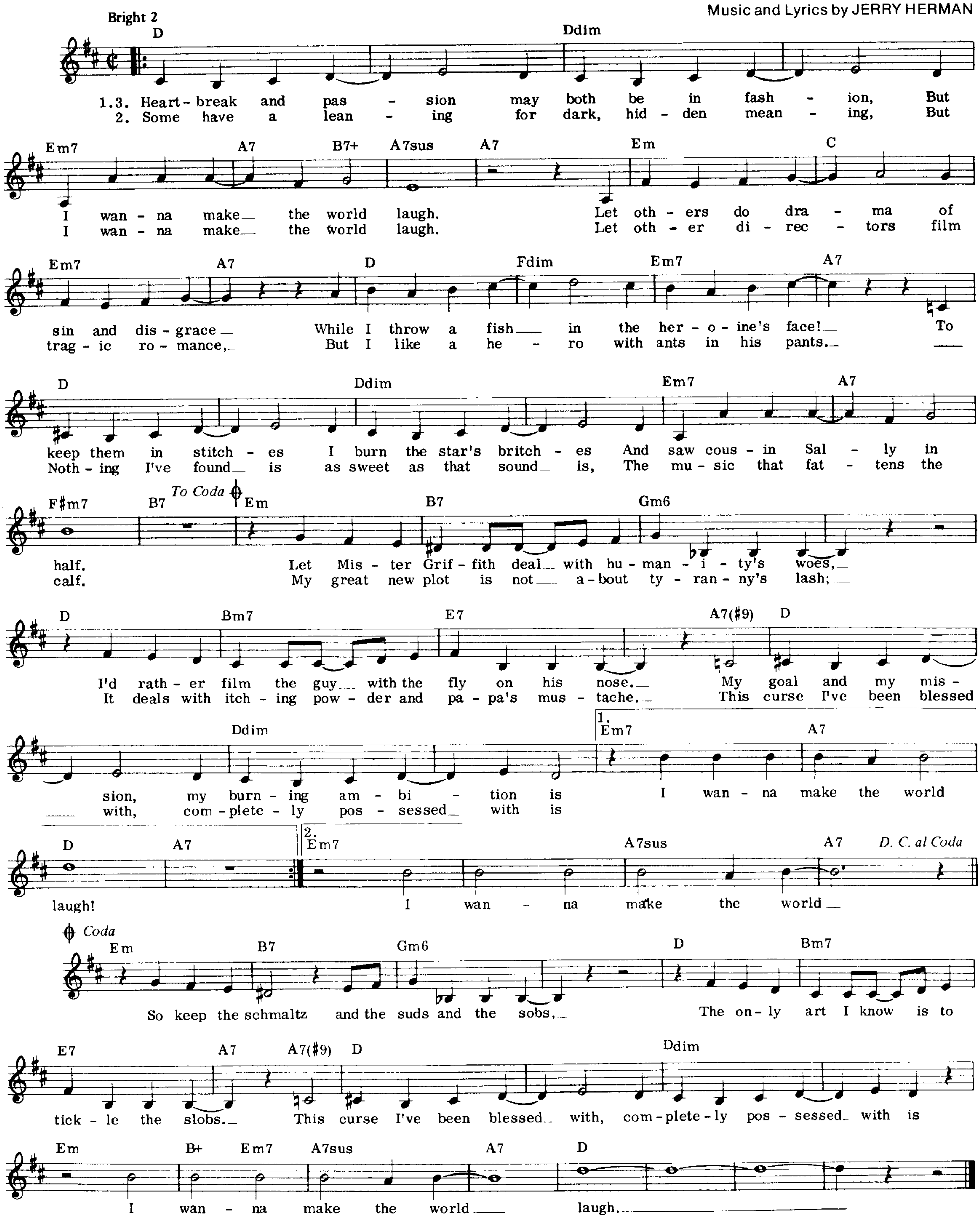
Copyright © 1974 by Jerry Herman.
All rights controlled by Jerryco Music Company. Exclusive distributor: Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.


Abm7 Abm6 Eb C7 Fm7 Bb7 Eb (♩=♩)
rives, 'Cause this time it's the big time, it's the big time of our lives.
D7 Gm7
This time it's the ex - tra, it's the spe - cial,
C9 Fmaj9 F6 Fmaj7 F6
it's the plus. This time we won't say, "Those lucky bas - tards,"
Fmaj9 F6 Fmaj7 Ebdim D7
This time those luck - y bas - tards are us. Ain't we some - thin'? In each
Gm7 Bbm7
hun - dred mil - lion there's a hand - ful that sur - vives.
Bbm6 Fmaj7 F6 D7-9 D7 Gm7
And this time we're that hand - ful, So it's bye - bye
Gm7-5 F D7-9 D7
to those one - nights, This time it's the klieg lights; it's the
Gm7 F
big, big, big, time of our lives.



I WANNA MAKE THE WORLD LAUGH *From the Musical "MACK AND MABEL"*

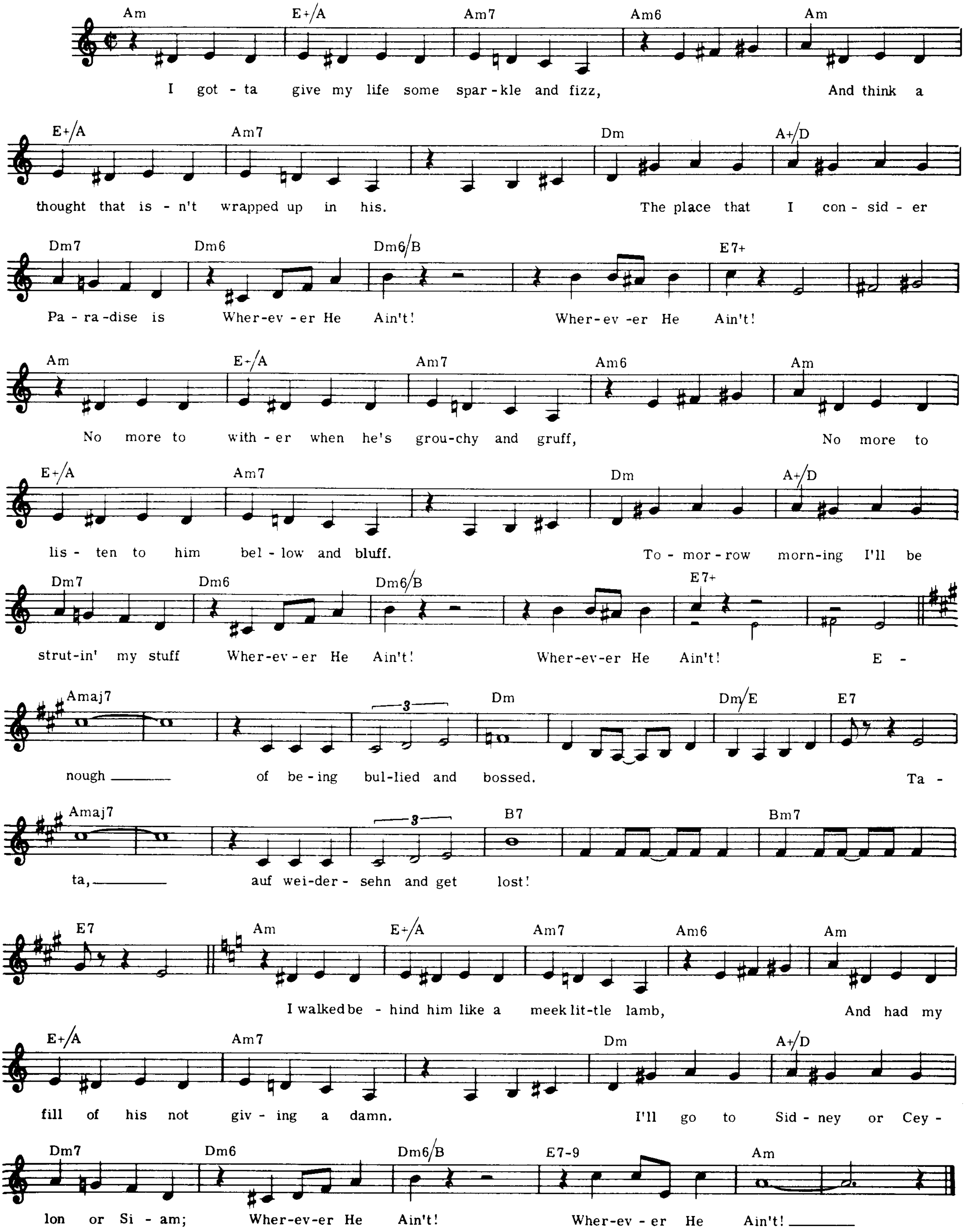
Music and Lyrics by JERRY HERMAN


Bright 2
D Ddim
1.3. Heart-break and pas - sion may both be in fash - ion, But
2. Some have a lean - ing for dark, hid - den mean - ing, But
Em7 A7 B7+ A7sus A7 Em C
I wan-na make the world laugh. Let oth - ers do dra - ma of
I wan-na make the world laugh. Let oth - er di - rec - tors film
Em7 A7 D Fdim Em7 A7
sin and dis - grace While I throw a fish in the her - o - ine's face! To
trag - ic ro - mance, But I like a he - ro with ants in his pants.
D Ddim Em7 A7
keep them in stitch - es I burn the star's britch - es And saw cous - in Sal - ly in
Noth - ing I've found is as sweet as that sound is, The mu - sic that fat - tens the
F♯m7 B7 To Coda Em B7 Gm6
half. Let Mis - ter Grif - fith deal with hu - man - i - ty's woes,
calf. My great new plot is not a - bout ty - ran - ny's lash;
D Bm7 E7 A7(♯9) D
I'd rath - er film the guy with the fly on his nose. My goal and my mis -
It deals with itch - ing pow - der and pa - pa's mus - tache. This curse I've been blessed
Ddim 1. Em7 A7
sion, my burn - ing am - bi - tion is I wan - na make the world
with, com - plete - ly pos - sessed with is
D A7 2. Em7 A7sus A7 D. C. al Coda
laugh! I wan - na make the world
Coda
Em B7 Gm6 D Bm7
So keep the schmaltz and the suds and the sobs, The on - ly art I know is to
E7 A7 A7(♯9) D Ddim
tick - le the slobs. This curse I've been blessed with, com - plete - ly pos - sessed with is
Em B+ Em7 A7sus A7 D
I wan - na make the world laugh.

Copyright © 1974 by Jerry Herman.
All rights controlled by Jerryco Music Company. Exclusive distributor: Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

WHEREVER HE AIN'T *From the Musical "MACK AND MABEL"*

Music and Lyrics by JERRY HERMAN

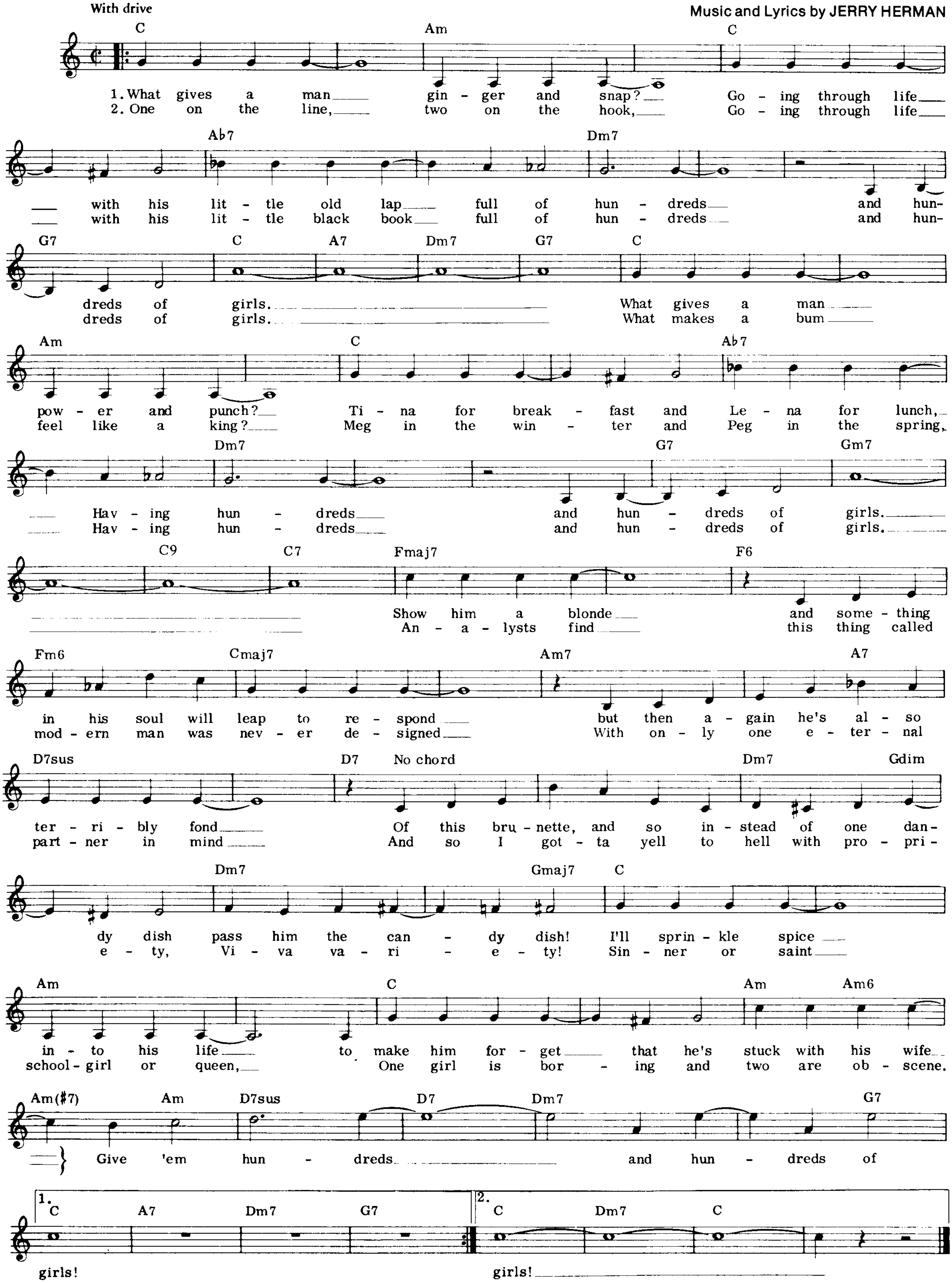

Am E+/A Am7 Am6 Am
I got - ta give my life some spar - kle and fizz, And think a
E+/A Am7 Dm A+/D
thought that is - n't wrapped up in his. The place that I con - sid - er
Dm7 Dm6 Dm6/B E7+
Pa - ra - dise is Wher - ev - er He Ain't! Wher - ev - er He Ain't!
Am E+/A Am7 Am6 Am
No more to with - er when he's grou - chy and gruff, No more to
E+/A Am7 Dm A+/D
lis - ten to him bel - low and bluff. To - mor - row morn - ing I'll be
Dm7 Dm6 Dm6/B E7+
strut - in' my stuff Wher - ev - er He Ain't! Wher - ev - er He Ain't! E -
Amaj7 3 Dm Dm/E E7
nough of be - ing bul - lied and bossed. Ta -
Amaj7 3 B7 Bm7
ta, auf wei - der - sehn and get lost!
E7 Am E+/A Am7 Am6 Am
I walked be - hind him like a meek lit - tle lamb, And had my
E+/A Am7 Dm A+/D
fill of his not giv - ing a damn. I'll go to Sid - ney or Cey -
Dm7 Dm6 Dm6/B E7-9 Am
lon or Si - am; Wher - ev - er He Ain't! Wher - ev - er He Ain't!

Copyright © 1974 by Jerry Herman.
All rights controlled by Jerryco Music Company. Exclusive distributor: Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

HUNDREDS OF GIRLS

From the Musical "MACK AND MABEL"

Music and Lyrics by JERRY HERMAN

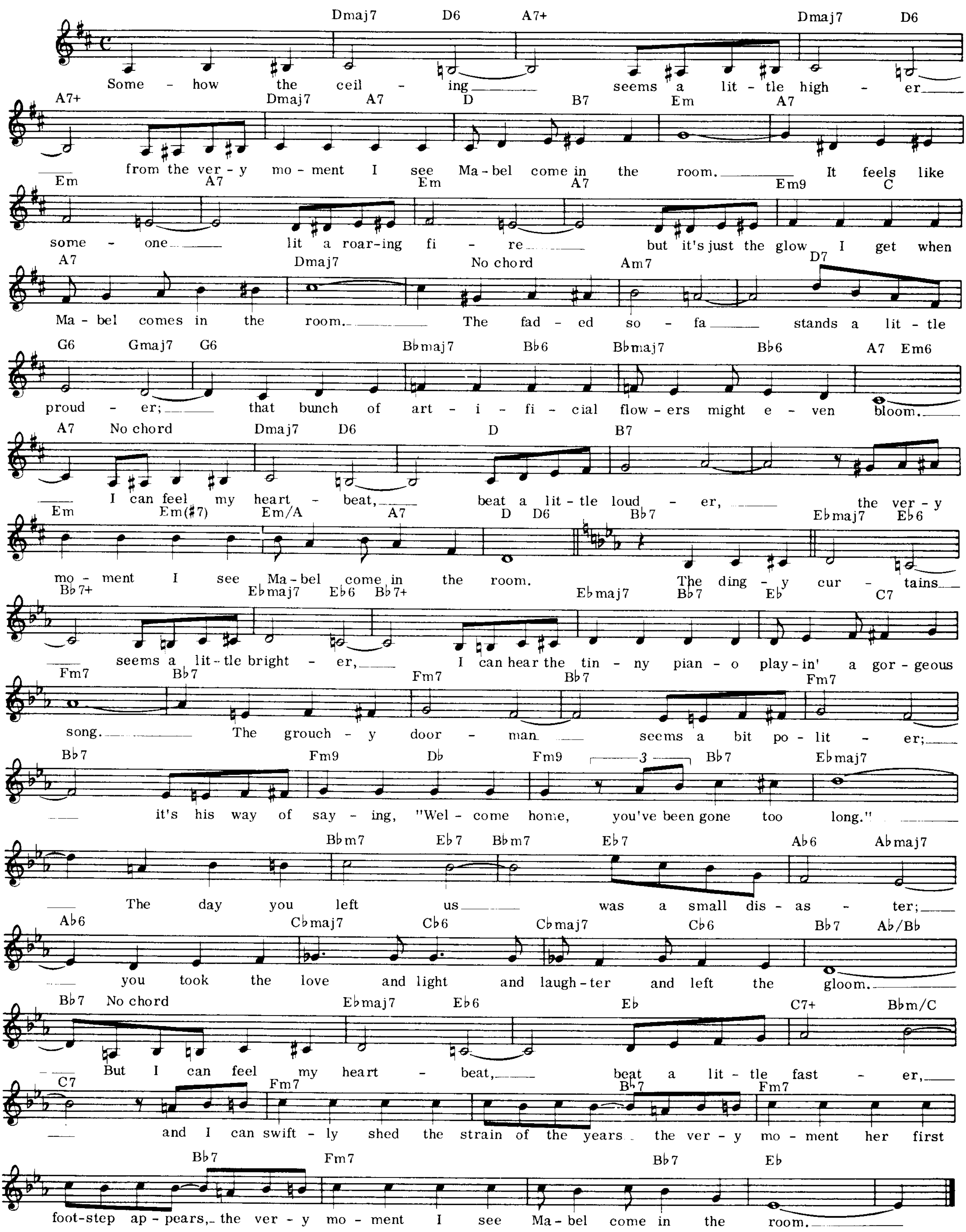

With drive
C Am C
1. What gives a man ginger and snap? Going through life
2. One on the line, two on the hook, Going through life
Ab7 Dm7
with his little old lap full of hundreds and hun-
with his little black book full of hundreds and hun-
G7 C A7 Dm7 G7 C
dreds of girls. What gives a man
dreds of girls. What makes a bum
Am C Ab7
power and punch? Tina for breakfast and Lena for lunch,
feel like a king? Meg in the winter and Peg in the spring,
Dm7 G7 Gm7
Having hundreds and hundreds of girls.
Having hundreds and hundreds of girls.
C9 C7 Fmaj7 F6
Show him a blonde and something
Analysts find this thing called
Fm6 Cmaj7 Am7 A7
in his soul will leap to respond but then again he's also
modern man was never designed With only one eternal
D7sus D7 No chord Dm7 Gdim
terribly fond Of this brunette, and so instead of one dan-
partner in mind And so I gotta yell to hell with propri-
Dm7 Gmaj7 C
dy dish pass him the candy dish! I'll sprinkle spice
ety, Viva variety! Sinner or saint
Am C Am Am6
into his life to make him forget that he's stuck with his wife
school-girl or queen, One girl is boring and two are obscene.
Am(#7) Am D7sus D7 Dm7 G7
Give 'em hundreds and hundreds of
1. C A7 Dm7 G7
girls!
2. C Dm7 C
girls!

Copyright © 1974 by Jerry Herman.
All rights controlled by Jerryco Music Company. Exclusive distributor: Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

WHEN MABEL COMES IN THE ROOM

From the Musical "MACK AND MABEL"

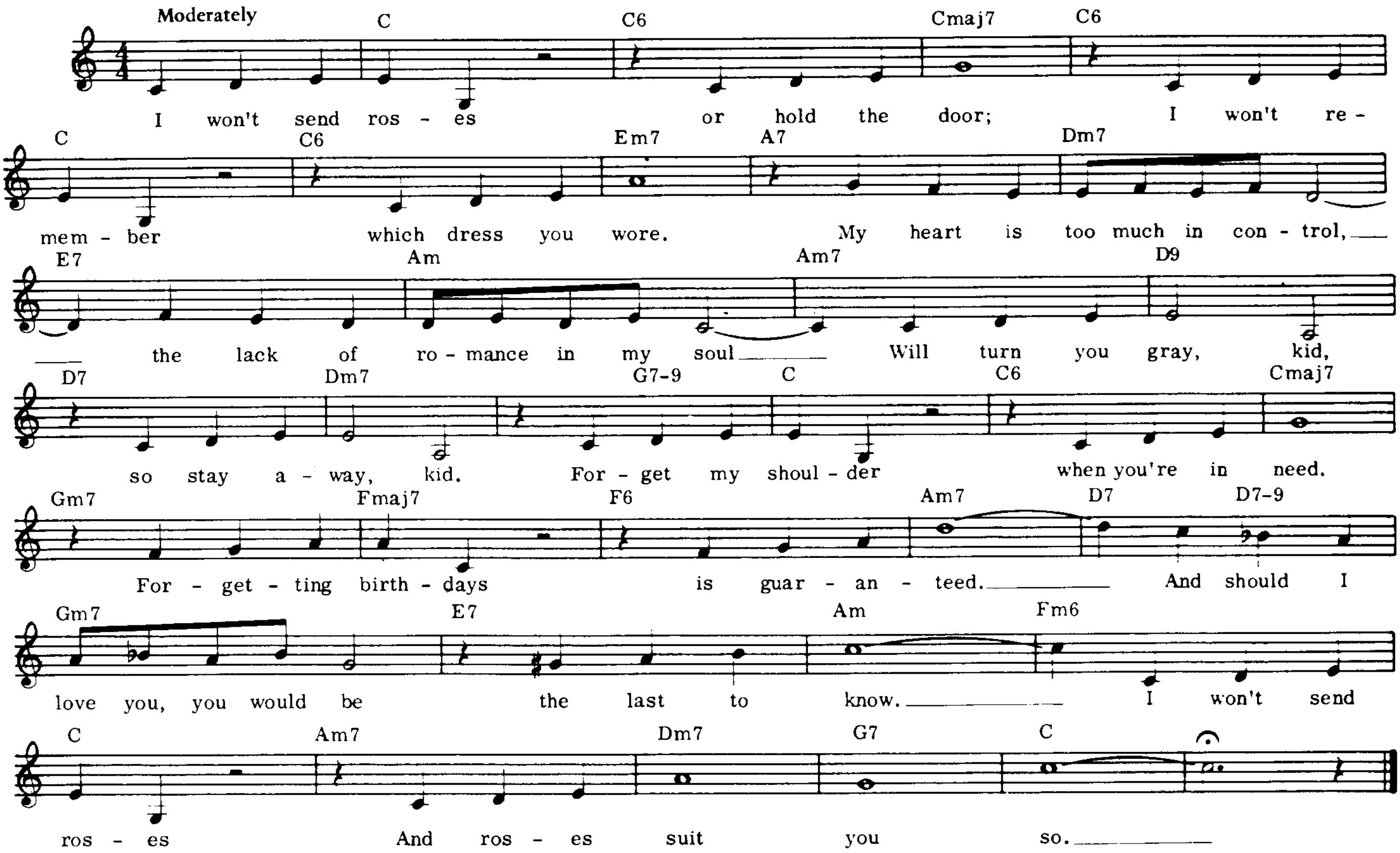
Music and Lyrics by JERRY HERMAN


With zest
Dmaj7 D6 A7+ Dmaj7 D6
Some - how the ceil - ing seems a lit - tle high - er
A7+ Dmaj7 A7 D B7 Em A7
from the ver - y mo - ment I see Ma - bel come in the room. It feels like
Em A7 Em A7 Em9 C
some - one lit a roar - ing fi - re but it's just the glow I get when
A7 Dmaj7 No chord Am7 D7
Ma - bel comes in the room. The fad - ed so - fa stands a lit - tle
G6 Gmaj7 G6 Bbmaj7 Bb6 Bbmaj7 Bb6 A7 Em6
proud - er; that bunch of art - i - fi - cial flow - ers might e - ven bloom.
A7 No chord Dmaj7 D6 D B7
I can feel my heart - beat, beat a lit - tle loud - er, the ver - y
Em Em(#7) Em/A A7 D D6 Bb7 Ebmaj7 Eb6
mo - ment I see Ma - bel come in the room. The ding - y cur - tains
Bb7+ Ebmaj7 Eb6 Bb7+ Ebmaj7 Bb7 Eb C7
seems a lit - tle bright - er, I can hear the tin - ny pian - o play - in' a gor - geous
Fm7 Bb7 Fm7 Bb7 Fm7
song. The grouch - y door - man seems a bit po - lit - er;
Bb7 Fm9 Db Fm9 3 Bb7 Ebmaj7
it's his way of say - ing, "Wel - come home, you've been gone too long."
Bbm7 Eb7 Bbm7 Eb7 Ab6 Abmaj7
The day you left us was a small dis - as - ter;
Ab6 Cbmaj7 Cb6 Cbmaj7 Cb6 Bb7 Ab/Bb
you took the love and light and laugh - ter and left the gloom.
Bb7 No chord Ebmaj7 Eb6 Eb C7+ Bbm/C
But I can feel my heart - beat, beat a lit - tle fast - er,
C7 Fm7 Bb7 Fm7
and I can swift - ly shed the strain of the years the ver - y mo - ment her first
Bb7 Fm7 Bb7 Eb
foot - step ap - pears, the ver - y mo - ment I see Ma - bel come in the room.

Copyright © 1974 by Jerry Herman.
All rights controlled by Jerryco Music Company. Exclusive distributor: Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

I WON'T SEND ROSES *From the Musical "MACK AND MABEL"*

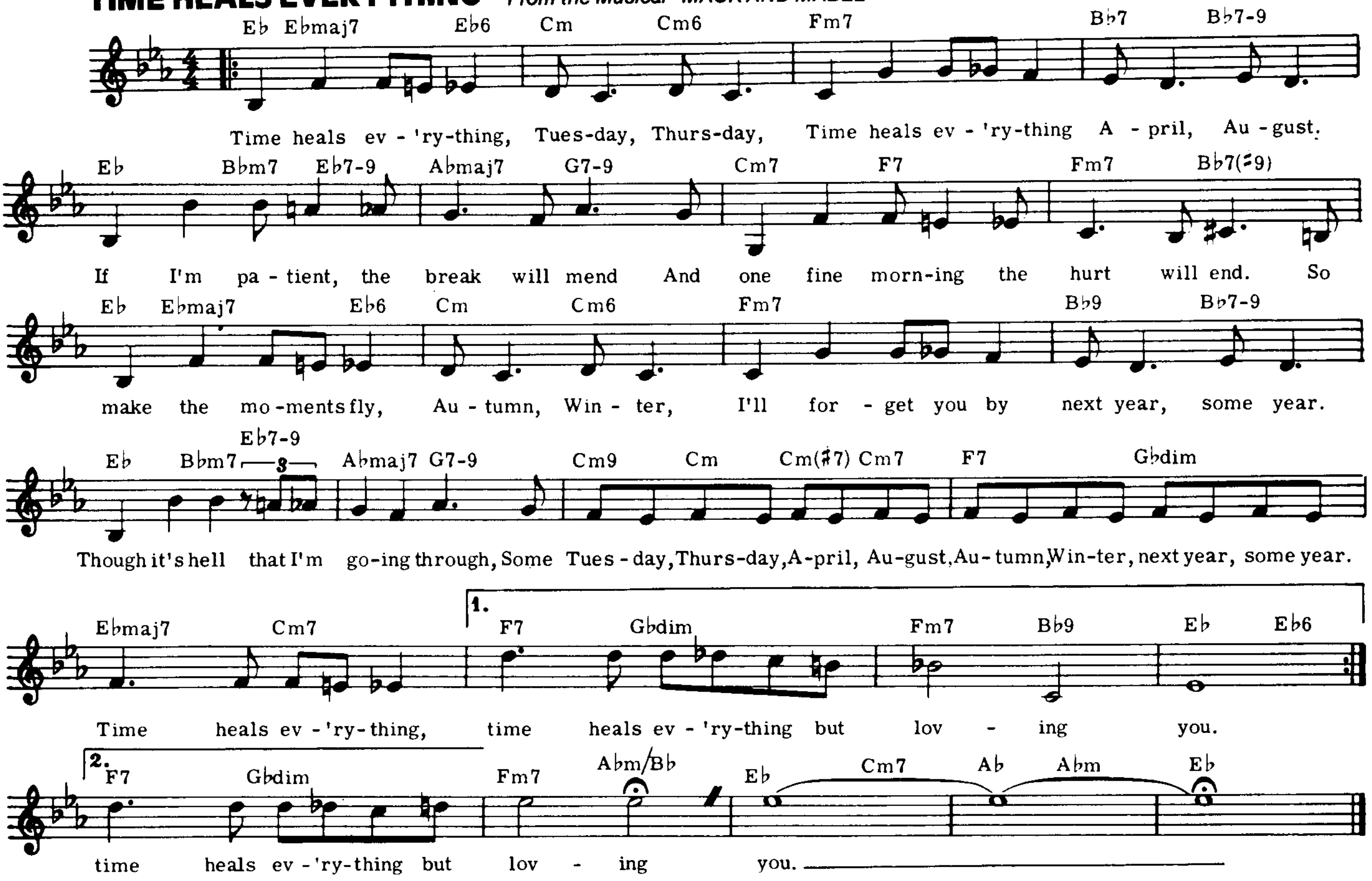
Music and Lyrics by JERRY HERMAN


Moderately
C C6 Cmaj7 C6
I won't send ros - es or hold the door; I won't re -
C C6 Em7 A7 Dm7
mem - ber which dress you wore. My heart is too much in con - trol,
E7 Am Am7 D9
the lack of ro - mance in my soul Will turn you gray, kid,
D7 Dm7 G7-9 C C6 Cmaj7
so stay a - way, kid. For - get my shoul - der when you're in need.
Gm7 Fmaj7 F6 Am7 D7 D7-9
For - get - ting birth - days is guar - an - teed. And should I
Gm7 E7 Am Fm6
love you, you would be the last to know. I won't send
C Am7 Dm7 G7 C
ros - es And ros - es suit you so.

Copyright © 1974 by Jerry Herman.
All rights controlled by Jerryco Music Company. Exclusive distributor: Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

TIME HEALS EVERYTHING *From the Musical "MACK AND MABEL"*

Music and Lyrics by JERRY HERMAN

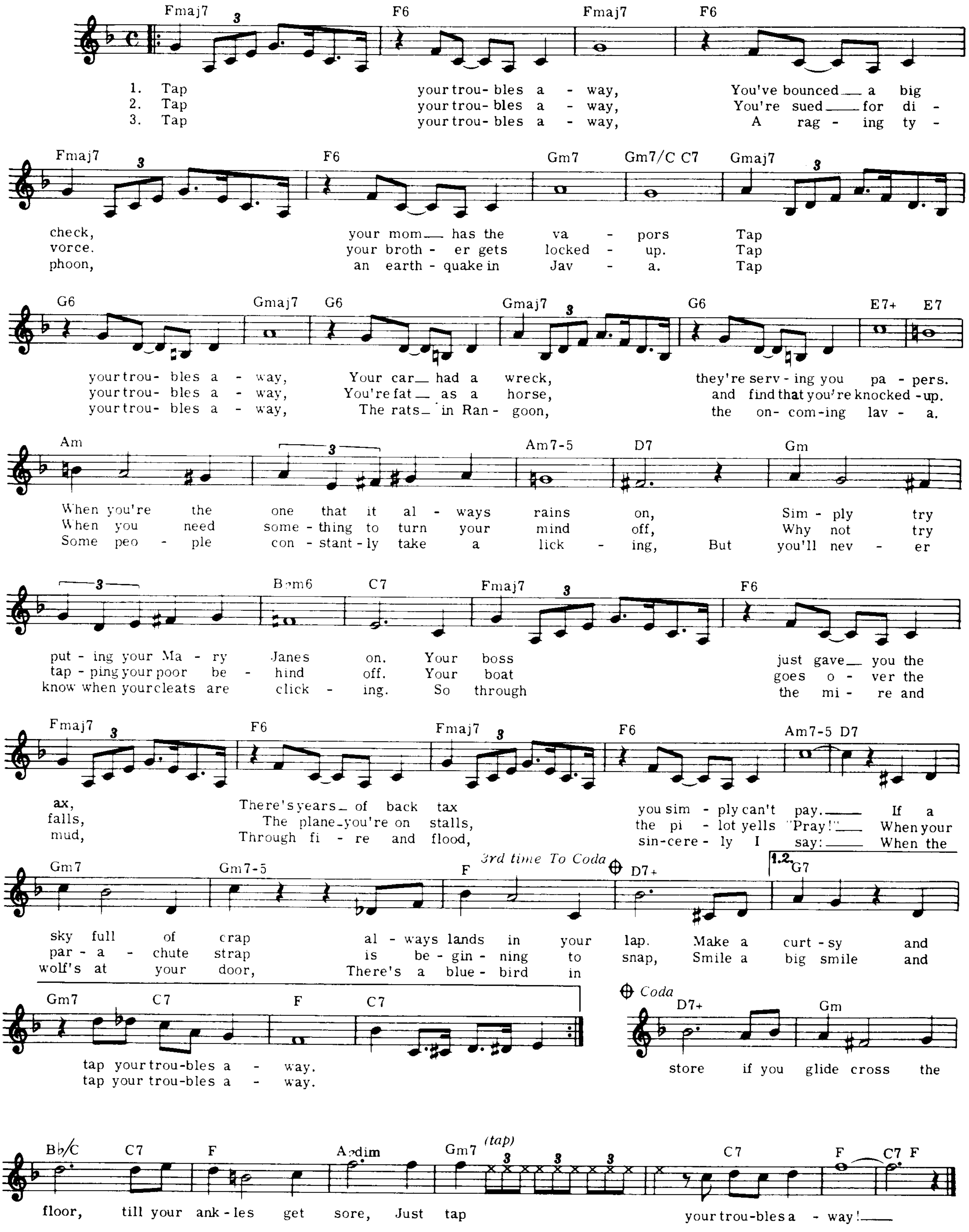

Eb Ebmaj7 Eb6 Cm Cm6 Fm7 Bb7 Bb7-9
Time heals ev - 'ry-thing, Tues-day, Thurs-day, Time heals ev - 'ry-thing A - pril, Au - gust.
Eb Bbm7 Eb7-9 Abmaj7 G7-9 Cm7 F7 Fm7 Bb7(♯9)
If I'm pa - tient, the break will mend And one fine morn-ing the hurt will end. So
Eb Ebmaj7 Eb6 Cm Cm6 Fm7 Bb9 Bb7-9
make the mo-ments fly, Au - tumn, Win - ter, I'll for - get you by next year, some year.
Eb Bbm7 Eb7-9 Abmaj7 G7-9 Cm9 Cm Cm(♯7) Cm7 F7 Gbdim
Though it's hell that I'm go-ing through, Some Tues - day, Thurs-day, A-pril, Au-gust, Au- tumn, Win-ter, next year, some year.
Ebmaj7 Cm7 1. F7 Gbdim Fm7 Bb9 Eb Eb6
Time heals ev - 'ry-thing, time heals ev - 'ry-thing but lov - ing you.
2. F7 Gbdim Fm7 Abm/Bb Eb Cm7 Ab Abm Eb
time heals ev - 'ry-thing but lov - ing you.

Copyright © 1974 by Jerry Herman.
All rights controlled by Jerryco Music Company. Exclusive distributor: Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

TAP YOUR TROUBLES AWAY

From the Musical "MACK AND MABEL"

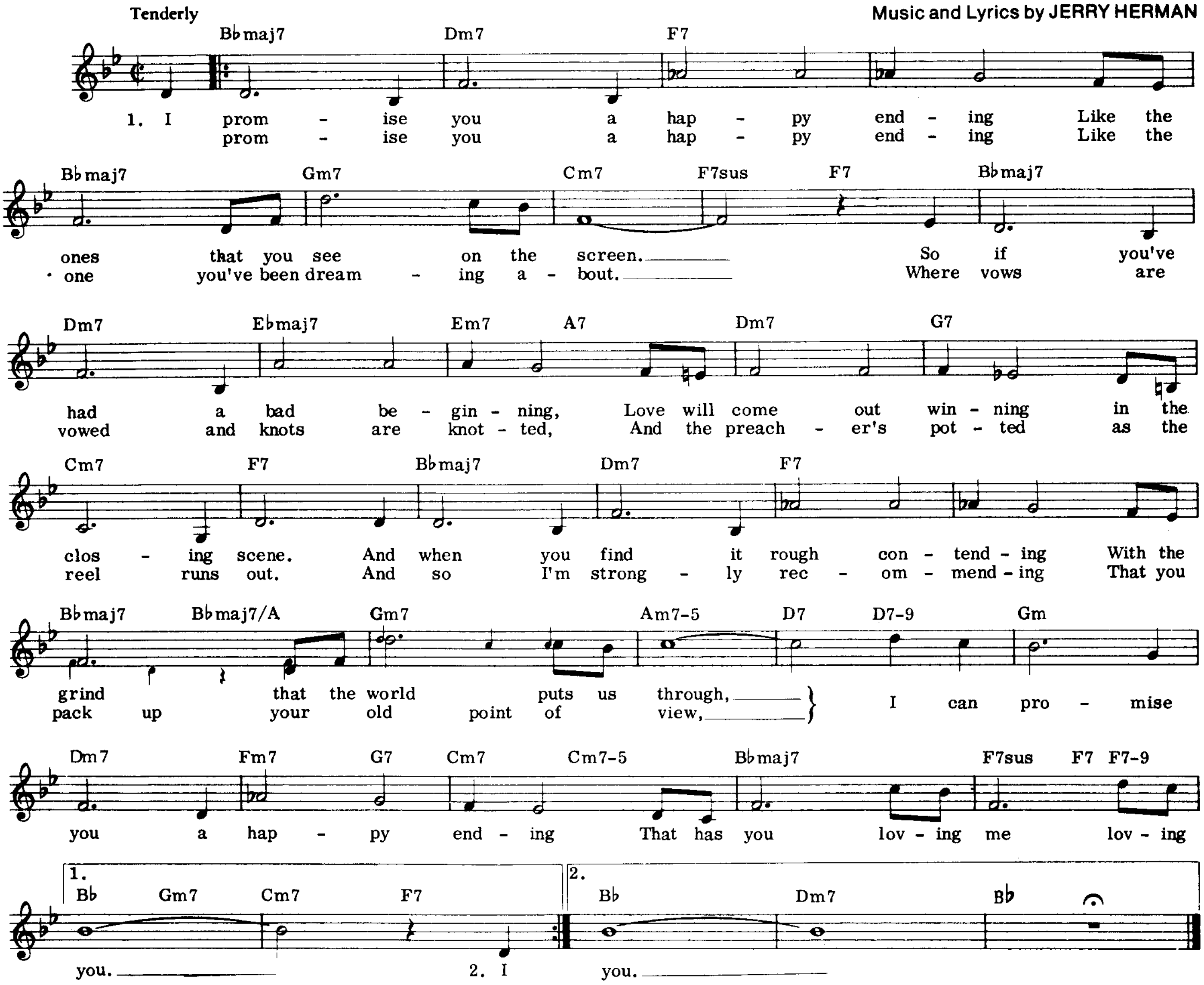
Music and Lyrics by JERRY HERMAN


Fmaj7 F6 Fmaj7 F6 Gm7 Gm7/C C7 Gmaj7 G6 Gmaj7 G6 Gmaj7 G6 E7+ E7 Am Am7-5 D7 Gm B♭m6 C7 Fmaj7 F6 Fmaj7 F6 Fmaj7 F6 Am7-5 D7 Gm7 Gm7-5 F D7+ G7 Gm7 C7 F C7 D7+ Gm B♭/C C7 F A♭dim Gm7 C7 F C7 F
1. Tap your trou- bles a - way, You've bounced a big check, your mom has the va - pors Tap your trou- bles a - way, Your car had a wreck, they're serv - ing you pa - pers.
2. Tap your trou- bles a - way, You're sued for di - vorce. your broth - er gets locked - up. Tap your trou- bles a - way, You're fat as a horse, and find that you're knocked - up.
3. Tap your trou- bles a - way, A rag - ing ty - phoon, an earth - quake in Jav - a. Tap your trou- bles a - way, The rats in Ran - goon, the on- com-ing lav - a.
When you're the one that it al - ways rains on, Sim - ply try put - ing your Ma - ry Janes on. Your boss just gave you the ax, There's years of back tax you sim - ply can't pay. If a sky full of crap al - ways lands in your lap. Make a curt - sy and tap your trou-bles a - way.
When you need some - thing to turn your mind off, Why not try tap - ping your poor be - hind off. Your boat goes o - ver the falls, The plane you're on stalls, the pi - lot yells "Pray!" When your par - a - chute strap is be - gin - ning to snap, Smile a big smile and tap your trou-bles a - way.
Some peo - ple con - stant - ly take a lick - ing, But you'll nev - er know when your cleats are click - ing. So through the mi - re and mud, Through fi - re and flood, sin-cere - ly I say: When the wolf's at your door, There's a blue - bird in
3rd time To Coda
1.2.
Coda
store if you glide cross the floor, till your ank - les get sore, Just tap (tap) your trou-bles a - way!

Copyright © 1974 by Jerry Herman.
All rights controlled by Jerryco Music Company. Exclusive distributor: Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.
]

I PROMISE YOU A HAPPY ENDING *From the Musical "MACK AND MABEL"*

Music and Lyrics by JERRY HERMAN


Tenderly
B♭maj7 Dm7 F7 B♭maj7 Gm7 Cm7 F7sus F7 B♭maj7
1. I prom - ise you a hap - py end - ing Like the ones that you see on the screen. So if you've
prom - ise you a hap - py end - ing Like the one you've been dream - ing a - bout. Where vows are
Dm7 E♭maj7 Em7 A7 Dm7 G7
had a bad be - gin - ning, Love will come out win - ning in the
vowed and knots are knot - ted, And the preach - er's pot - ted as the
Cm7 F7 B♭maj7 Dm7 F7
clos - ing scene. And when you find it rough con - tend - ing With the
reel runs out. And so I'm strong - ly rec - om - mend - ing That you
B♭maj7 B♭maj7/A Gm7 Am7-5 D7 D7-9 Gm
grind that the world puts us through,
pack up your old point of view,
I can pro - mise
Dm7 Fm7 G7 Cm7 Cm7-5 B♭maj7 F7sus F7 F7-9
you a hap - py end - ing That has you lov - ing me lov - ing
1. B♭ Gm7 Cm7 F7
you. 2. I
2. B♭ Dm7 B♭
you.

Copyright © 1974 by Jerry Herman.
All rights controlled by Jerryco Music Company. Exclusive distributor: Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

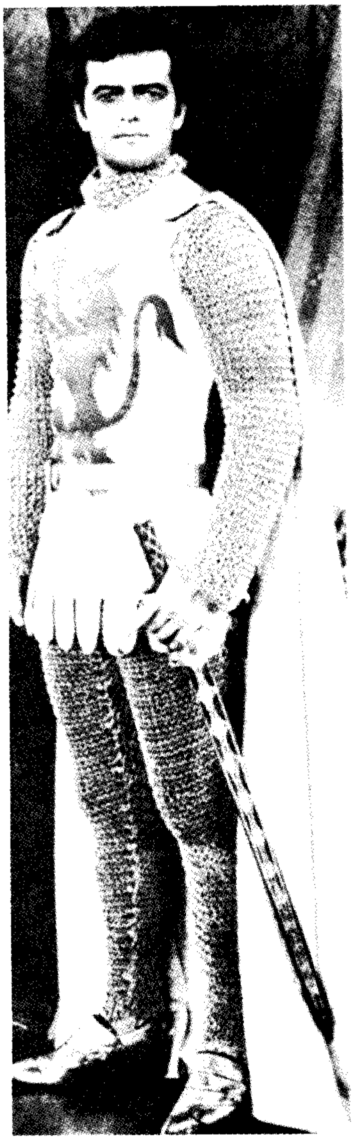
Camelot

MUSIC BY
FREDERICK LOEWE

BOOK AND LYRICS BY
ALAN JAY LERNER

DIRECTED BY
MOSS HART

PRODUCED BY THE MESSRS. LERNER • LOEWE • HART

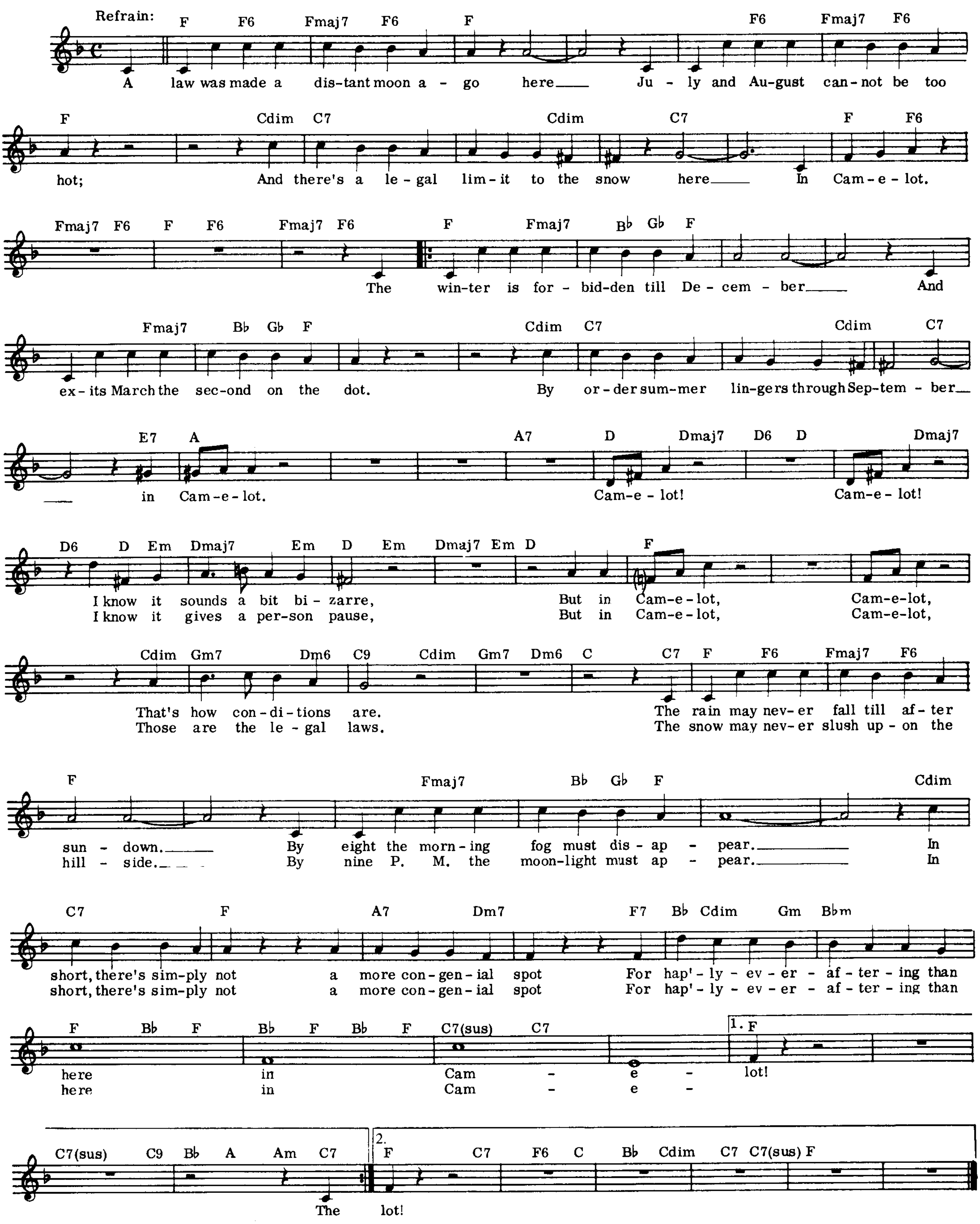


CAMELOT

Photos from the stage and film versions

CAMELOT *From the Musical "CAMELOT"*

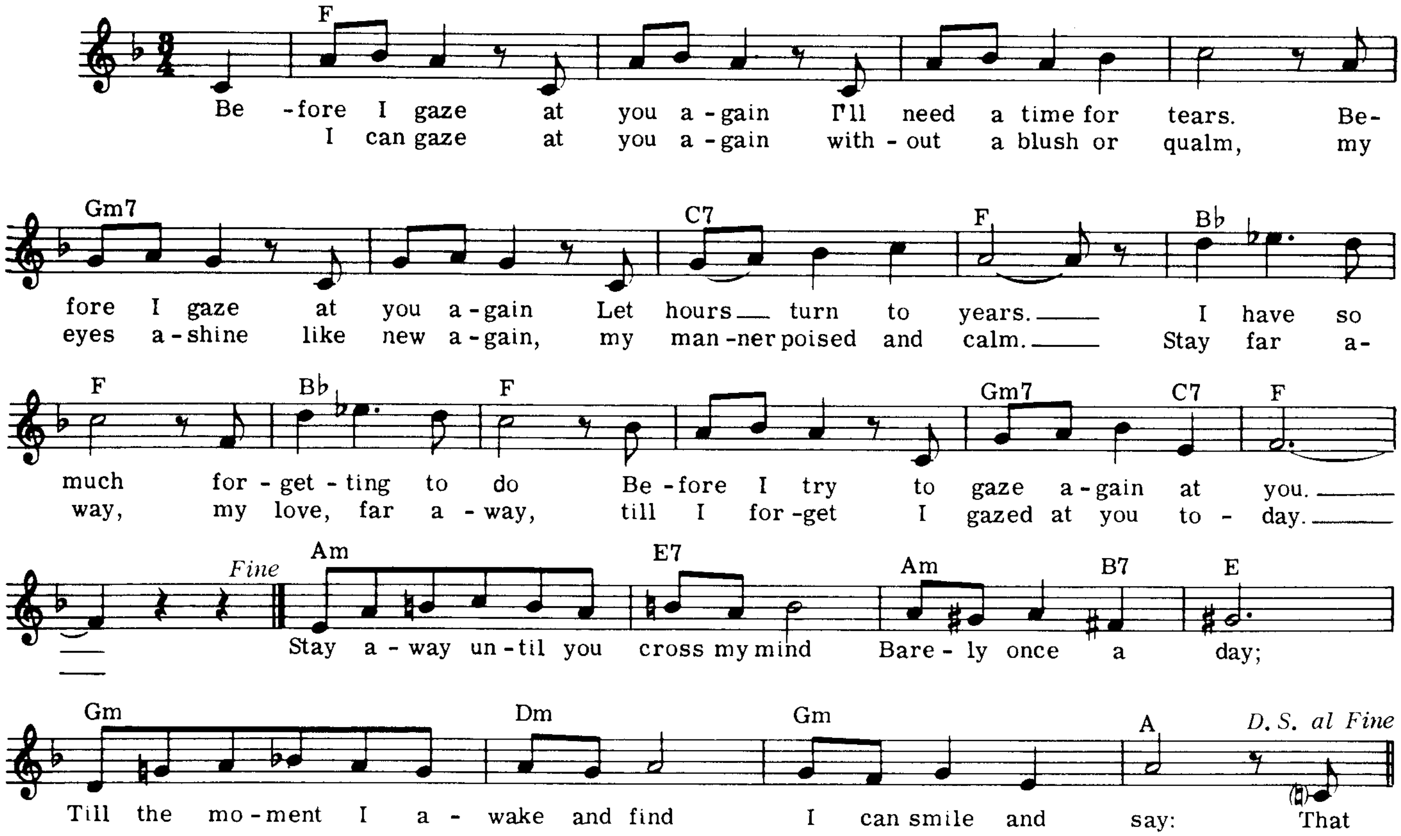
Words by ALAN JAY LERNER
Music by FREDERICK LOEWE


Moderato
Refrain:
F F6 Fmaj7 F6 F F6 Fmaj7 F6
A law was made a dis-tant moon a - go here___ Ju - ly and Au-gust can-not be too
F Cdim C7 Cdim C7 F F6
hot; And there's a le - gal lim - it to the snow here___ In Cam - e - lot.
Fmaj7 F6 F F6 Fmaj7 F6 F Fmaj7 B♭ G♭ F
The win-ter is for - bid-den till De - cem - ber___ And
Fmaj7 B♭ G♭ F Cdim C7 Cdim C7
ex - its March the sec-ond on the dot. By or - der sum-mer lin-gers through Sep-tem - ber___
E7 A A7 D Dmaj7 D6 D Dmaj7
___ in Cam - e - lot. Cam-e - lot! Cam-e - lot!
D6 D Em Dmaj7 Em D Em Dmaj7 Em D F
I know it sounds a bit bi - zarre, But in Cam-e-lot, Cam-e-lot,
I know it gives a per-son pause, But in Cam-e-lot, Cam-e-lot,
Cdim Gm7 Dm6 C9 Cdim Gm7 Dm6 C C7 F F6 Fmaj7 F6
That's how con-di-tions are. The rain may nev-er fall till af-ter
Those are the le - gal laws. The snow may nev-er slush up - on the
F Fmaj7 B♭ G♭ F Cdim
sun - down.___ By eight the morn-ing fog must dis - ap - pear.___ In
hill - side.___ By nine P. M. the moon-light must ap - pear.___ In
C7 F A7 Dm7 F7 B♭ Cdim Gm B♭m
short, there's sim-ply not a more con-gen-ial spot For hap'-ly - ev - er - af - ter - ing than
short, there's sim-ply not a more con-gen-ial spot For hap'-ly - ev - er - af - ter - ing than
F B♭ F B♭ F B♭ F C7(sus) C7 1. F
here in Cam - e - lot!
here in Cam - e -
C7(sus) C9 B♭ A Am C7 2. F C7 F6 C B♭ Cdim C7 C7(sus) F
The lot!

Copyright © 1960 by Alan Jay Lerner and Frederick Loewe.
Chappell & Co., Inc., owner of publication and allied rights. Used by permission.

BEFORE I GAZE AT YOU AGAIN *From the Musical "CAMELOT"*

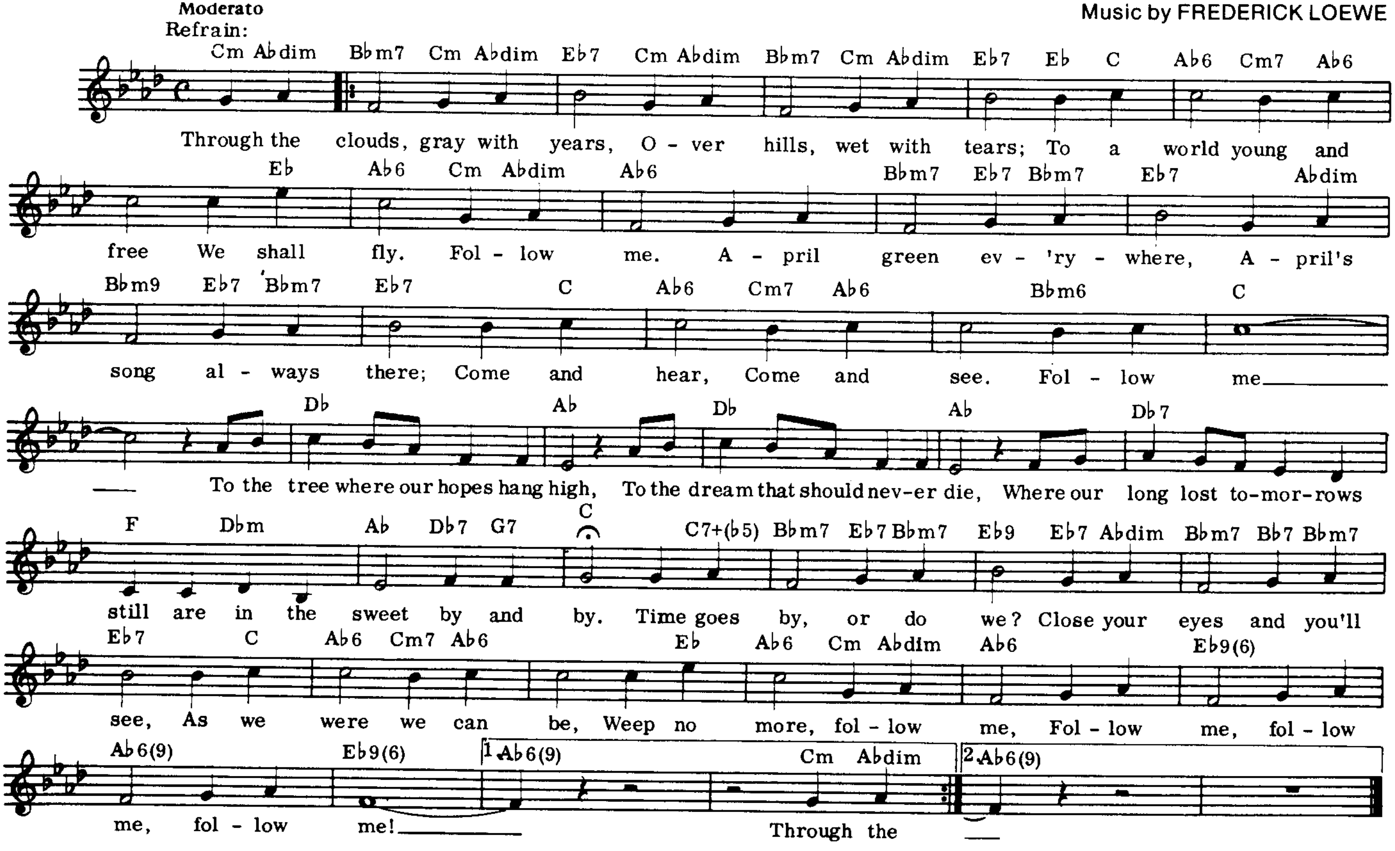
Words by ALAN JAY LERNER
Music by FREDERICK LOEWE


Be-fore I gaze at you a-gain I'll need a time for tears. Be-fore I gaze at you a-gain Let hours turn to years. I have so much for-get-ting to do Be-fore I try to gaze a-gain at you.
I can gaze at you a-gain with-out a blush or qualm, my eyes a-shine like new a-gain, my man-ner poised and calm. Stay far a-way, my love, far a-way, till I for-get I gazed at you to-day.
Fine
Stay a-way un-til you cross my mind Bare-ly once a day;
Till the mo-ment I a-wake and find I can smile and say: That
D. S. al Fine

Copyright © 1960 (unpub.) and 1962 by Alan Jay Lerner and Frederick Loewe.
Chappell & Co., Inc., owner of publication and allied rights. Used by permission.

FOLLOW ME *From the Musical "CAMELOT"*

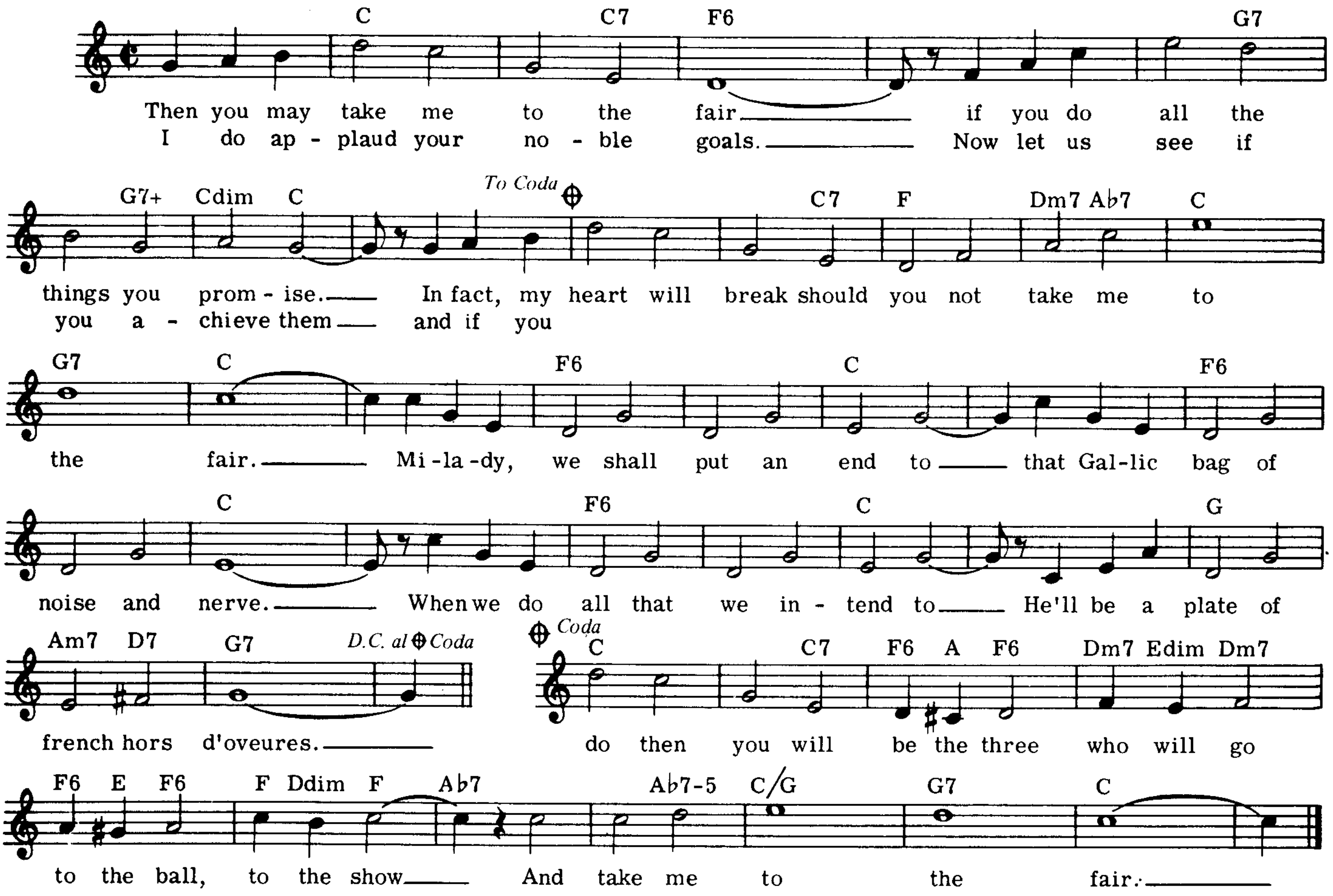
Words by ALAN JAY LERNER
Music by FREDERICK LOEWE


Moderato
Refrain:
Through the clouds, gray with years, O-ver hills, wet with tears; To a world young and free We shall fly. Fol-low me. A-pril green ev-'ry-where, A-pril's song al-ways there; Come and hear, Come and see. Fol-low me
To the tree where our hopes hang high, To the dream that should nev-er die, Where our long lost to-mor-rows still are in the sweet by and by. Time goes by, or do we? Close your eyes and you'll see, As we were we can be, Weep no more, fol-low me, Fol-low me, fol-low me, fol-low me!
Through the

Copyright © 1960 by Alan Jay Lerner and Frederick Loewe.
Chappell & Co., Inc., owner of publication and allied rights. Used by permission.

THEN YOU MAY TAKE ME TO THE FAIR *From the Musical "CAMELOT"*

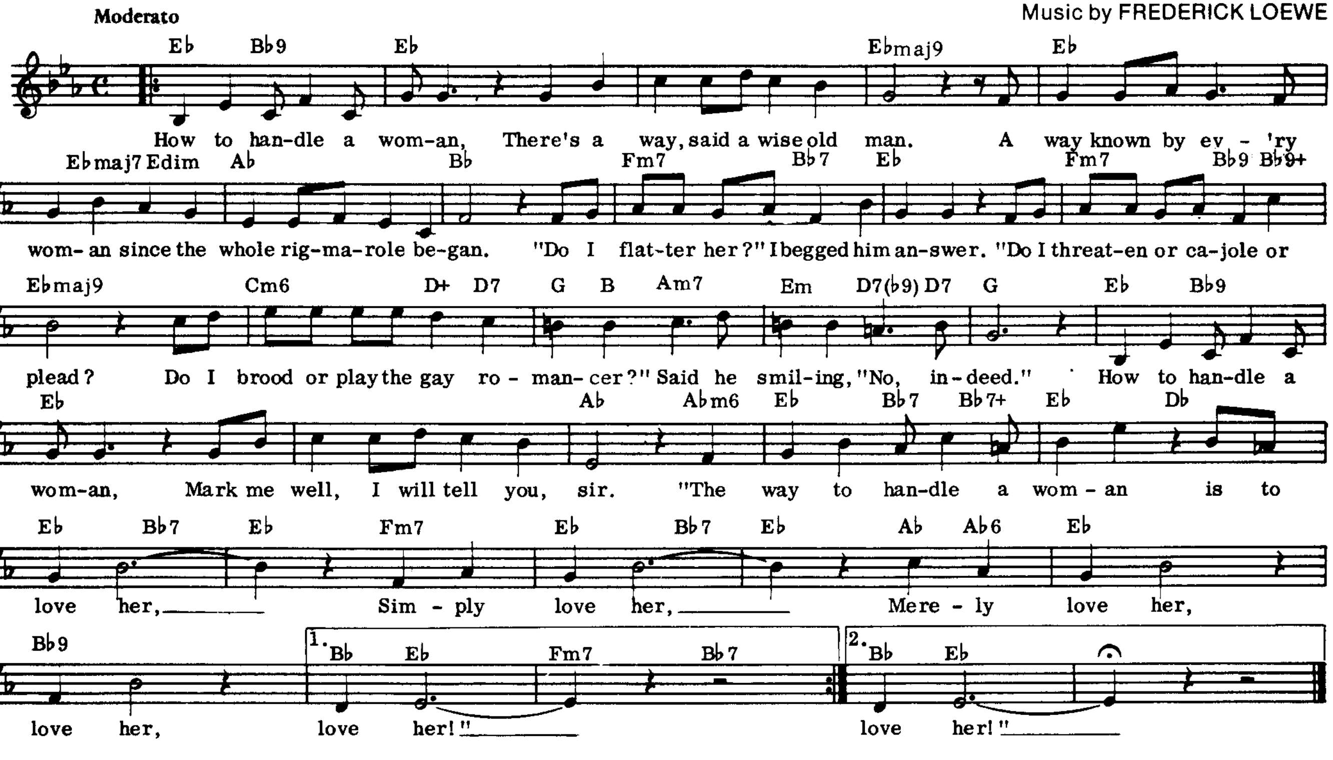
Words by ALAN JAY LERNER
Music by FREDERICK LOEWE


C C7 F6 G7
Then you may take me to the fair ___ if you do all the
I do ap - plaud your no - ble goals. ___ Now let us see if
G7+ Cdim C To Coda C7 F Dm7 Ab7 C
things you prom - ise. ___ In fact, my heart will break should you not take me to
you a - chieve them ___ and if you
G7 C F6 C F6
the fair. ___ Mi - la - dy, we shall put an end to ___ that Gal - lic bag of
C F6 C G
noise and nerve. ___ When we do all that we in - tend to ___ He'll be a plate of
Am7 D7 G7 D.C. al Coda
french hors d'oveures. ___
Coda C C7 F6 A F6 Dm7 Edim Dm7
do then you will be the three who will go
F6 E F6 F Ddim F Ab7 Ab7-5 C/G G7 C
to the ball, to the show ___ And take me to the fair. ___

Copyright © 1960 by Alan Jay Lerner and Frederick Loewe.
Chappell & Co., Inc., owner of publication and allied rights. Used by permission.

HOW TO HANDLE A WOMAN *From the Musical "CAMELOT"*

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

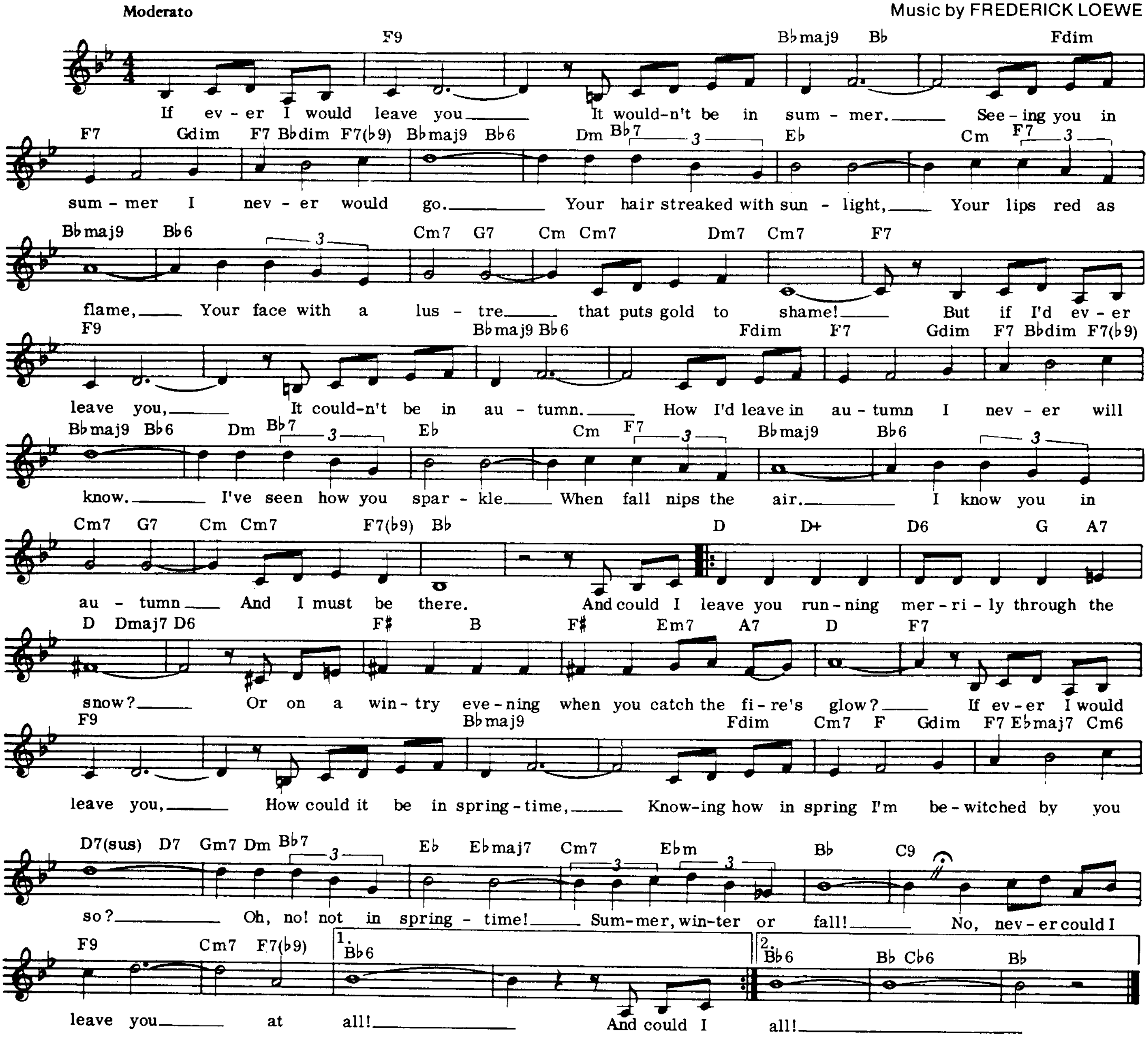

Moderato
Eb Bb9 Eb Ebmaj9 Eb
How to han-dle a wom-an, There's a way, said a wise old man. A way known by ev - 'ry
Ebmaj7 Edim Ab Bb Fm7 Bb7 Eb Fm7 Bb9 Bb9+
wom-an since the whole rig-ma-role be-gan. "Do I flat-ter her?" I begged him an-swer. "Do I threat-en or ca-jole or
Ebmaj9 Cm6 D+ D7 G B Am7 Em D7(b9) D7 G Eb Bb9
plead? Do I brood or play the gay ro - man - cer?" Said he smil-ing, "No, in-deed." How to han-dle a
Eb Ab Abm6 Eb Bb7 Bb7+ Eb Db
wom-an, Mark me well, I will tell you, sir. "The way to han-dle a wom - an is to
Eb Bb7 Eb Fm7 Eb Bb7 Eb Ab Ab6 Eb
love her, ___ Sim - ply love her, ___ Mere - ly love her,
Bb9 1. Bb Eb Fm7 Bb7 2. Bb Eb
love her, love her!" ___ love her!" ___

Copyright © 1960 by Alan Jay Lerner and Frederick Loewe.
Chappell & Co., Inc., owner of publication and allied rights. Used by permission.

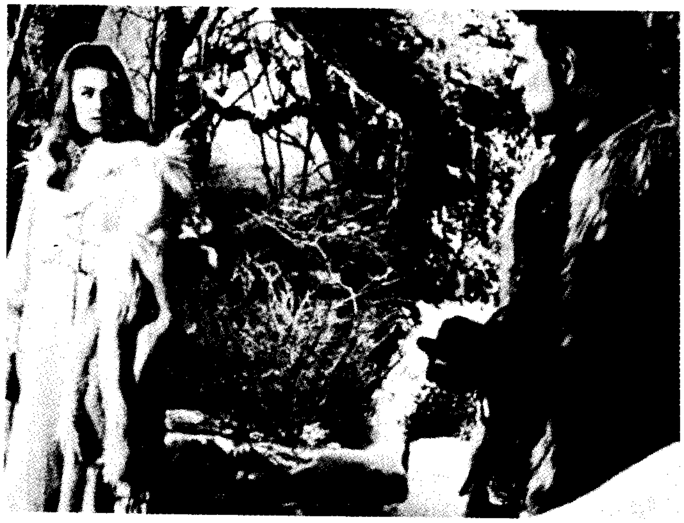
IF EVER I WOULD LEAVE YOU

From the Musical "CAMELOT"

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

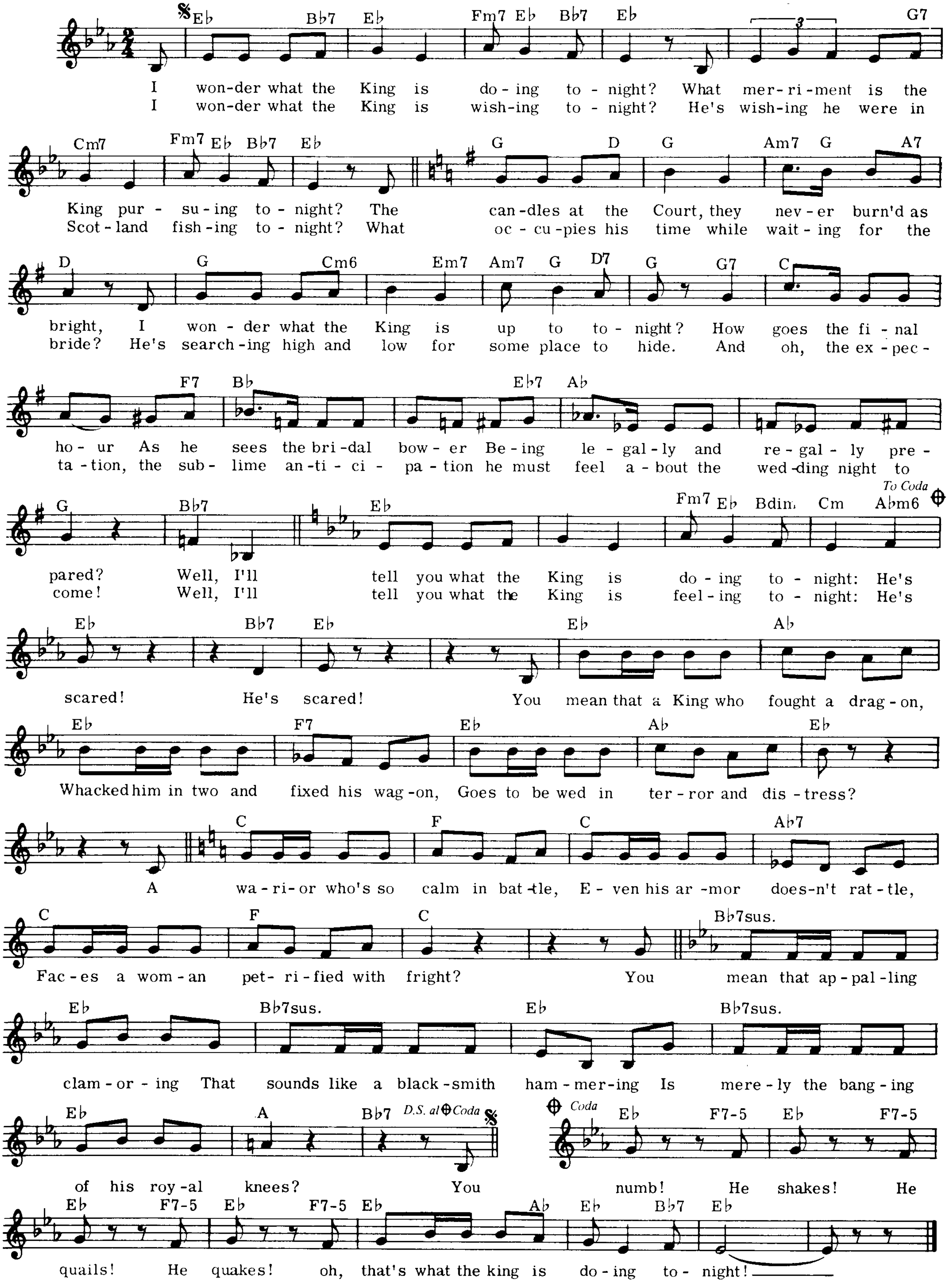

Moderato
F9 B♭maj9 B♭ Fdim
If ev - er I would leave you It would-n't be in sum - mer. See - ing you in
F7 Gdim F7 B♭dim F7(♭9) B♭maj9 B♭6 Dm B♭7 E♭ Cm F7
sum - mer I nev - er would go. Your hair streaked with sun - light, Your lips red as
B♭maj9 B♭6 Cm7 G7 Cm Cm7 Dm7 Cm7 F7
flame, Your face with a lus - tre that puts gold to shame! But if I'd ev - er
F9 B♭maj9 B♭6 Fdim F7 Gdim F7 B♭dim F7(♭9)
leave you, It could-n't be in au - tumn. How I'd leave in au - tumn I nev - er will
B♭maj9 B♭6 Dm B♭7 E♭ Cm F7 B♭maj9 B♭6
know. I've seen how you spar - kle When fall nips the air. I know you in
Cm7 G7 Cm Cm7 F7(♭9) B♭ D D+ D6 G A7
au - tumn And I must be there. And could I leave you run-ning mer - ri - ly through the
D Dmaj7 D6 F♯ B F♯ Em7 A7 D F7
snow? Or on a win - try eve - ning when you catch the fi - re's glow? If ev - er I would
F9 B♭maj9 Fdim Cm7 F Gdim F7 E♭maj7 Cm6
leave you, How could it be in spring - time, Know-ing how in spring I'm be - witched by you
D7(sus) D7 Gm7 Dm B♭7 E♭ E♭maj7 Cm7 E♭m B♭ C9
so? Oh, no! not in spring - time! Sum-mer, win-ter or fall! No, nev - er could I
F9 Cm7 F7(♭9) 1. B♭6 2. B♭6 B♭ C♭6 B♭
leave you at all! And could I all!

Copyright © 1960 by Alan Jay Lerner and Frederick Loewe.
Chappell & Co., Inc., owner of publication and allied rights. Used by permission.



I WONDER WHAT THE KING IS DOING TONIGHT *From the Musical "CAMELOT"*

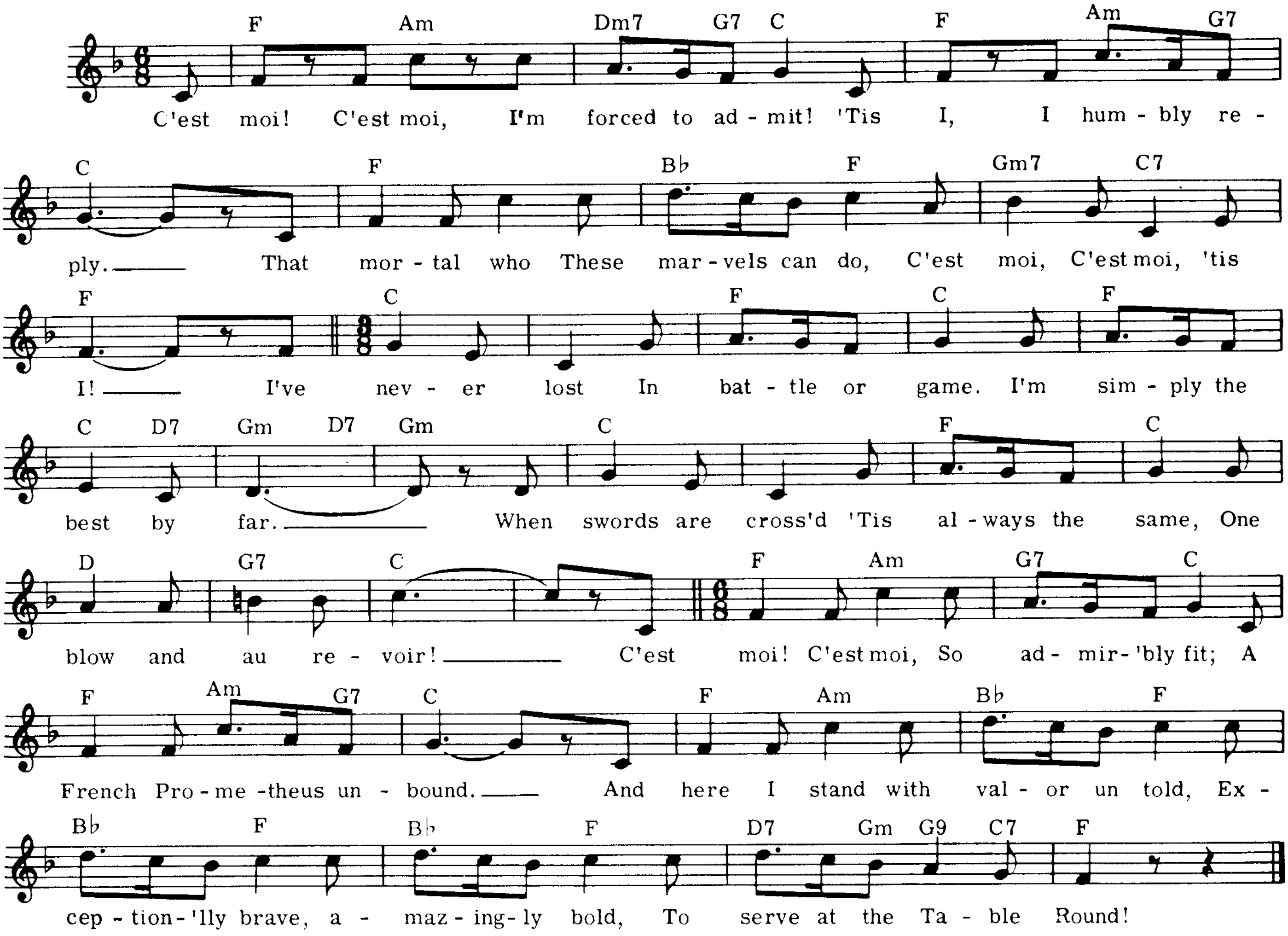
Words by ALAN JAY LERNER
Music by FREDERICK LOEWE


E♭ B♭7 E♭ Fm7 E♭ B♭7 E♭ 3 G7
I won-der what the King is do-ing to-night? What mer-ri-ment is the
I won-der what the King is wish-ing to-night? He's wish-ing he were in
Cm7 Fm7 E♭ B♭7 E♭ G D G Am7 G A7
King pur-su-ing to-night? The can-dles at the Court, they nev-er burn'd as
Scot-land fish-ing to-night? What oc-cu-pies his time while wait-ing for the
D G Cm6 Em7 Am7 G D7 G G7 C
bright, I won-der what the King is up to to-night? How goes the fi-nal
bride? He's search-ing high and low for some place to hide. And oh, the ex-pec-
F7 B♭ E♭7 A♭
ho-ur As he sees the bri-dal bow-er Be-ing le-gal-ly and re-gal-ly pre-
ta-tion, the sub-lime an-ti-ci-pa-tion he must feel a-bout the wed-ding night to
G B♭7 E♭ Fm7 E♭ Bdim Cm A♭m6 To Coda
pared? Well, I'll tell you what the King is do-ing to-night: He's
come! Well, I'll tell you what the King is feel-ing to-night: He's
E♭ B♭7 E♭ E♭ A♭
scared! He's scared! You mean that a King who fought a drag-on,
E♭ F7 E♭ A♭ E♭
Whacked him in two and fixed his wag-on, Goes to be wed in ter-ror and dis-tress?
C F C A♭7
A wa-ri-or who's so calm in bat-tle, E-ven his ar-mor does-n't rat-tle,
C F C B♭7sus.
Fac-es a wom-an pet-ri-fied with fright? You mean that ap-pal-ling
E♭ B♭7sus. E♭ B♭7sus.
clam-or-ing That sounds like a black-smith ham-mer-ing Is mere-ly the bang-ing
E♭ A B♭7 D.S. al Coda
of his roy-al knees? You
Coda E♭ F7-5 E♭ F7-5
numb! He shakes! He
E♭ F7-5 E♭ F7-5 E♭ A♭ E♭ B♭7 E♭
quails! He quakes! oh, that's what the king is do-ing to-night!

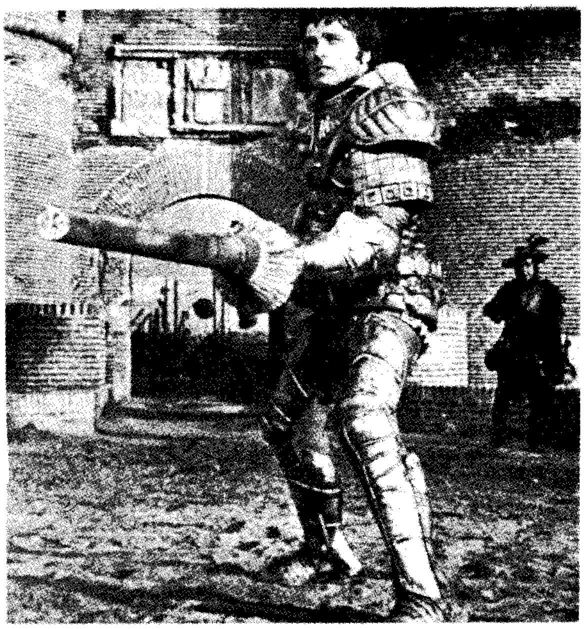
Copyright © 1960 (unpub.) and 1962 by Alan Jay Lerner and Frederick Loewe.
Chappell & Co., Inc., owner of publication and allied rights. Used by permission.

C'EST MOI *From the Musical "CAMELOT"*

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

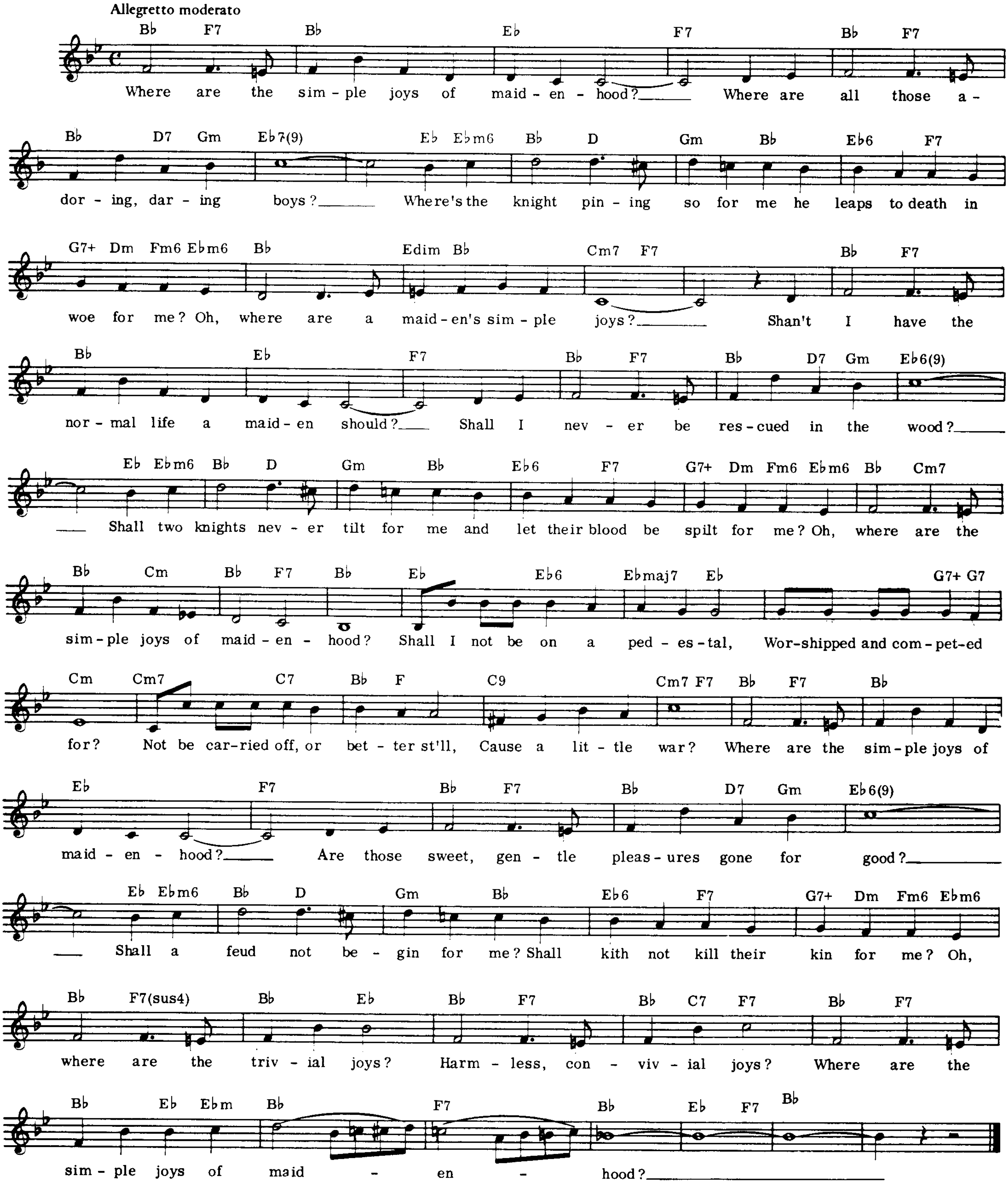

F Am Dm7 G7 C F Am G7
C'est moi! C'est moi, I'm forced to ad - mit! 'Tis I, I hum - bly re -
C F B♭ F Gm7 C7
ply. That mor - tal who These mar - vels can do, C'est moi, C'est moi, 'tis
F C F C F
I! I've nev - er lost In bat - tle or game. I'm sim - ply the
C D7 Gm D7 Gm C F C
best by far. When swords are cross'd 'Tis al - ways the same, One
D G7 C F Am G7 C
blow and au re - voir! C'est moi! C'est moi, So ad - mir - 'bly fit; A
F Am G7 C F Am B♭ F
French Pro - me - theus un - bound. And here I stand with val - or un told, Ex -
B♭ F B♭ F D7 Gm G9 C7 F
cep - tion - 'lly brave, a - maz - ing - ly bold, To serve at the Ta - ble Round!

Copyright © 1960 (unpub.) and 1962 by Alan Jay Lerner and Frederick Loewe.
Chappell & Co., Inc., owner of publication and allied rights. Used by permission.



THE SIMPLE JOYS OF MAIDENHOOD *From the Musical "CAMELOT"*

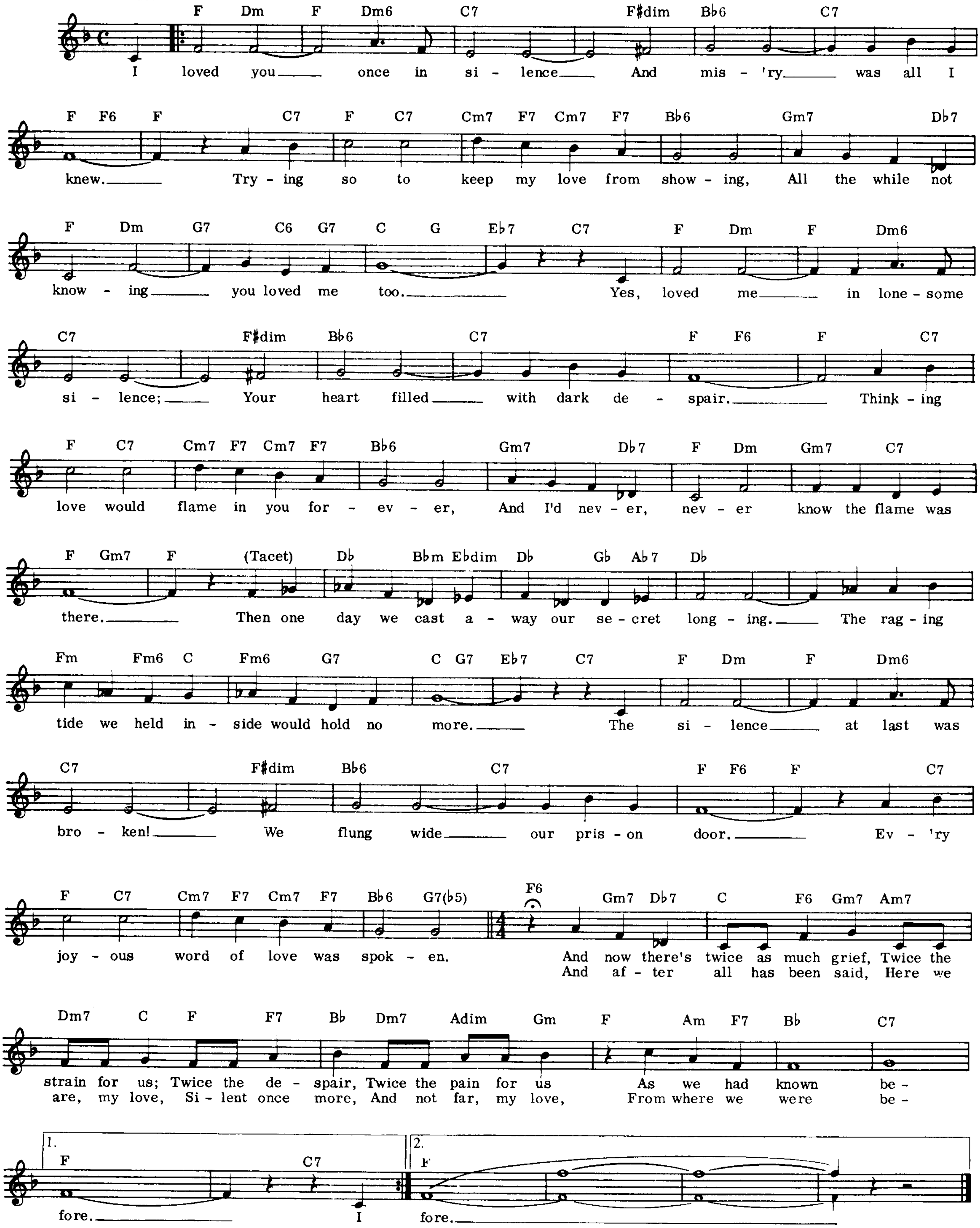
Words by ALAN JAY LERNER
Music by FREDERICK LOEWE


Allegretto moderato
B♭ F7 B♭ E♭ F7 B♭ F7
Where are the sim - ple joys of maid - en - hood? Where are all those a -
B♭ D7 Gm E♭7(9) E♭ E♭m6 B♭ D Gm B♭ E♭6 F7
dor - ing, dar - ing boys? Where's the knight pin - ing so for me he leaps to death in
G7+ Dm Fm6 E♭m6 B♭ Edim B♭ Cm7 F7 B♭ F7
woe for me? Oh, where are a maid - en's sim - ple joys? Shan't I have the
B♭ E♭ F7 B♭ F7 B♭ D7 Gm E♭6(9)
nor - mal life a maid - en should? Shall I nev - er be res - cued in the wood?
E♭ E♭m6 B♭ D Gm B♭ E♭6 F7 G7+ Dm Fm6 E♭m6 B♭ Cm7
Shall two knights nev - er tilt for me and let their blood be spilt for me? Oh, where are the
B♭ Cm B♭ F7 B♭ E♭ E♭6 E♭maj7 E♭ G7+ G7
sim - ple joys of maid - en - hood? Shall I not be on a ped - es - tal, Wor-shipped and com - pet-ed
Cm Cm7 C7 B♭ F C9 Cm7 F7 B♭ F7 B♭
for? Not be car-ried off, or bet - ter st'll, Cause a lit - tle war? Where are the sim - ple joys of
E♭ F7 B♭ F7 B♭ D7 Gm E♭6(9)
maid - en - hood? Are those sweet, gen - tle pleas - ures gone for good?
E♭ E♭m6 B♭ D Gm B♭ E♭6 F7 G7+ Dm Fm6 E♭m6
Shall a feud not be - gin for me? Shall kith not kill their kin for me? Oh,
B♭ F7(sus4) B♭ E♭ B♭ F7 B♭ C7 F7 B♭ F7
where are the triv - ial joys? Harm - less, con - viv - ial joys? Where are the
B♭ E♭ E♭m B♭ F7 B♭ E♭ F7 B♭
sim - ple joys of maid - en - hood?

Copyright © 1960 (unpub.) and 1961 by Alan Jay Lerner and Frederick Loewe.
Chappell & Co., Inc., owner of publication and allied rights. Used by permission.

I LOVED YOU ONCE IN SILENCE *From the Musical "CAMELOT"*

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

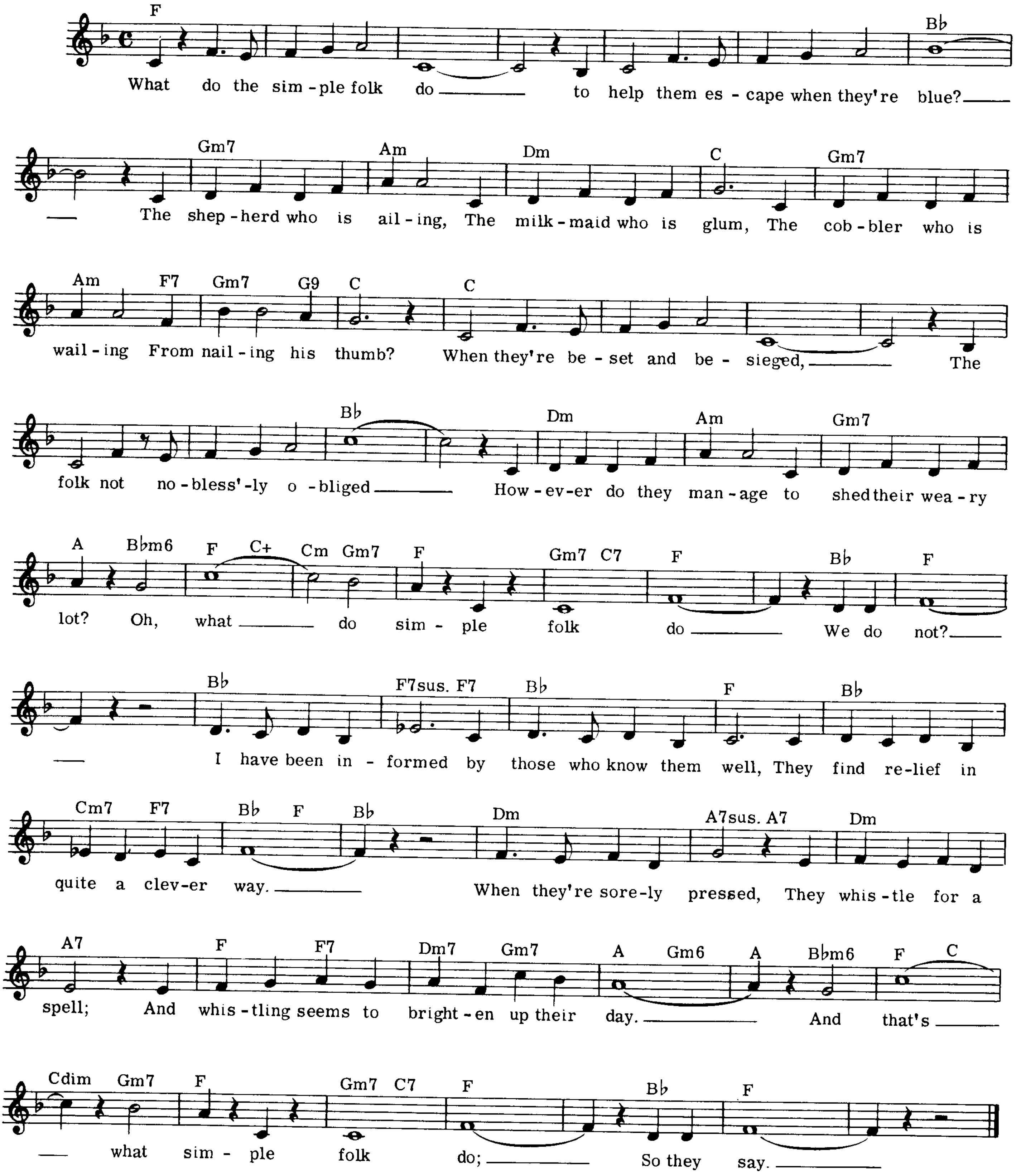

Moderato
F Dm F Dm6 C7 F♯dim B♭6 C7
I loved you once in si - lence And mis - 'ry was all I
F F6 F C7 F C7 Cm7 F7 Cm7 F7 B♭6 Gm7 D♭7
knew. Try - ing so to keep my love from show - ing, All the while not
F Dm G7 C6 G7 C G E♭7 C7 F Dm F Dm6
know - ing you loved me too. Yes, loved me in lone - some
C7 F♯dim B♭6 C7 F F6 F C7
si - lence; Your heart filled with dark de - spair. Think - ing
F C7 Cm7 F7 Cm7 F7 B♭6 Gm7 D♭7 F Dm Gm7 C7
love would flame in you for - ev - er, And I'd nev - er, nev - er know the flame was
F Gm7 F (Tacet) D♭ B♭m E♭dim D♭ G♭ A♭7 D♭
there. Then one day we cast a - way our se - cret long - ing. The rag - ing
Fm Fm6 C Fm6 G7 C G7 E♭7 C7 F Dm F Dm6
tide we held in - side would hold no more. The si - lence at last was
C7 F♯dim B♭6 C7 F F6 F C7
bro - ken! We flung wide our pris - on door. Ev - 'ry
F C7 Cm7 F7 Cm7 F7 B♭6 G7(♭5) F6 Gm7 D♭7 C F6 Gm7 Am7
joy - ous word of love was spok - en. And now there's twice as much grief, Twice the
And af - ter all has been said, Here we
Dm7 C F F7 B♭ Dm7 Adim Gm F Am F7 B♭ C7
strain for us; Twice the de - spair, Twice the pain for us As we had known be -
are, my love, Si - lent once more, And not far, my love, From where we were be -
1. F C7
fore. I
2. F
fore.

Copyright © 1960 by Alan Jay Lerner and Frederick Loewe.
Chappell & Co., Inc., owner of publication and allied rights. Used by permission.

WHAT DO THE SIMPLE FOLK DO?

From the Musical "CAMELOT"

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

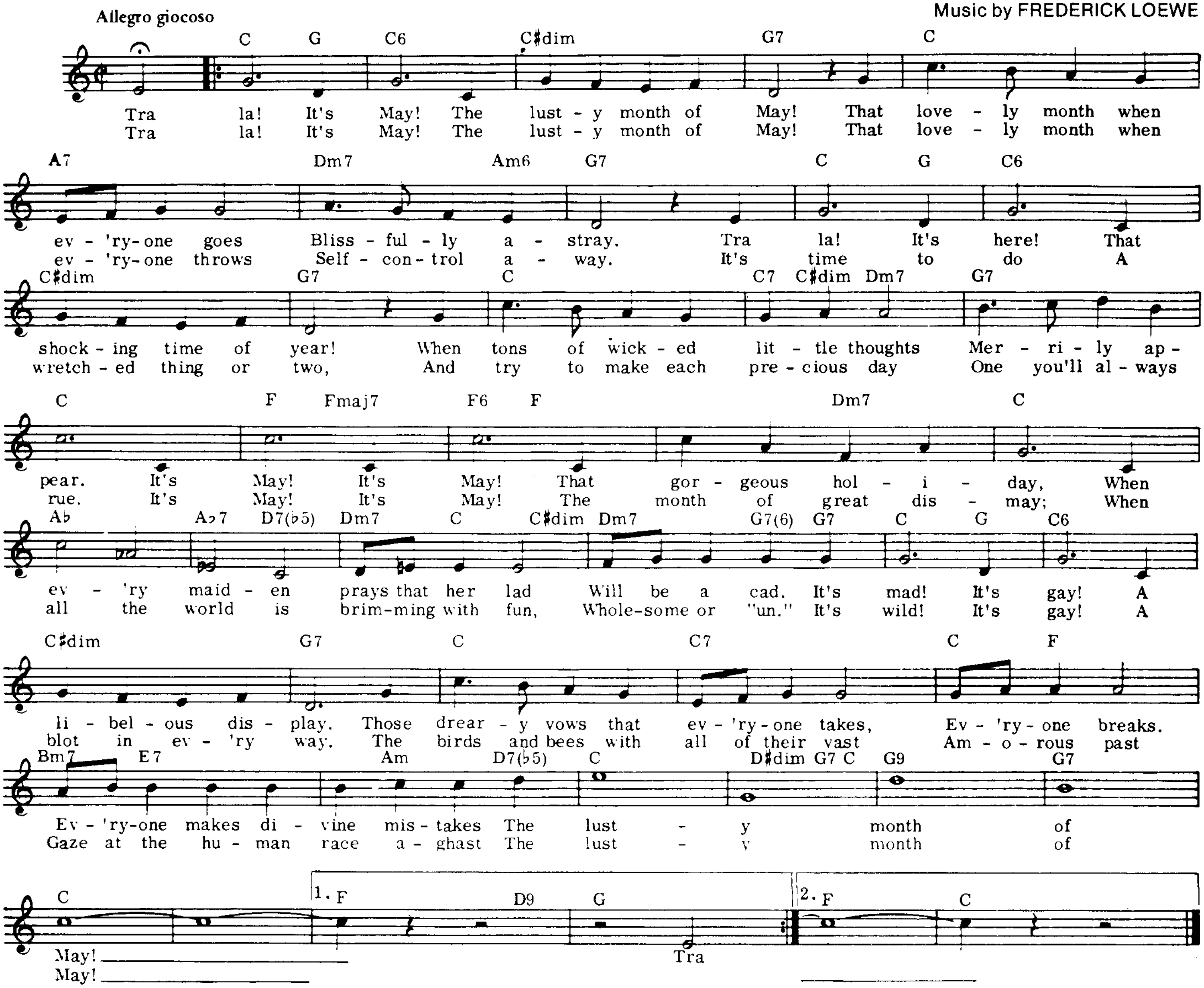

F B♭
What do the sim-ple folk do ___ to help them es-cape when they're blue? ___
Gm7 Am Dm C Gm7
The shep-herd who is ail-ing, The milk-maid who is glum, The cob-bler who is
Am F7 Gm7 G9 C C
wail-ing From nail-ing his thumb? When they're be-set and be-sieged, ___ The
B♭ Dm Am Gm7
folk not no-bless'-ly o-bliged ___ How-ev-er do they man-age to shed their wea-ry
A B♭m6 F C+ Cm Gm7 F Gm7 C7 F B♭ F
lot? Oh, what ___ do sim-ple folk do ___ We do not? ___
B♭ F7sus. F7 B♭ F B♭
I have been in-formed by those who know them well, They find re-lief in
Cm7 F7 B♭ F B♭ Dm A7sus. A7 Dm
quite a clev-er way. ___ When they're sore-ly pressed, They whis-tle for a
A7 F F7 Dm7 Gm7 A Gm6 A B♭m6 F C
spell; And whis-tling seems to bright-en up their day. ___ And that's ___
Cdim Gm7 F Gm7 C7 F B♭ F
what sim-ple folk do; ___ So they say. ___

Copyright © 1960 (unpub.) and 1961 by Alan Jay Lerner and Frederick Loewe.
Chappell & Co., Inc., owner of publication and allied rights. Used by permission.

THE LUSTY MONTH OF MAY

From the Musical "CAMELOT"

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

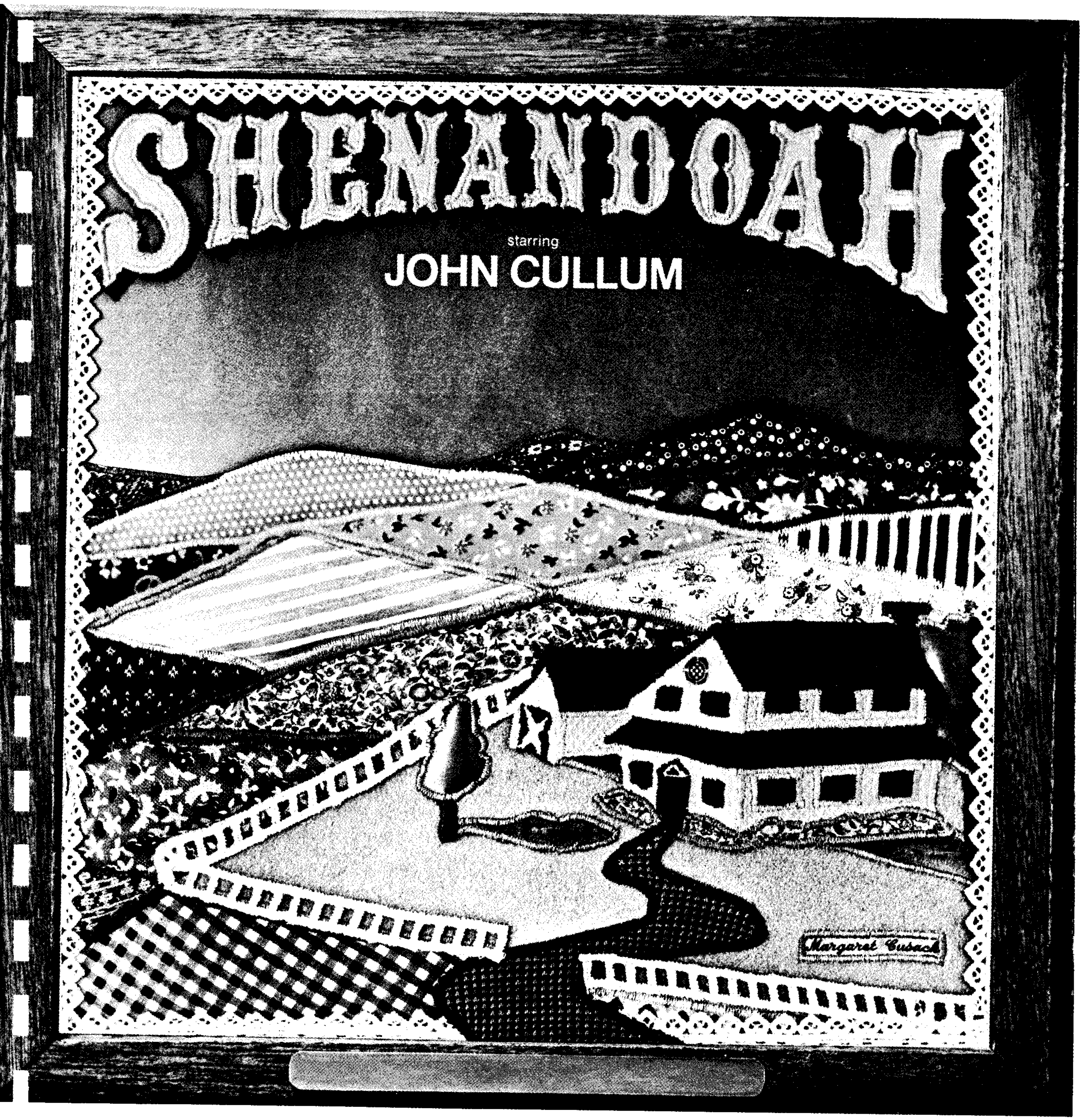

Allegro giocoso
C G C6 C♯dim G7 C
Tra la! It's May! The lust - y month of May! That love - ly month when
Tra la! It's May! The lust - y month of May! That love - ly month when
A7 Dm7 Am6 G7 C G C6
ev - 'ry-one goes Bliss - ful - ly a - stray. Tra la! It's here! That
ev - 'ry-one throws Self - con - trol a - way. It's time to do A
C♯dim G7 C C7 C♯dim Dm7 G7
shock - ing time of year! When tons of wick - ed lit - tle thoughts Mer - ri - ly ap -
wretch - ed thing or two, And try to make each pre - cious day One you'll al - ways
C F Fmaj7 F6 F Dm7 C
pear. It's May! It's May! That gor - geous hol - i - day, When
rue. It's May! It's May! The month of great dis - may; When
A♭ A♭7 D7(♭5) Dm7 C C♯dim Dm7 G7(6) G7 C G C6
ev - 'ry maid - en prays that her lad Will be a cad. It's mad! It's gay! A
all the world is brim-ming with fun, Whole-some or "un." It's wild! It's gay! A
C♯dim G7 C C7 C F
li - bel - ous dis - play. Those drear - y vows that ev - 'ry-one takes, Ev - 'ry-one breaks.
blot in ev - 'ry way. The birds and bees with all of their vast Am - o - rous past
Bm7 E7 Am D7(♭5) C D♯dim G7 C G9 G7
Ev - 'ry-one makes di - vine mis - takes The lust - y month of
Gaze at the hu - man race a - ghast The lust - y month of
C 1. F D9 G 2. F C
May! Tra
May!

Copyright © 1960 (unpub.) and 1961 by Alan Jay Lerner and Frederick Loewe.
Chappell & Co., Inc., owner of publication and allied rights. Used by permission.

VOCAL SELECTIONS from
SHENANDOAH

Music by
GARY GELD

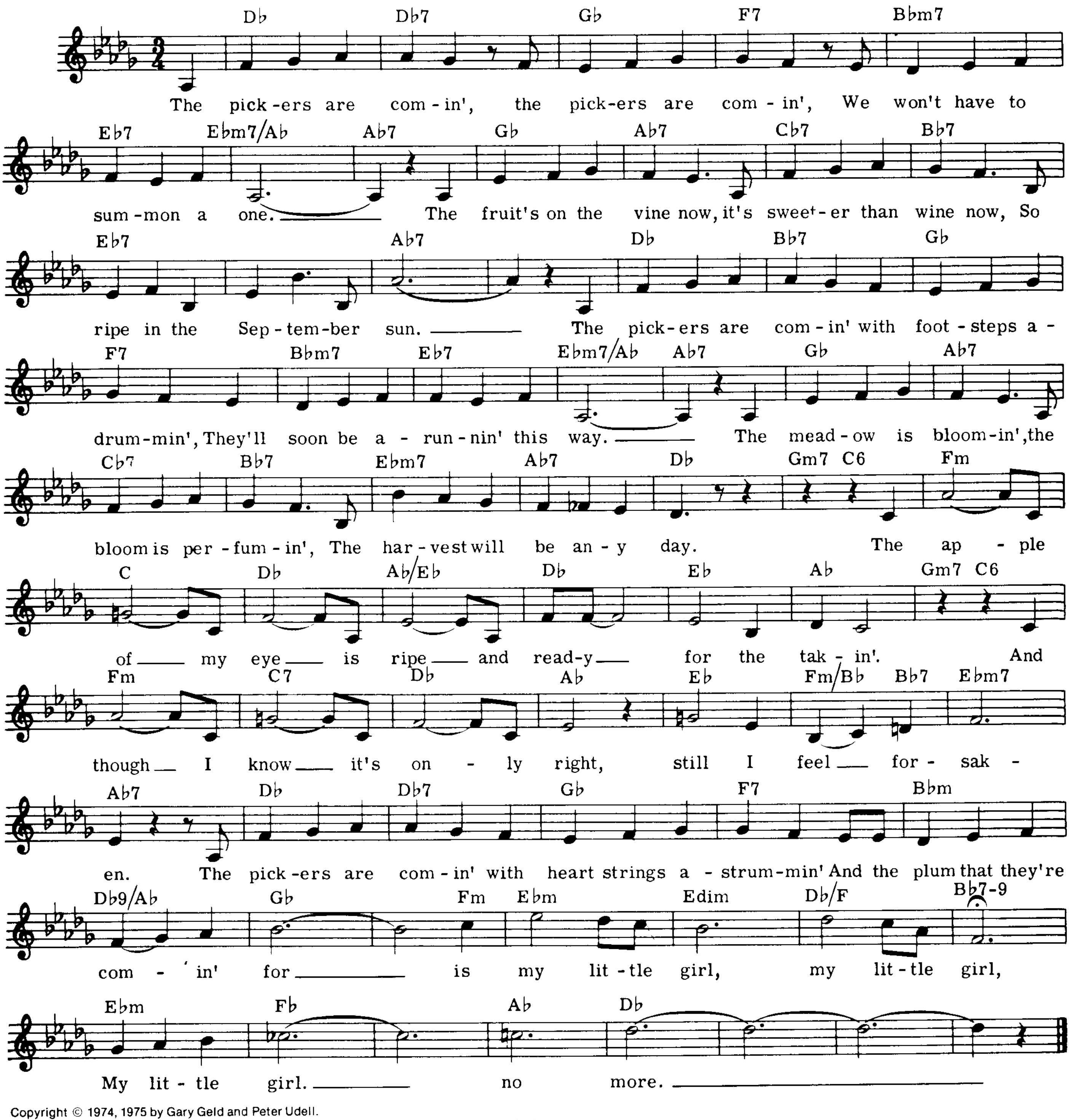
Lyrics by
PETER UDELL


SHENANDOAH
starring
JOHN CULLUM
Margaret Cusack

THE PICKERS ARE COMIN'

From the Musical "SHENANDOAH"

Lyrics by PETER UDELL
Music by GARY GELD


Db Db7 Gb F7 Bbm7
The pick-ers are com-in', the pick-ers are com-in', We won't have to
Eb7 Ebm7/Ab Ab7 Gb Ab7 Cb7 Bb7
sum-mon a one. The fruit's on the vine now, it's sweet-er than wine now, So
Eb7 Ab7 Db Bb7 Gb
ripe in the Sep-tem-ber sun. The pick-ers are com-in' with foot-steps a-
F7 Bbm7 Eb7 Ebm7/Ab Ab7 Gb Ab7
drum-min', They'll soon be a-run-nin' this way. The mead-ow is bloom-in', the
Cb7 Bb7 Ebm7 Ab7 Db Gm7 C6 Fm
bloom is per-fum-in', The har-vest will be an-y day. The ap-ple
C Db Ab/Eb Db Eb Ab Gm7 C6
of my eye is ripe and read-y for the tak-in'. And
Fm C7 Db Ab Eb Fm/Bb Bb7 Ebm7
though I know it's on-ly right, still I feel for-sak-
Ab7 Db Db7 Gb F7 Bbm
en. The pick-ers are com-in' with heart strings a-strum-min' And the plum that they're
Db9/Ab Gb Fm Ebm Edim Db/F Bb7-9
com-in' for is my lit-tle girl, my lit-tle girl,
Ebm Fb Ab Db
My lit-tle girl. no more.

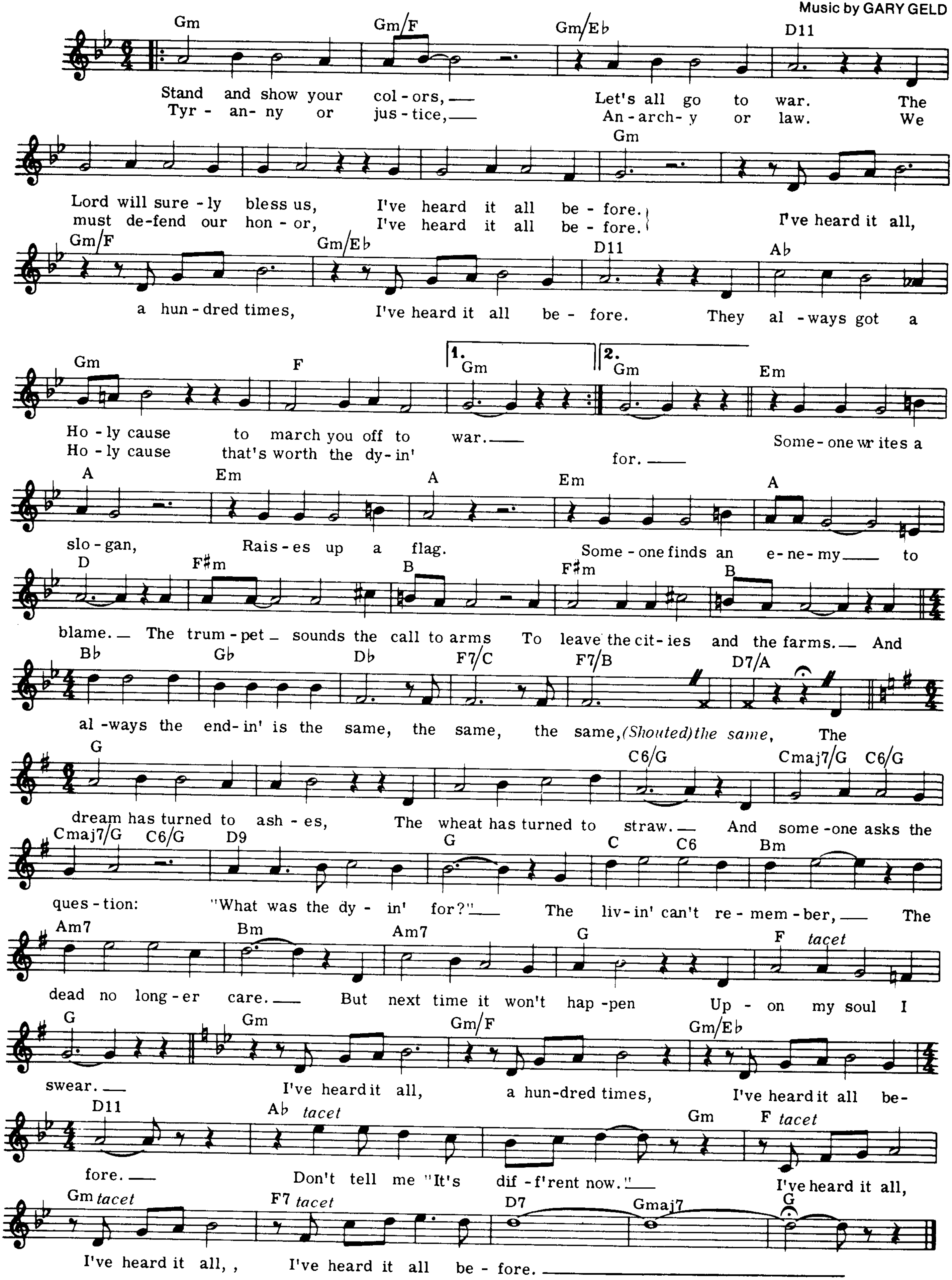
Copyright © 1974, 1975 by Gary Geld and Peter Udell.
All rights controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

SHENANDOAH

I'VE HEARD IT ALL BEFORE

From the Musical "SHENANDOAH"

Lyrics by PETER UDELL
Music by GARY GELD

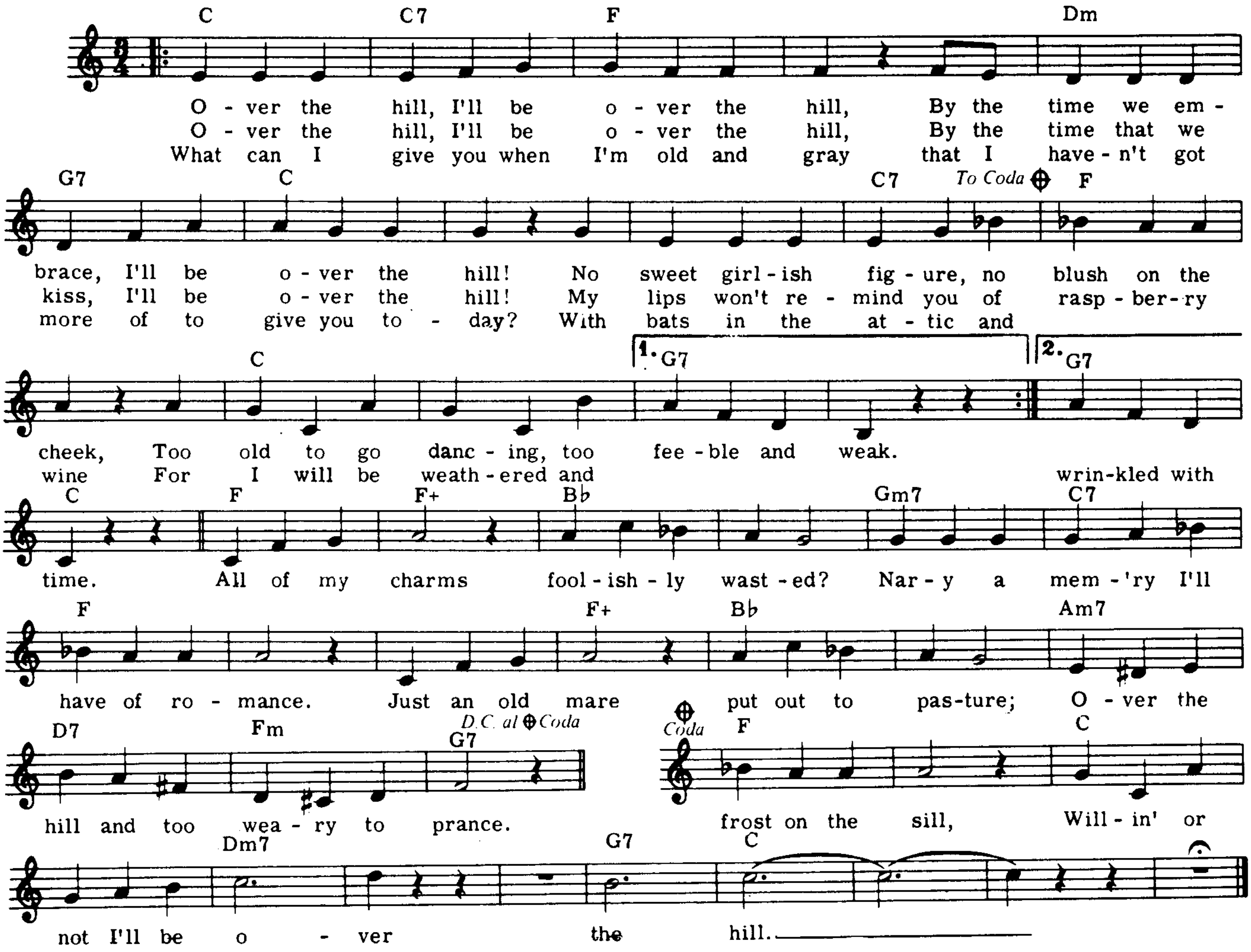

Gm Gm/F Gm/E♭ D11
Stand and show your col-ors, — Let's all go to war. The
Tyr-an-ny or jus-tice, — An-arch-y or law. We
Gm
Lord will sure-ly bless us, I've heard it all be-fore.
must de-fend our hon-or, I've heard it all be-fore.
I've heard it all,
Gm/F Gm/E♭ D11 A♭
a hun-dred times, I've heard it all be-fore. They al-ways got a
Gm F 1. Gm 2. Gm Em
Ho-ly cause to march you off to war. —
Ho-ly cause that's worth the dy-in' for. —
Some-one writes a
A Em A Em A
slo-gan, Rais-es up a flag. Some-one finds an e-ne-my — to
D F♯m B F♯m B
blame. — The trum-pet — sounds the call to arms To leave the cit-ies and the farms. — And
B♭ G♭ D♭ F7/C F7/B D7/A
al-ways the end-in' is the same, the same, the same, (Shouted) the same, The
G C6/G Cmaj7/G C6/G
dream has turned to ash-es, The wheat has turned to straw. — And some-one asks the
Cmaj7/G C6/G D9 G C C6 Bm
ques-tion: "What was the dy-in' for?" — The liv-in' can't re-mem-ber, — The
Am7 Bm Am7 G F tacet
dead no long-er care. — But next time it won't hap-pen Up-on my soul I
G Gm Gm/F Gm/E♭
swear. — I've heard it all, a hun-dred times, I've heard it all be-
D11 A♭ tacet Gm F tacet
fore. — Don't tell me "It's dif-f'rent now." — I've heard it all,
Gm tacet F7 tacet D7 Gmaj7 G
I've heard it all, , I've heard it all be-fore. —

Copyright © 1974, 1975 by Gary Geld and Peter Udell.
All rights controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

OVER THE HILL

From the Musical "SHENANDOAH"

Lyrics by PETER UDELL
Music by GARY GELD

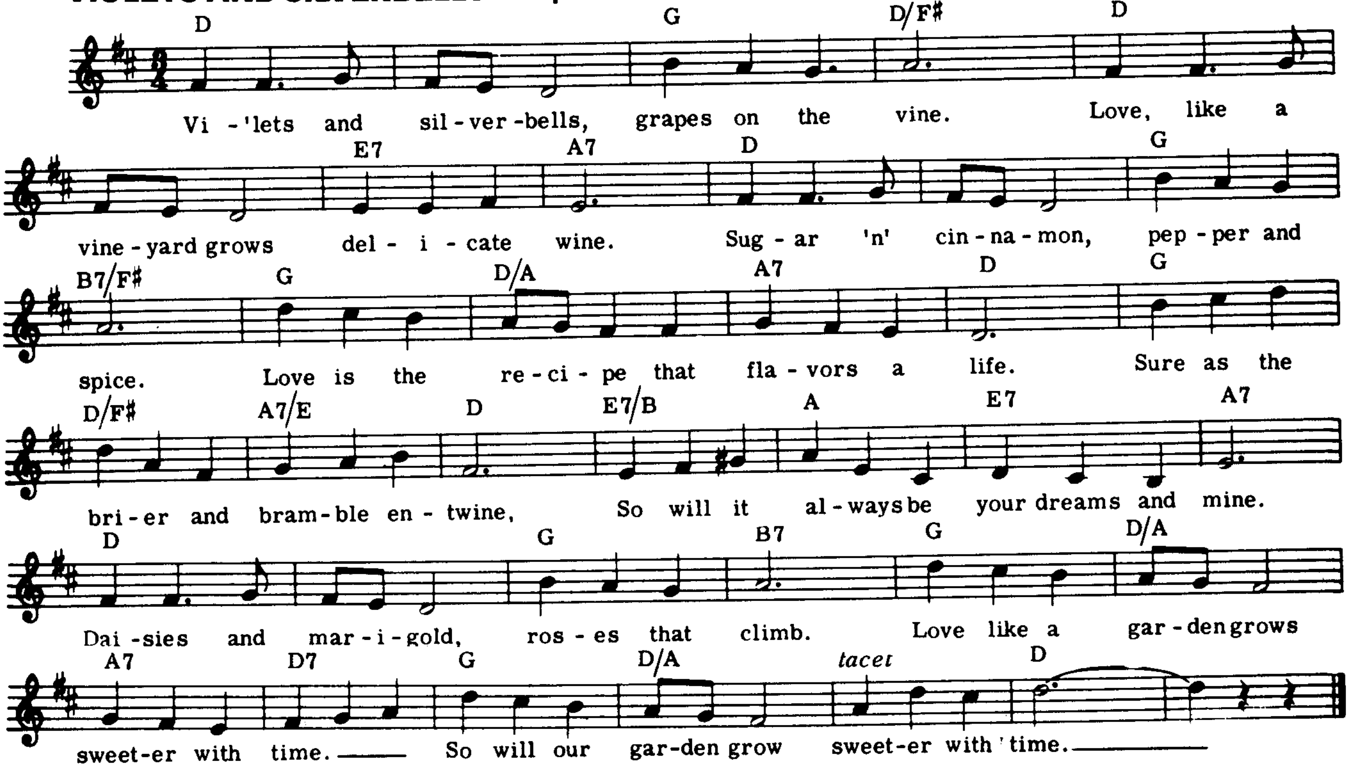

C C7 F Dm G7 C C7 F C G7 C F F+ B♭ Gm7 C7 F F+ B♭ Am7 D7 Fm G7 F C Dm7 G7 C
To Coda ⊕
1. 2.
D.C. al ⊕ Coda
⊕ Coda
O-ver the hill, I'll be o-ver the hill, By the time we em-brace, I'll be o-ver the hill! No sweet girl-ish fig-ure, no blush on the cheek, Too old to go danc-ing, too fee-ble and weak.
O-ver the hill, I'll be o-ver the hill, By the time that we kiss, I'll be o-ver the hill! My lips won't re-mind you of rasp-ber-ry wine For I will be weath-ered and wrin-kled with time.
What can I give you when I'm old and gray that I have-n't got more of to give you to-day? With bats in the at-tic and
All of my charms fool-ish-ly wast-ed? Nar-y a mem-'ry I'll have of ro-mance. Just an old mare put out to pas-ture; O-ver the hill and too wea-ry to prance.
frost on the sill, Will-in' or not I'll be o-ver the hill.

Copyright © 1974, 1975 by Gary Geld and Peter Udell.
All rights controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

VIOLETS AND SILVERBELLS (Reprise)

From the Musical "SHENANDOAH"

Lyrics by PETER UDELL
Music by GARY GELD

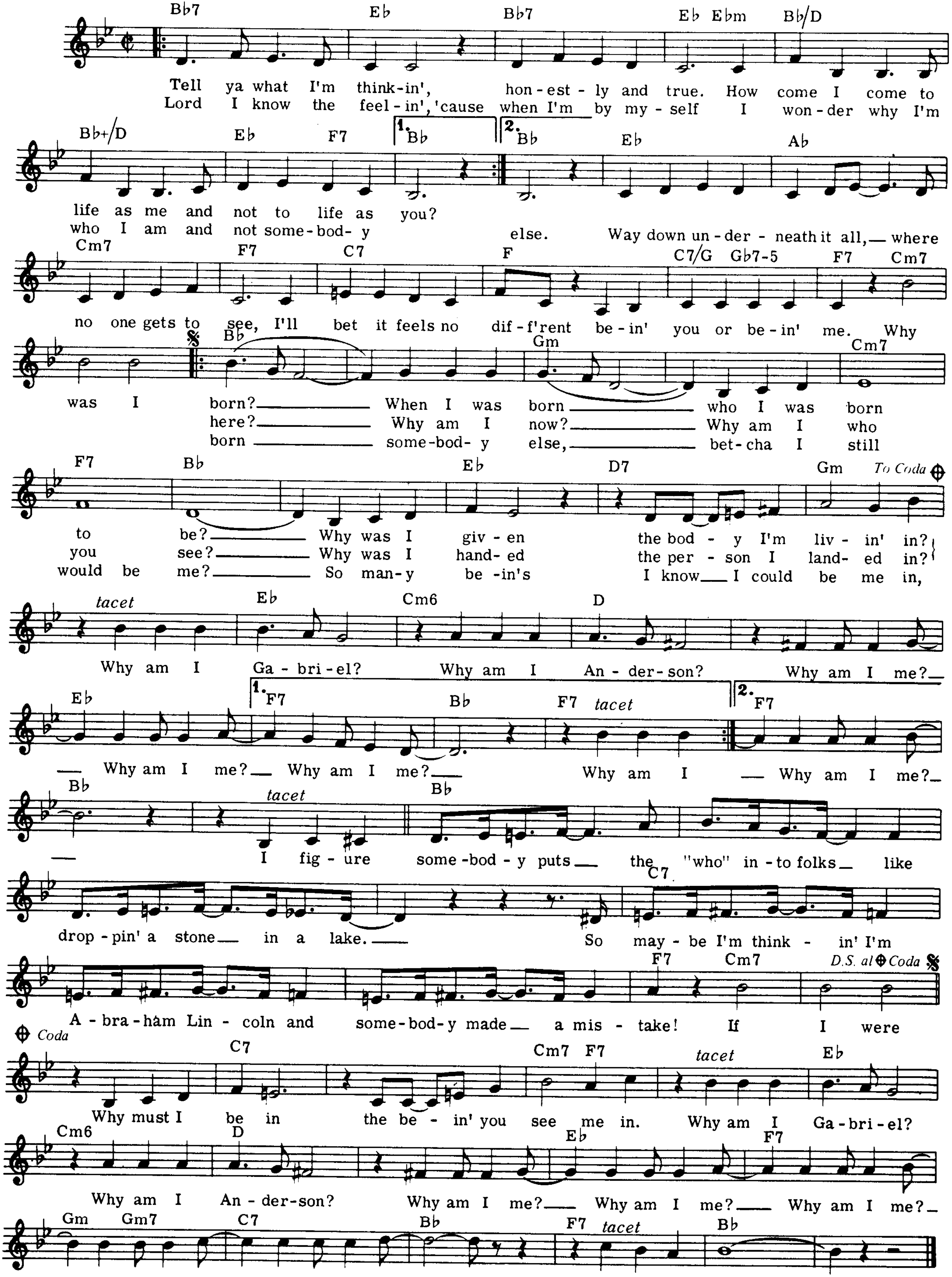

D G D/F♯ D E7 A7 D G B7/F♯ G D/A A7 D G D/F♯ A7/E D E7/B A E7 A7 D G B7 G D/A A7 D7 G D/A D
tacet
Vi-'lets and sil-ver-bells, grapes on the vine. Love, like a vine-yard grows del-i-cate wine. Sug-ar 'n' cin-na-mon, pep-per and spice. Love is the re-ci-pe that fla-vors a life. Sure as the bri-er and bram-ble en-twine, So will it al-ways be your dreams and mine. Dai-sies and mar-i-gold, ros-es that climb. Love like a gar-den grows sweet-er with time. So will our gar-den grow sweet-er with time.

Copyright © 1974, 1975 by Gary Geld and Peter Udell.
All rights controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

WHY AM I ME?

From the Musical "SHENANDOAH"

Lyrics by PETER UDELL
Music by GARY GELD



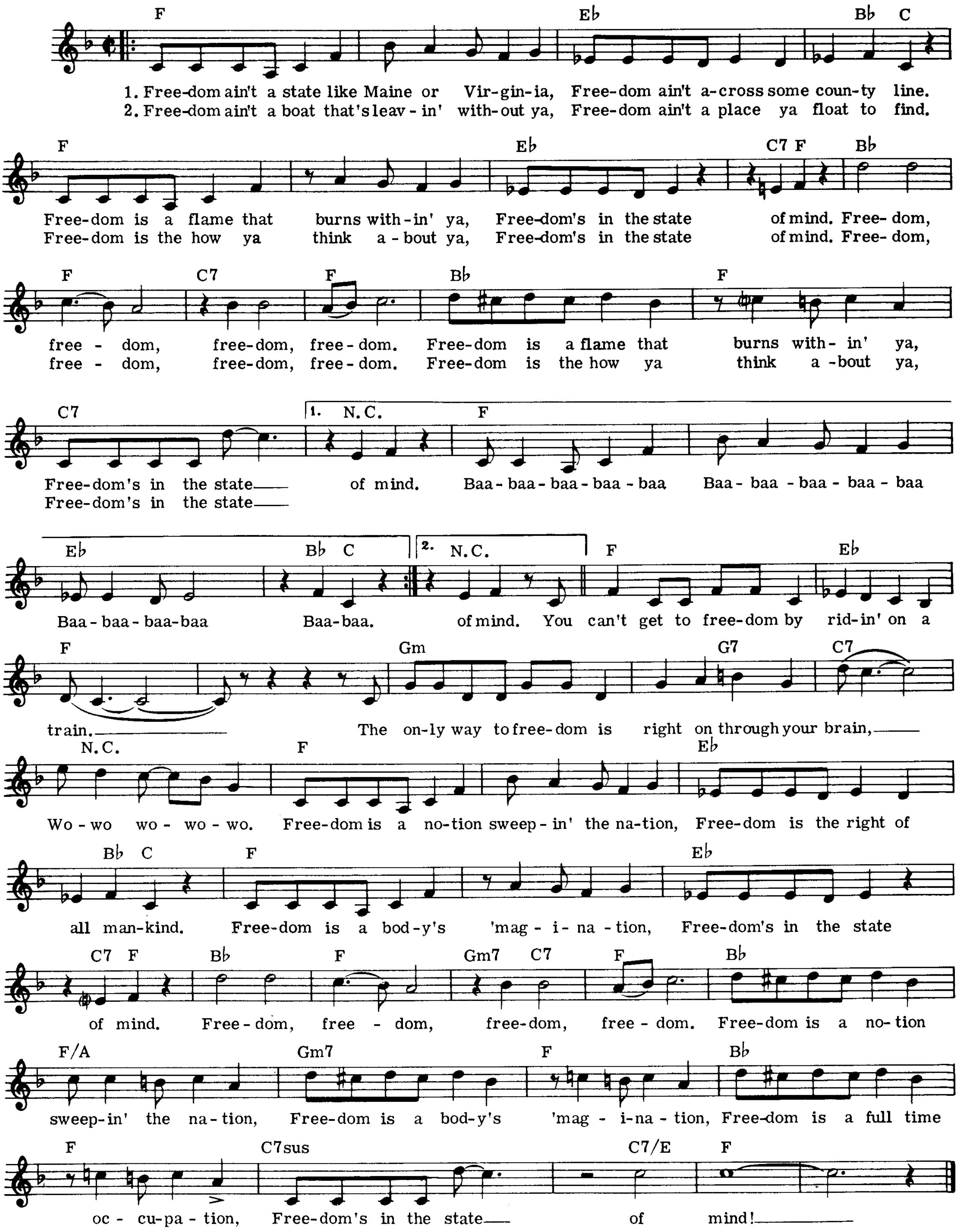
Bb7 Eb Bb7 Eb Ebm Bb/D
Tell ya what I'm think-in', hon-est-ly and true. How come I come to
Lord I know the feel-in', 'cause when I'm by my-self I won-der why I'm
Bb+/D Eb F7 1. Bb 2. Bb Eb Ab
life as me and not to life as you?
who I am and not some-bod-y else. Way down un-der-neath it all, — where
Cm7 F7 C7 F C7/G Gb7-5 F7 Cm7
no one gets to see, I'll bet it feels no dif-f'rent be-in' you or be-in' me. Why
Bb Gm Cm7
was I born? — When I was born — who I was born
here? — Why am I now? — Why am I who
born — some-bod-y else, — bet-cha I still
F7 Bb Eb D7 Gm To Coda
to be? — Why was I giv-en the bod-y I'm liv-in' in?
you see? — Why was I hand-ed the per-son I land-ed in?
would be me? — So man-y be-in's I know — I could be me in,
tacet Eb Cm6 D
Why am I Ga-bri-el? Why am I An-der-son? Why am I me? —
Eb 1. F7 Bb F7 tacet 2. F7
— Why am I me? — Why am I me? — Why am I — Why am I me? —
Bb tacet Bb
— I fig-ure some-bod-y puts — the "who" in-to folks — like
C7
drop-pin' a stone — in a lake. — So may-be I'm think-in' I'm
F7 Cm7 D.S. al Coda
A-bra-ham Lin-coln and some-bod-y made — a mis-take! If I were
Coda
C7 Cm7 F7 tacet Eb
Why must I be in the be-in' you see me in. Why am I Ga-bri-el?
Cm6 D Eb F7
Why am I An-der-son? Why am I me? — Why am I me? — Why am I me? —
Gm Gm7 C7 Bb F7 tacet Bb
— Why am I me? — Why am I me? — Why am I me? —

Copyright © 1974, 1975 by Gary Geld and Peter Udell.
All rights controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

FREEDOM

From the Musical "SHENANDOAH"

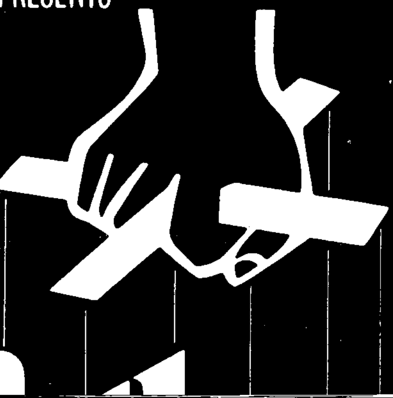
Lyrics by PETER UDELL
Music by GARY GELD


1. Free-dom ain't a state like Maine or Vir-gin-ia, Free-dom ain't a-cross some coun-ty line.
2. Free-dom ain't a boat that's leav-in' with-out ya, Free-dom ain't a place ya float to find.
Free-dom is a flame that burns with-in' ya, Free-dom's in the state of mind. Free-dom,
Free-dom is the how ya think a-bout ya, Free-dom's in the state of mind. Free-dom,
free-dom, free-dom, free-dom. Free-dom is a flame that burns with-in' ya,
free-dom, free-dom, free-dom. Free-dom is the how ya think a-bout ya,
Free-dom's in the state of mind. Baa-baa-baa-baa-baa Baa-baa-baa-baa-baa
Free-dom's in the state
Baa-baa-baa-baa Baa-baa. of mind. You can't get to free-dom by rid-in' on a
train. The on-ly way to free-dom is right on through your brain,
Wo-wo wo-wo-wo. Free-dom is a no-tion sweep-in' the na-tion, Free-dom is the right of
all man-kind. Free-dom is a bod-y's 'mag-i-na-tion, Free-dom's in the state
of mind. Free-dom, free-dom, free-dom, free-dom. Free-dom is a no-tion
sweep-in' the na-tion, Free-dom is a bod-y's 'mag-i-na-tion, Free-dom is a full time
oc-cu-pa-tion, Free-dom's in the state of mind!
F
Eb
Bb
C
C7
Gm
G7
Gm7
F/A
C7sus
C7/E
N.C.
1.
2.

Copyright © 1974, 1975 by Gary Geld and Peter Udell.
All rights controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

PARAMOUNT PICTURES PRESENTS

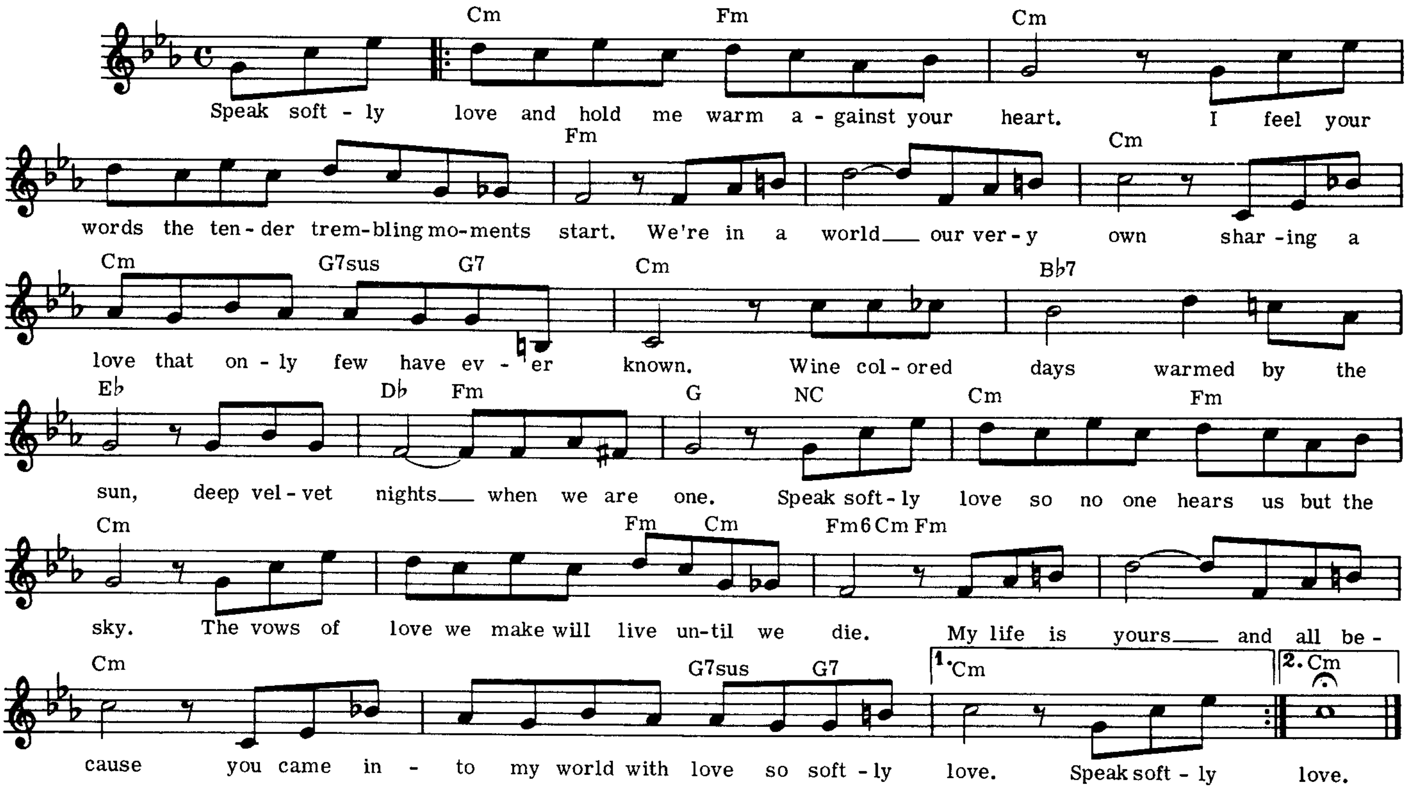
The



SPEAK SOFTLY LOVE *From the Film "THE GODFATHER"*

(Love Theme From "THE GODFATHER")

Words by LARRY KUSIK
Music by NINO ROTA

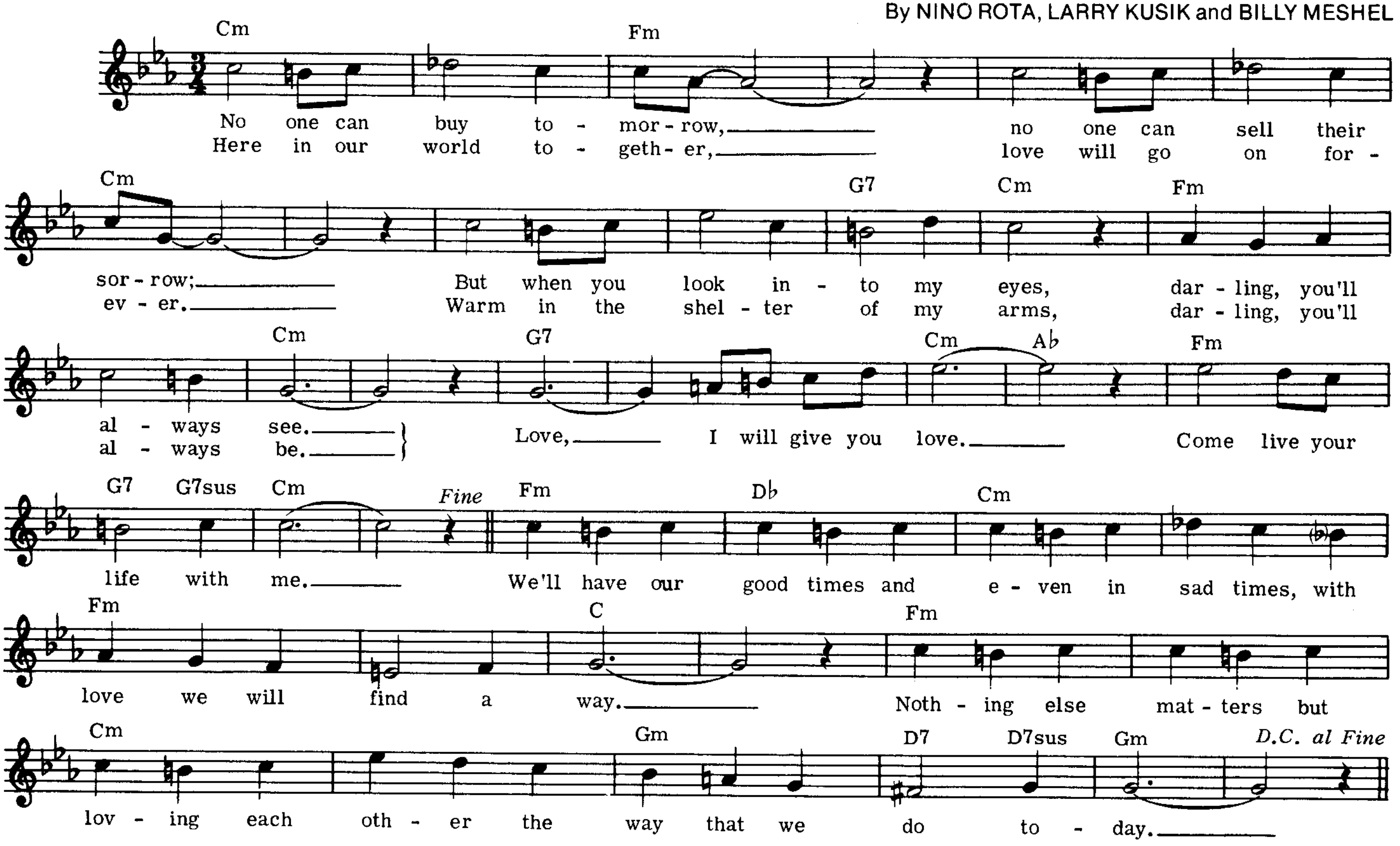

Cm Fm Cm
Speak soft - ly love and hold me warm a - gainst your heart. I feel your
Fm Cm
words the ten - der trem - bling mo - ments start. We're in a world our ver - y own shar - ing a
Cm G7sus G7 Cm B♭7
love that on - ly few have ev - er known. Wine col - ored days warmed by the
E♭ D♭ Fm G NC Cm Fm
sun, deep vel - vet nights when we are one. Speak soft - ly love so no one hears us but the
Cm Fm Cm Fm6 Cm Fm
sky. The vows of love we make will live un - til we die. My life is yours and all be -
Cm G7sus G7 1. Cm 2. Cm
cause you came in - to my world with love so soft - ly love. Speak soft - ly love.

Copyright © 1972 by Famous Music Corporation, New York, N.Y. Used by permission.

COME LIVE YOUR LIFE WITH ME *From the Film "THE GODFATHER"*

(The Godfather Waltz)

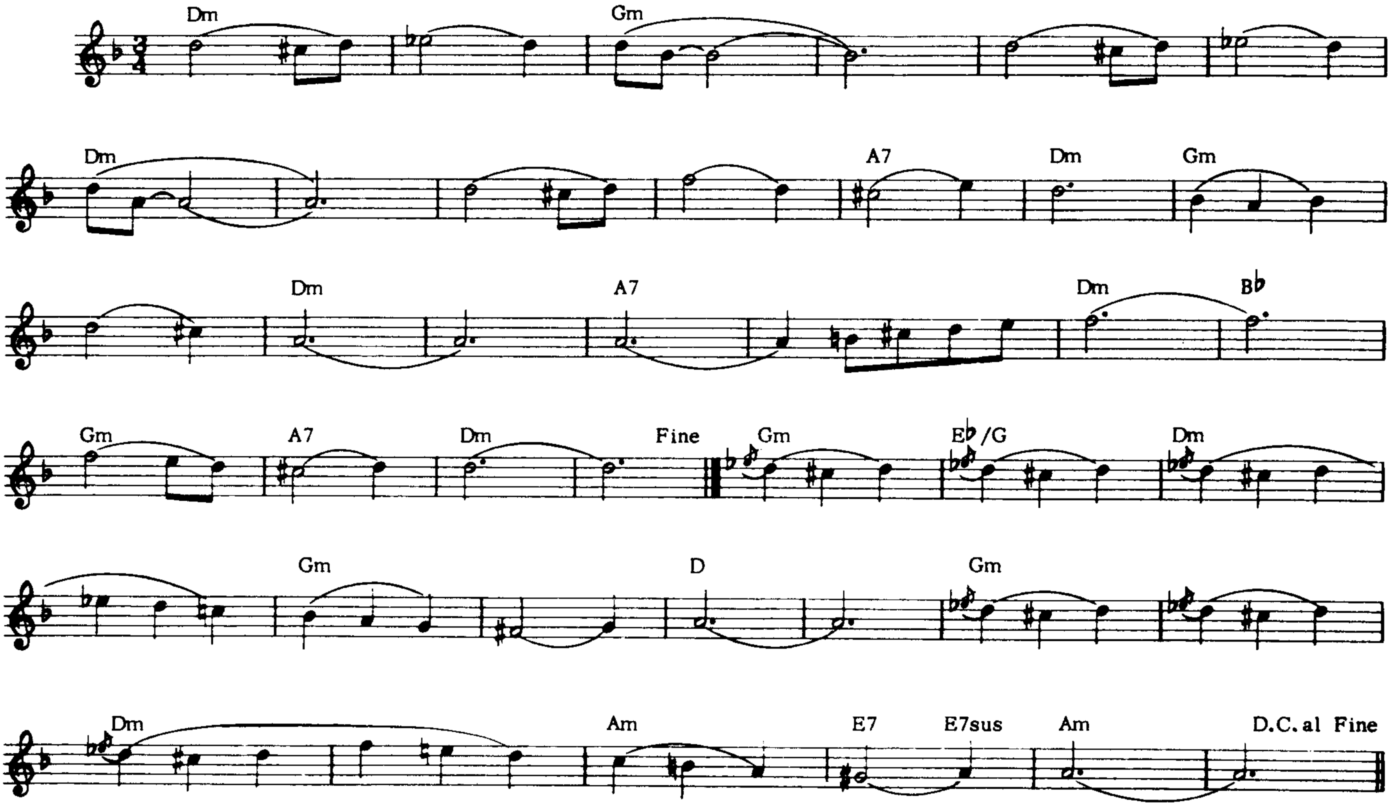
By NINO ROTA, LARRY KUSIK and BILLY MESHEL


Cm Fm
No one can buy to - mor - row, no one can sell their
Here in our world to - geth - er, love will go on for -
Cm G7 Cm Fm
sor - row; But when you look in - to my eyes, dar - ling, you'll
ev - er. Warm in the shel - ter of my arms, dar - ling, you'll
Cm G7 Cm A♭ Fm
al - ways see. Love, I will give you love. Come live your
al - ways be.
G7 G7sus Cm Fine Fm D♭ Cm
life with me. We'll have our good times and e - ven in sad times, with
Fm C Fm
love we will find a way. Noth - ing else mat - ters but
Cm Gm D7 D7sus Gm D.C. al Fine
lov - ing each oth - er the way that we do to - day.

Copyright © 1972 by Famous Music Corporation, New York, N.Y. Used by permission.

THE GODFATHER WALTZ *From the Film "THE GODFATHER"*

Music by NINO ROTA

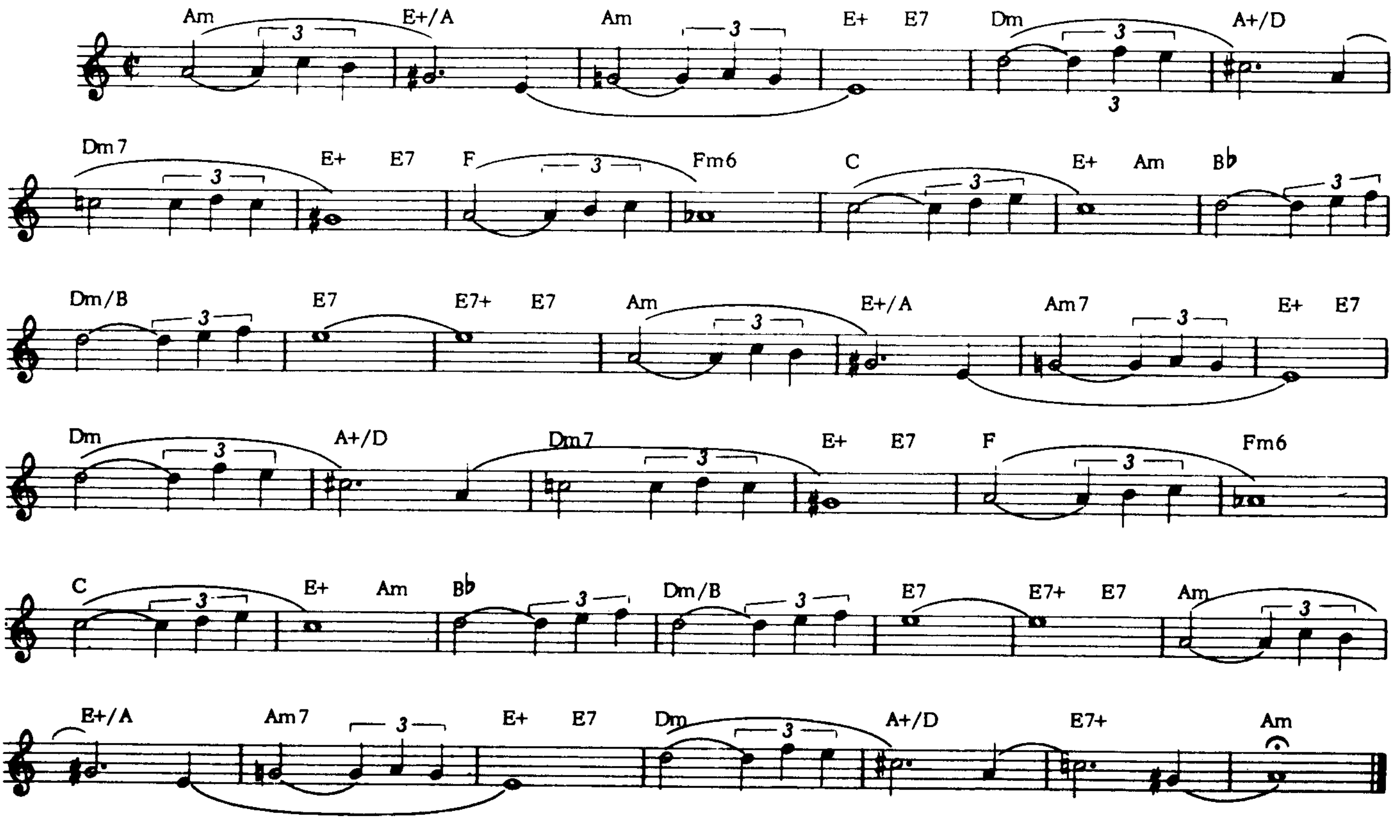

Dm
Gm
Dm
A7
Dm
Gm
Dm
A7
Dm
B♭
Gm
A7
Dm
Fine
Gm
E♭/G
Dm
Gm
D
Gm
Dm
Am
E7
E7sus
Am
D.C. al Fine

Copyright © 1972 by Famous Music Corporation, New York, N.Y. Used by permission.

MICHAEL'S THEME *From the Film "THE GODFATHER"*

Lento

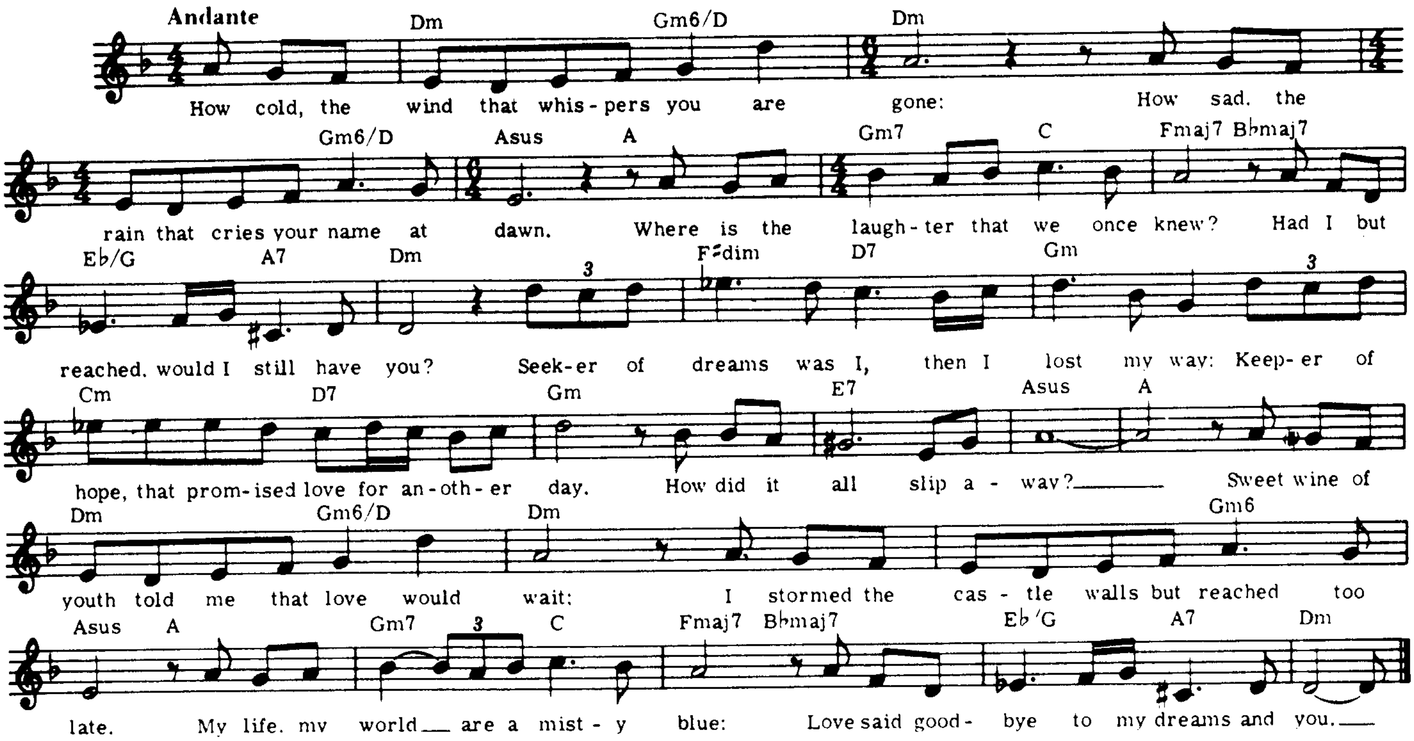
By NINO ROTA


Am
E+/A
Am
E+
E7
Dm
A+/D
Dm7
E+
E7
F
Fm6
C
E+
Am
B♭
Dm/B
E7
E7+
E7
Am
E+/A
Am7
E+
E7
Dm
A+/D
Dm7
E+
E7
F
Fm6
C
E+
Am
B♭
Dm/B
E7
E7+
E7
Am
E+/A
Am7
E+
E7
Dm
A+/D
E7+
Am

Copyright © 1972 by Famous Music Corporation, New York, N.Y. Used by permission.

LOVE SAID GOODBYE *From the Film "THE GODFATHER PART II"*

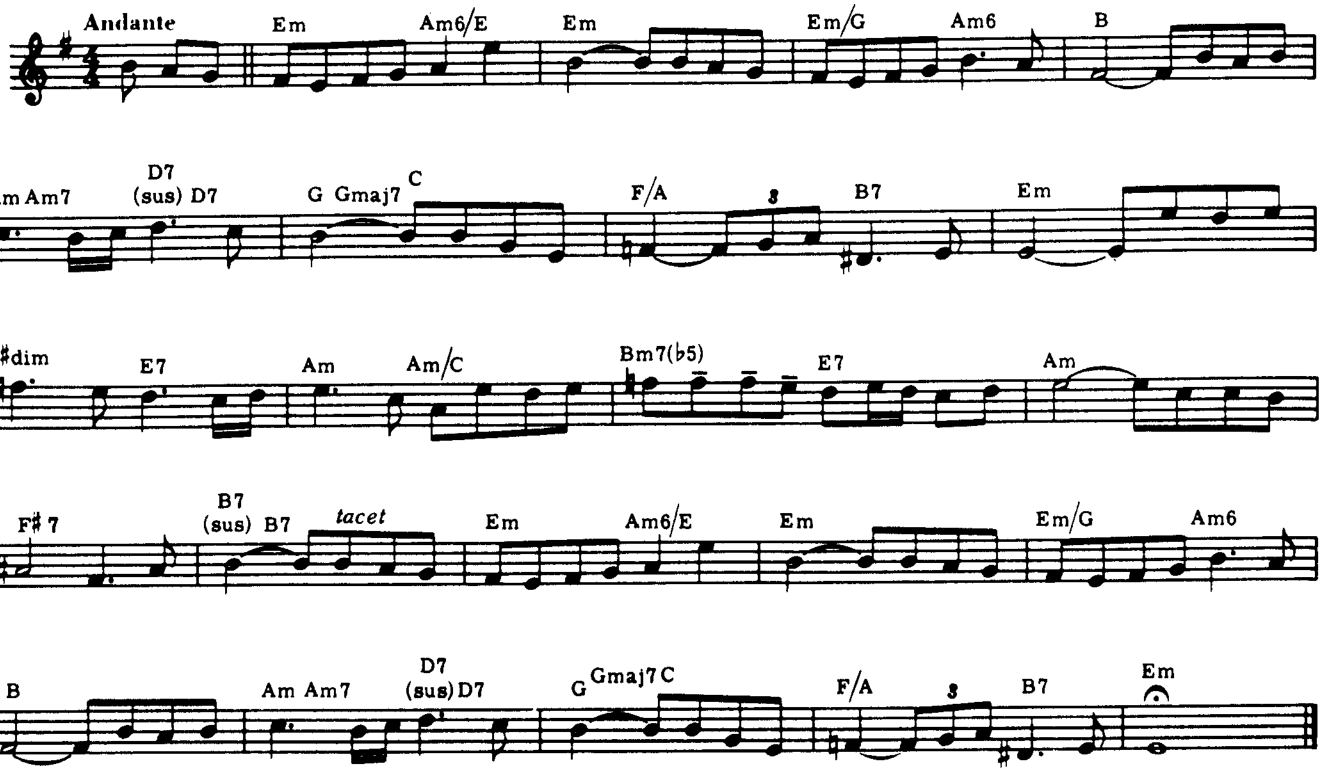
Lyrics by LARRY KUSIK
Music by NINO ROTA


Andante
Dm Gm6/D Dm
How cold, the wind that whis-pers you are gone: How sad, the
Gm6/D Asus A Gm7 C Fmaj7 B♭maj7
rain that cries your name at dawn. Where is the laugh-ter that we once knew? Had I but
E♭/G A7 Dm F♯dim D7 Gm
reached, would I still have you? Seek-er of dreams was I, then I lost my way: Keep-er of
Cm D7 Gm E7 Asus A
hope, that prom-ised love for an-oth-er day. How did it all slip a-way? Sweet wine of
Dm Gm6/D Dm Gm6
youth told me that love would wait: I stormed the cas-tle walls but reached too
Asus A Gm7 C Fmaj7 B♭maj7 E♭/G A7 Dm
late. My life, my world are a mist-y blue: Love said good-bye to my dreams and you.

Copyright © 1974 by Famous Music Corporation, New York, N.Y. Used by permission.

THEME FROM GODFATHER II *From the Film "THE GODFATHER PART II"*

Music by NINO ROTA

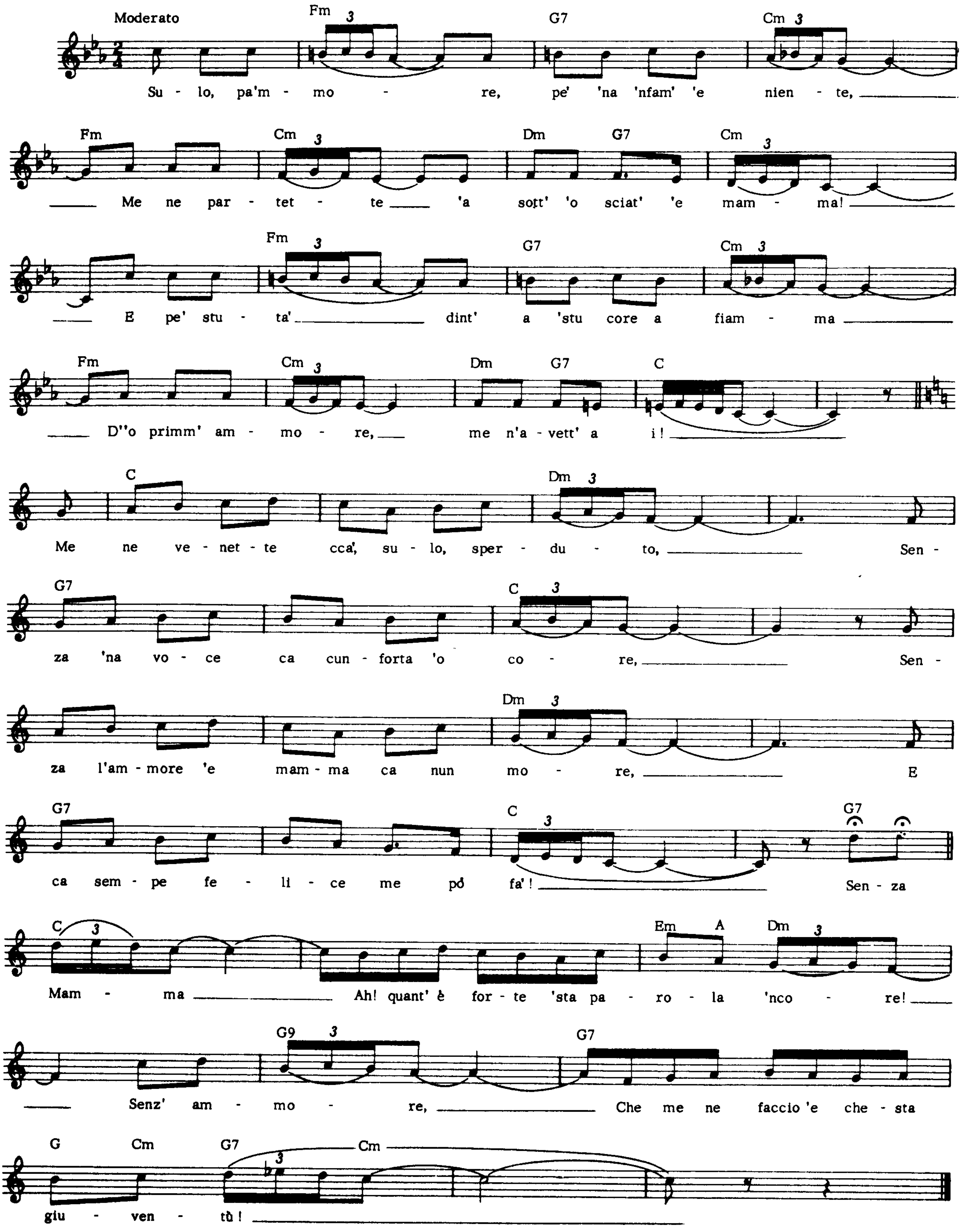

Andante
Em Am6/E Em Em/G Am6 B
Am Am7 D7 (sus) D7 G Gmaj7 C F/A B7 Em
G♯dim E7 Am Am/C Bm7(♭5) E7 Am
F♯7 B7 (sus) B7 tacet Em Am6/E Em Em/G Am6
B Am Am7 D7 (sus) D7 G Gmaj7 C F/A B7 Em

Copyright © 1974 by Famous Music Corporation, New York, N.Y. Used by permission.

SENZA MAMMA (Without A Mother)

From the Film "THE GODFATHER PART II"

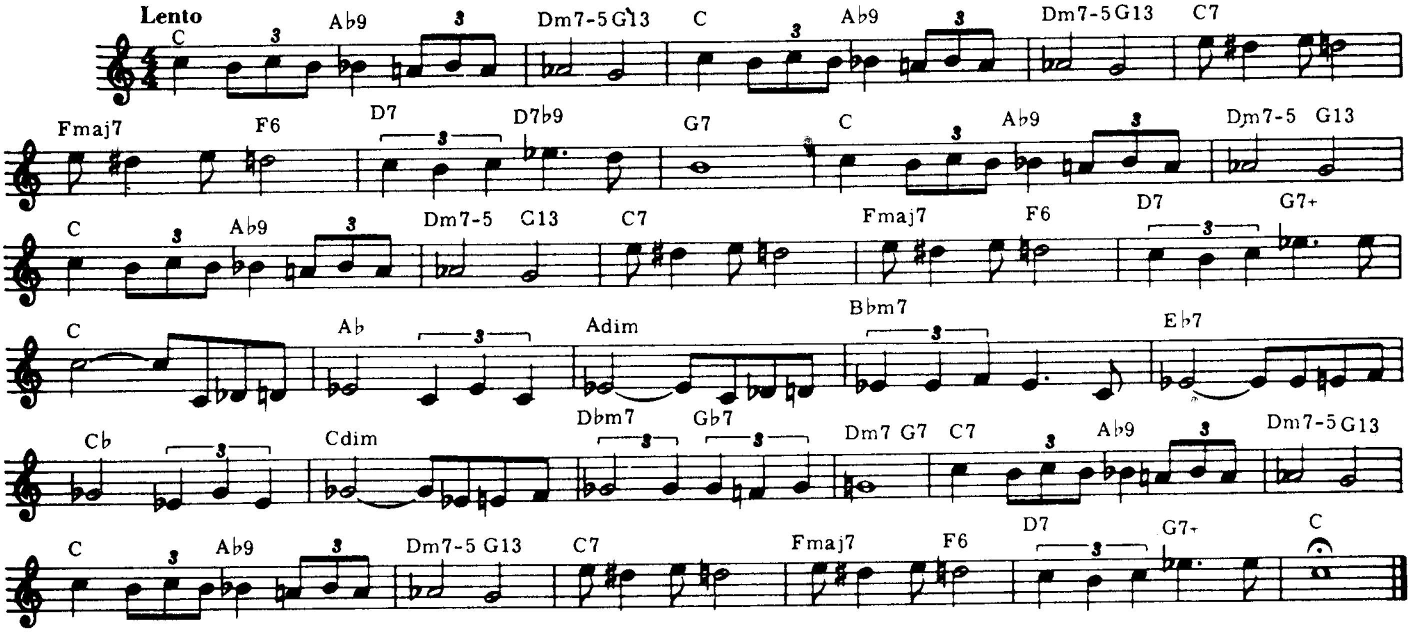
Words and Music by FRANCESCO PENNINO


Moderato
Fm G7 Cm
Su - lo, pa'm - mo - re, pe' 'na 'nfam' 'e nien - te,
Fm Cm Dm G7 Cm
Me ne par - tet - te 'a sott' 'o sciat' 'e mam - ma!
Fm G7 Cm
E pe' stu - ta' dint' a 'stu core a fiam - ma
Fm Cm Dm G7 C
D''o primm' am - mo - re, me n'a - vett' a i!
C Dm
Me ne ve - net - te cca', su - lo, sper - du - to, Sen -
G7 C
za 'na vo - ce ca cun - forta 'o co - re, Sen -
Dm
za l'am - more 'e mam - ma ca nun mo - re, E
G7 C G7
ca sem - pe fe - li - ce me pò fa'! Sen - za
C Em A Dm
Mam - ma Ah! quant' è for - te 'sta pa - ro - la 'nco - re!
G9 G7
Senz' am - mo - re, Che me ne faccio 'e che - sta
G Cm G7 Cm
giu - ven - tù!

Copyright © 1974 by Carmit Music Co. (ASCAP) for the United States.Used by permission.

KAY'S THEME *From the Film "THE GODFATHER PART II"*

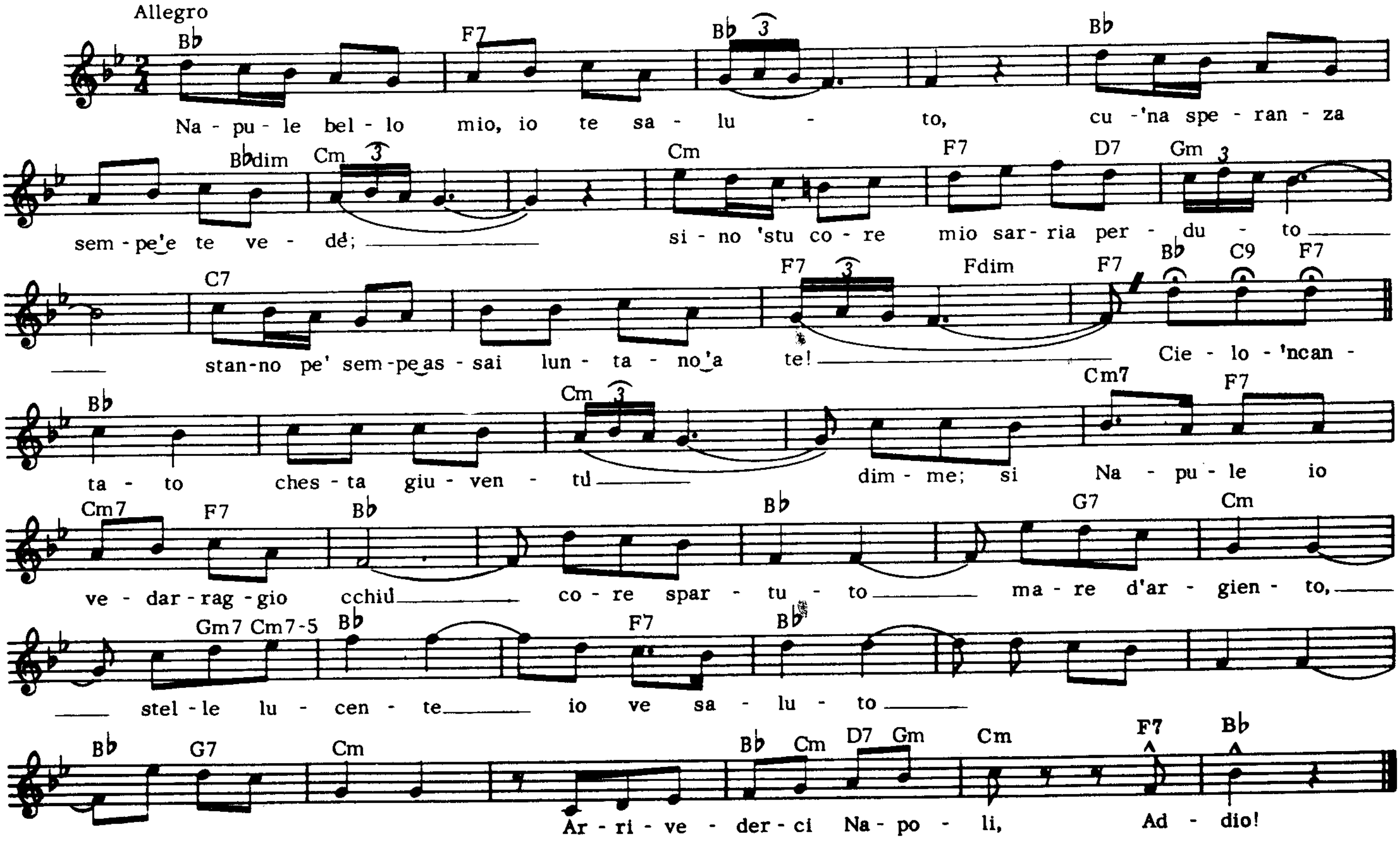
Music by NINO ROTA


Lento
C Ab9 Dm7-5 G13 C Ab9 Dm7-5 G13 C7
Fmaj7 F6 D7 D7b9 G7 C Ab9 Dm7-5 G13
C Ab9 Dm7-5 G13 C7 Fmaj7 F6 D7 G7+
C Ab Adim Bbm7 Eb7
Cb Cdim Dbm7 Gb7 Dm7 G7 C7 Ab9 Dm7-5 G13
C Ab9 Dm7-5 G13 C7 Fmaj7 F6 D7 G7+ C

Copyright © 1974 by Famous Music Corporation, New York, N.Y. Used by permission.

NAPULE VE SALUTE (Goodbye To Naples) *From the Film "THE GODFATHER PART II"*

Words and Music by
FRANCESCO PENNINO


Allegro
Na - pu - le bel - lo mio, io te sa - lu - to, cu -'na spe - ran - za
sem - pe'e te ve - dè; si - no 'stu co - re mio sar - ria per - du - to
stan-no pe' sem-pe as - sai lun - ta - no'a te! Cie - lo - 'ncan -
ta - to ches - ta giu - ven - tù dim - me; si Na - pu - le io
ve - dar - rag - gio cchiù co - re spar - tu - to ma - re d'ar - gien - to,
stel - le lu - cen - te io ve sa - lu - to
Ar - ri - ve - der - ci Na - po - li, Ad - dio!

Copyright © 1974 by Carmit Music Co. (ASCAP). Used by permission.

The Music of
GEORGE GERSHWIN

GEORGE GERSHWIN

George Gershwin was born in Brooklyn, New York on September 26, 1898. His earliest enthusiasm for music was kindled on an upright piano purchased by his mother, though he was largely a self-taught musician.

Gershwin's first job was a "song plugger" at Remicks for $15.00 a week, but he shortly moved on to the position of staff composer at Harms, headed by the late Max Dreyfus, and at $35.00 a week. 1918 saw his first song in the Broadway show HITCHY-KOO, but it was not until the next year that he enjoyed success, a show called LA LA LUCILLE. About this time came "Swanee" which Al Jolson heard, liked and introduced in his show, SINBAD. It swept the country earning George instant recognition as a composer with a whole new approach to songwriting. Show upon show then followed, including many editions of the great George White SCANDALS, LADY BE GOOD (for which Ira Gershwin first joined his brother as lyricist), OH KAY, STRIKE UP THE BAND, FUNNY FACE and GIRL CRAZY.

1924 marked the most important stepping-stone in Gershwin's career – the year of RHAPSODY IN BLUE and no one was better equipped to write a symphonic work in the jazz idiom. Written in two weeks' time, and orchestrated by Ferde Grofe, the premiere under Paul Whiteman took place February 12, 1924 at Aeolian Hall. December 3, 1925 saw the premiere of PIANO CONCERTO IN F for Walter Damrosch at Carnegie Hall. Going to Europe he composed AN AMERICAN IN PARIS and also studied orchestration with the famous French composer, Maurice Ravel. By 1929, his reputation was so solidly established he turned to other activities, making his debut as a conductor and later conducting his own orchestra regularly on the air.

1931 brought forth OF THEE I SING, the first musical ever to win a Pulitzer Prize, and a score containing literally hit after hit. Now Gershwin turned his attention to an opera and the result was the classic PORGY AND BESS, produced by the Theatre Guild on October 10, 1935. During the 1930's, Hollywood lured Gershwin west to compose several memorable film scores, including THE GOLDWYN FOLLIES, A DAMSEL IN DISTRESS, and SHALL WE DANCE.

Gershwin is perhaps best remembered as the first composer of theatre music, who was successfully able to bridge the gap between light and serious music, and adapting it to his own particular brand of musicality. His genius was stilled at age 39, when he died in 1937. Despite his short, creative years, his output was considerable and his memory lives on to remind all that he was a giant amongst American composers. As long as there is music, there will always be a George Gershwin composition to listen to, to sing, to play.

LET'S CALL THE WHOLE THING OFF

Fred
ASTAIRE and
Ginger
ROGERS

"Shall We Dance"
AN RKO RADIO PICTURE • A PANDRO S. BERMAN
with
EDWARD EVERETT HORTON • ERIC BLORE • HARRIET HOCTOR

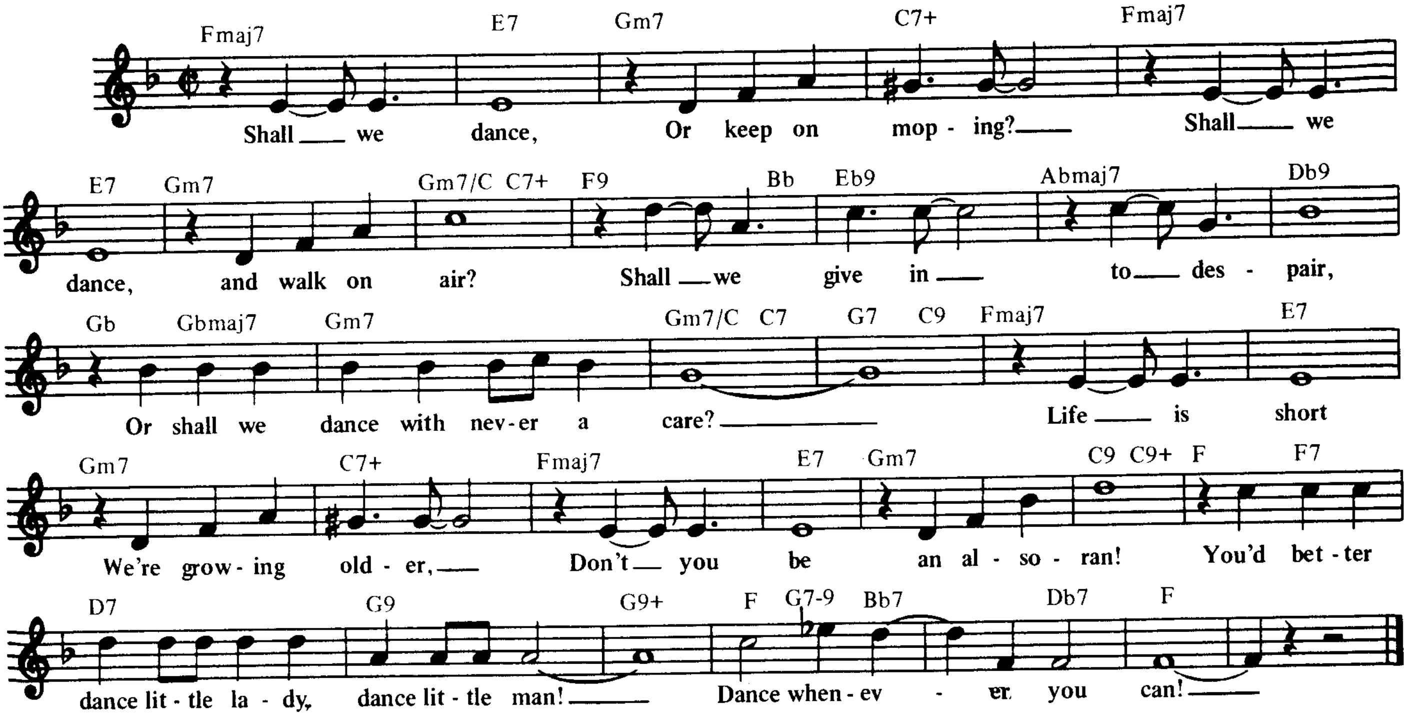
MUSIC BY
GEORGE GERSHWIN
LYRICS BY
IRA GERSHWIN

Also Published Separately
From the Score:
I've Got Beginner's Luck
Let's Call The Whole Thing Off
They Can't Take That Away From Me
They All Laughed
Slap That Bass
Shall We Dance

CHAPPELL
& CO. INC.
609 FIFTH AVE.
NEW YORK 17
N.Y.
CHAPPELL
& CO. LTD. [illegible]
MADE IN U.S.A.

SHALL WE DANCE *From the Film "SHALL WE DANCE"*

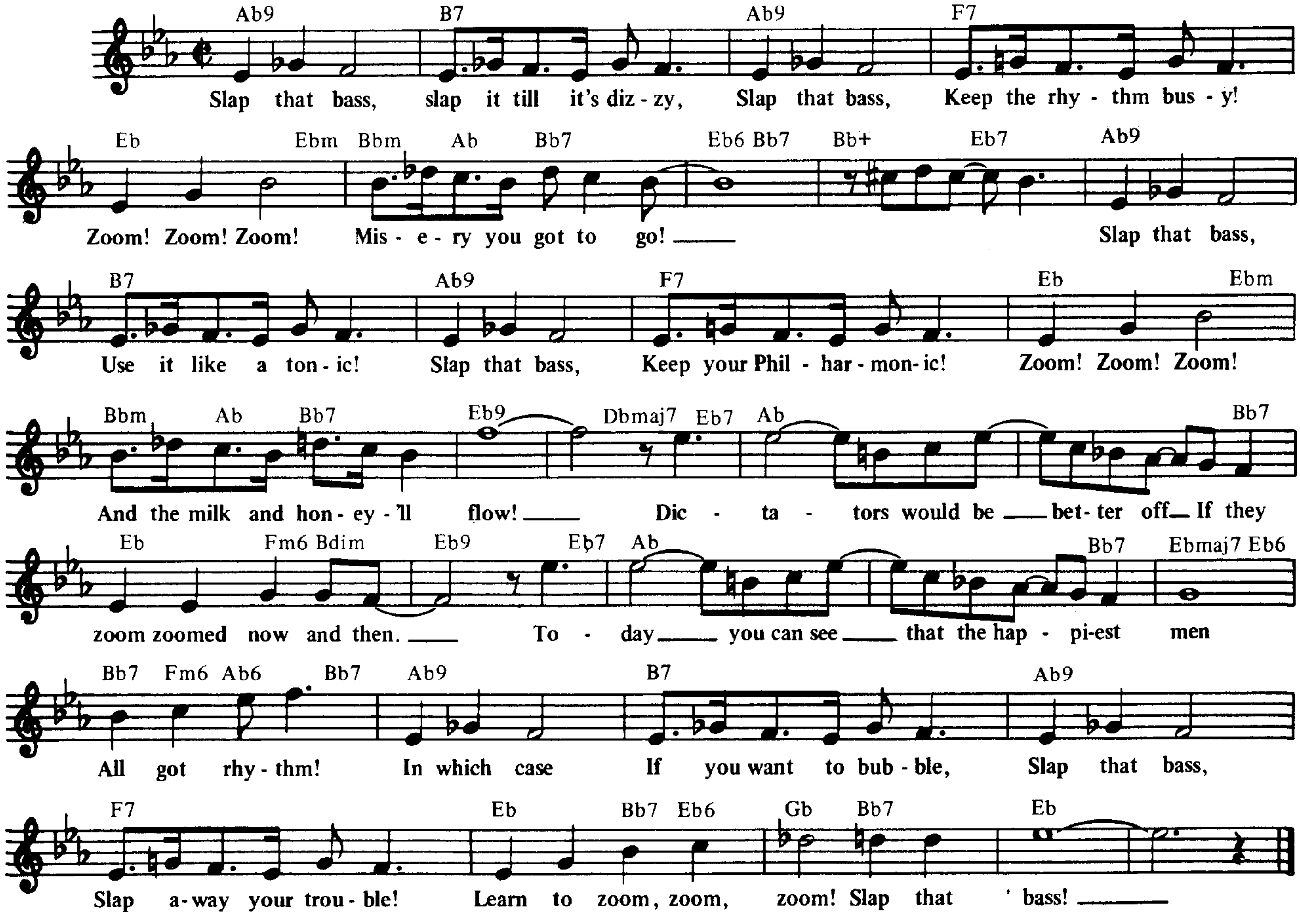
Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN


Fmaj7 E7 Gm7 C7+ Fmaj7
Shall we dance, Or keep on mop - ing? Shall we
E7 Gm7 Gm7/C C7+ F9 Bb Eb9 Abmaj7 Db9
dance, and walk on air? Shall we give in to des - pair,
Gb Gbmaj7 Gm7 Gm7/C C7 G7 C9 Fmaj7 E7
Or shall we dance with nev-er a care? Life is short
Gm7 C7+ Fmaj7 E7 Gm7 C9 C9+ F F7
We're grow-ing old-er, Don't you be an al - so - ran! You'd bet-ter
D7 G9 G9+ F G7-9 Bb7 Db7 F
dance lit-tle la - dy, dance lit-tle man! Dance when-ev - er you can!

Copyright © 1937 by Gershwin Publishing Corporation. Copyright renewed. Chappell & Co., Inc., sole selling agent. Used by permission.

SLAP THAT BASS *From the Film "SHALL WE DANCE"*

Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN

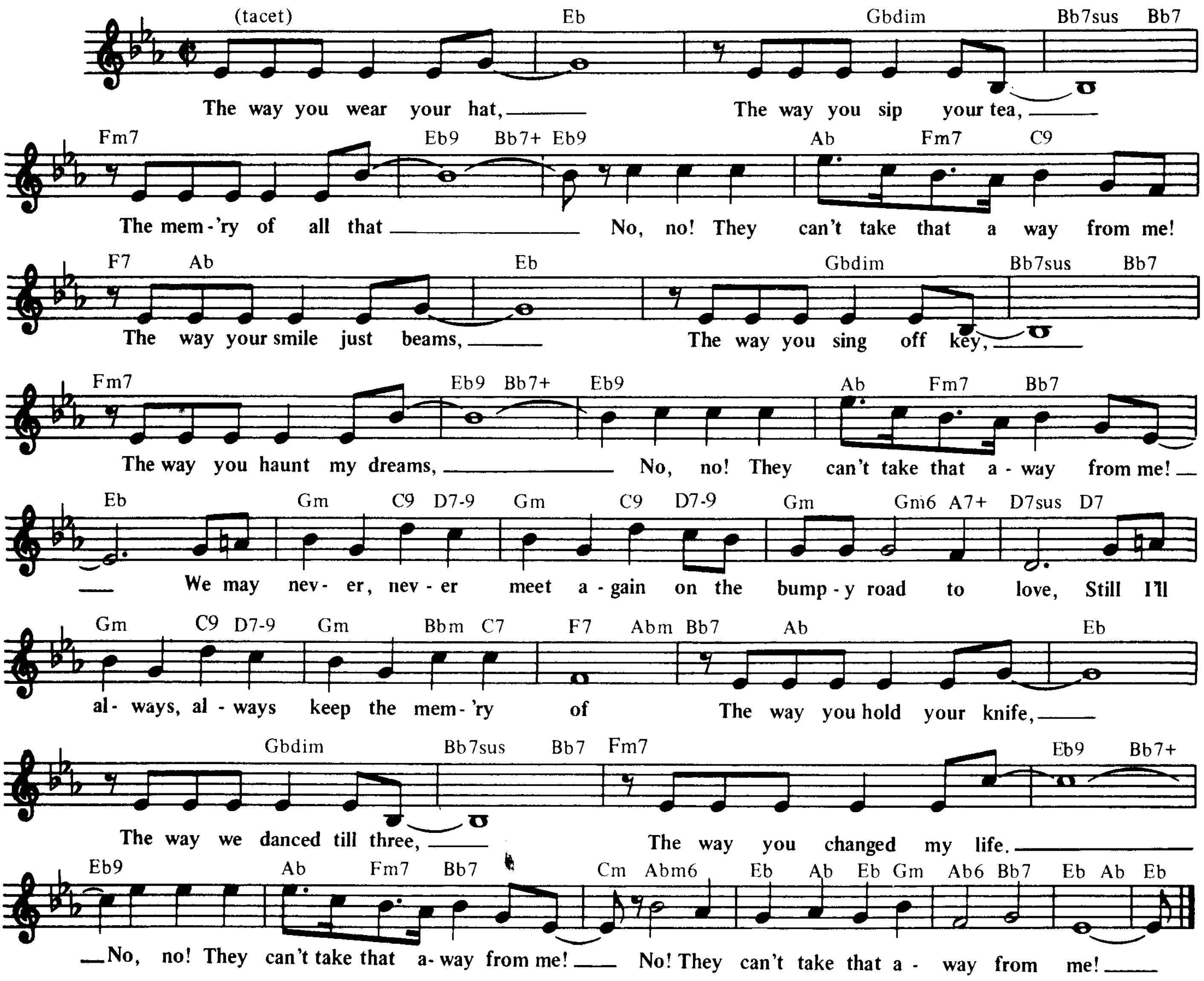

Ab9 B7 Ab9 F7
Slap that bass, slap it till it's diz-zy, Slap that bass, Keep the rhy - thm bus - y!
Eb Ebm Bbm Ab Bb7 Eb6 Bb7 Bb+ Eb7 Ab9
Zoom! Zoom! Zoom! Mis - e - ry you got to go! Slap that bass,
B7 Ab9 F7 Eb Ebm
Use it like a ton-ic! Slap that bass, Keep your Phil - har-mon-ic! Zoom! Zoom! Zoom!
Bbm Ab Bb7 Eb9 Dbmaj7 Eb7 Ab Bb7
And the milk and hon-ey-'ll flow! Dic - ta - tors would be bet-ter off If they
Eb Fm6 Bdim Eb9 Eb7 Ab Bb7 Ebmaj7 Eb6
zoom zoomed now and then. To - day you can see that the hap - pi-est men
Bb7 Fm6 Ab6 Bb7 Ab9 B7 Ab9
All got rhy-thm! In which case If you want to bub-ble, Slap that bass,
F7 Eb Bb7 Eb6 Gb Bb7 Eb
Slap a-way your trou-ble! Learn to zoom, zoom, zoom! Slap that 'bass!

Copyright © 1937 by Gershwin Publishing Corporation. Copyright renewed. Chappell & Co., Inc., sole selling agent. Used by permission.

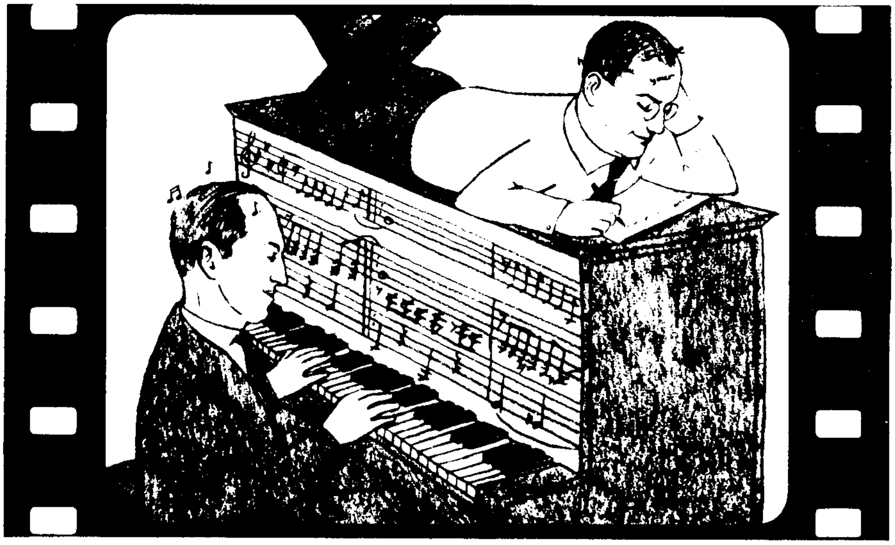
THEY CAN'T TAKE THAT AWAY FROM ME

From the Film "SHALL WE DANCE"

Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN

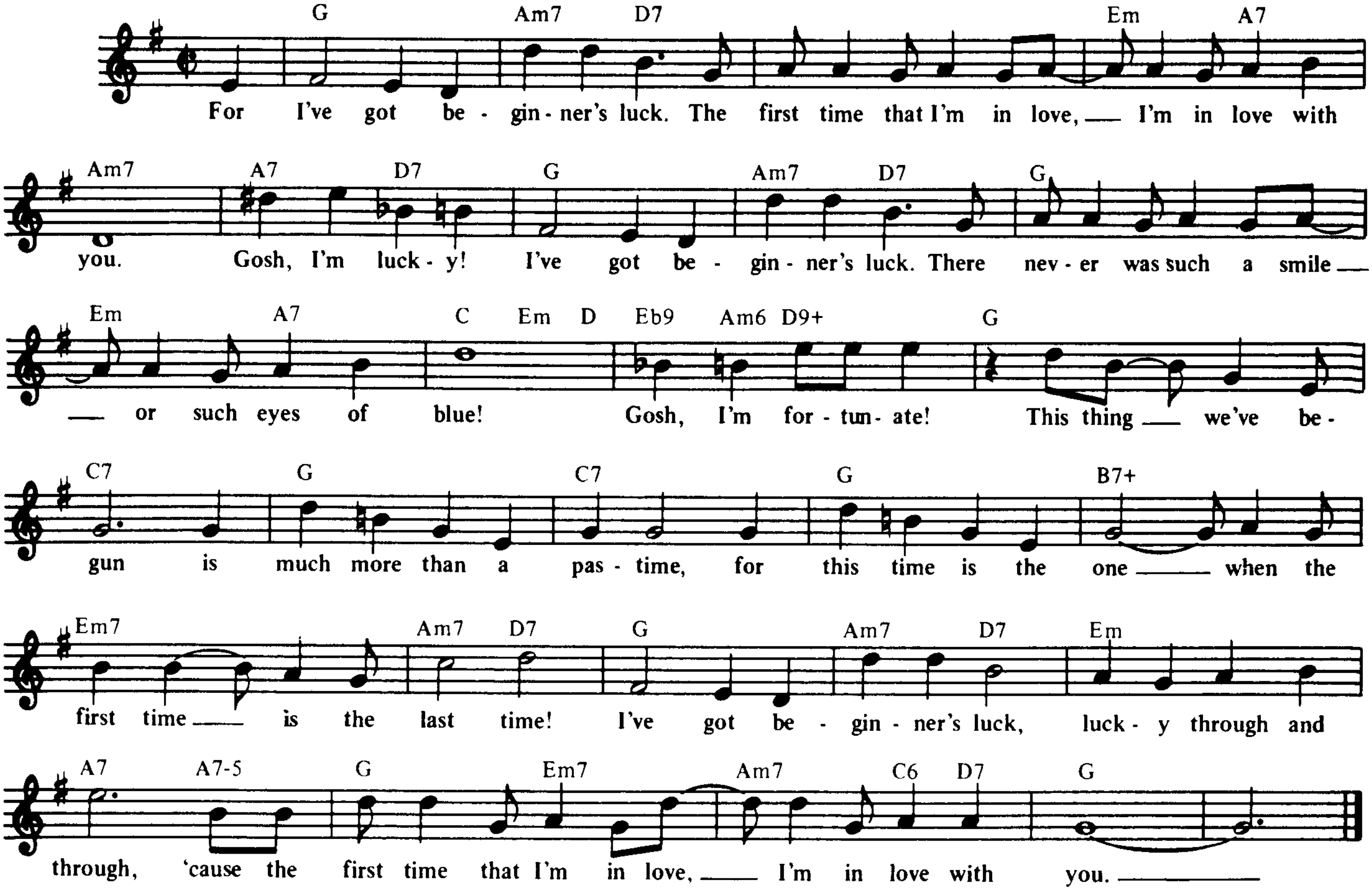

(tacet)
Eb Gbdim Bb7sus Bb7
The way you wear your hat,
The way you sip your tea,
Fm7 Eb9 Bb7+ Eb9 Ab Fm7 C9
The mem-'ry of all that
No, no! They can't take that a way from me!
F7 Ab Eb Gbdim Bb7sus Bb7
The way your smile just beams,
The way you sing off key,
Fm7 Eb9 Bb7+ Eb9 Ab Fm7 Bb7
The way you haunt my dreams,
No, no! They can't take that a-way from me!
Eb Gm C9 D7-9 Gm C9 D7-9 Gm Gm6 A7+ D7sus D7
We may nev-er, nev-er meet a-gain on the bump-y road to love, Still I'll
Gm C9 D7-9 Gm Bbm C7 F7 Abm Bb7 Ab Eb
al-ways, al-ways keep the mem-'ry of
The way you hold your knife,
Gbdim Bb7sus Bb7 Fm7 Eb9 Bb7+
The way we danced till three,
The way you changed my life.
Eb9 Ab Fm7 Bb7 Cm Abm6 Eb Ab Eb Gm Ab6 Bb7 Eb Ab Eb
No, no! They can't take that a-way from me!
No! They can't take that a-way from me!

Copyright © 1937 by Gershwin Publishing Corporation. Copyright renewed.
Chappell & Co., Inc., sole selling agent. Used by permission.



(I've Got) BEGINNER'S LUCK *From the Film "SHALL WE DANCE"*

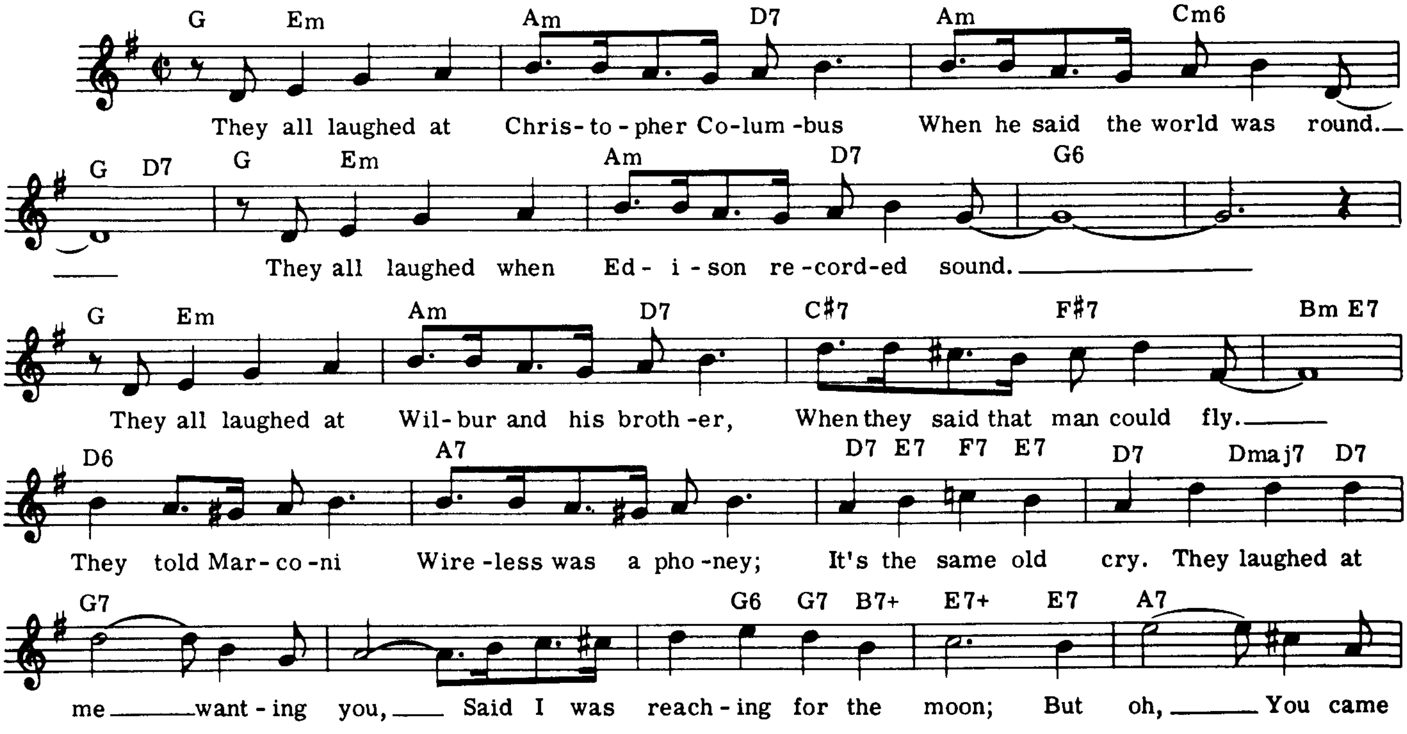
Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN


G Am7 D7 Em A7
For I've got be - gin - ner's luck. The first time that I'm in love, I'm in love with
Am7 A7 D7 G Am7 D7 G
you. Gosh, I'm luck - y! I've got be - gin - ner's luck. There nev - er was such a smile
Em A7 C Em D Eb9 Am6 D9+ G
or such eyes of blue! Gosh, I'm for - tun - ate! This thing we've be -
C7 G C7 G B7+
gun is much more than a pas - time, for this time is the one when the
Em7 Am7 D7 G Am7 D7 Em
first time is the last time! I've got be - gin - ner's luck, luck - y through and
A7 A7-5 G Em7 Am7 C6 D7 G
through, 'cause the first time that I'm in love, I'm in love with you.

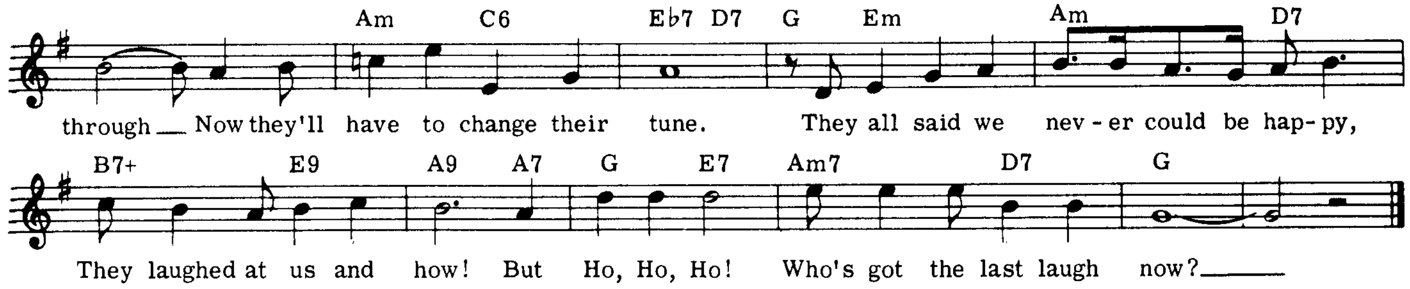
Copyright © 1937 by Gershwin Publishing Corporation. Copyright renewed.
Chappell & Co., Inc., sole selling agent. Used by permission.

THEY ALL LAUGHED *From the Film "SHALL WE DANCE"*

Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN


G Em Am D7 Am Cm6
They all laughed at Chris - to - pher Co - lum - bus When he said the world was round.
G D7 G Em Am D7 G6
They all laughed when Ed - i - son re - cord - ed sound.
G Em Am D7 C#7 F#7 Bm E7
They all laughed at Wil - bur and his broth - er, When they said that man could fly.
D6 A7 D7 E7 F7 E7 D7 Dmaj7 D7
They told Mar - co - ni Wire - less was a pho - ney; It's the same old cry. They laughed at
G7 G6 G7 B7+ E7+ E7 A7
me want - ing you, Said I was reach - ing for the moon; But oh, You came

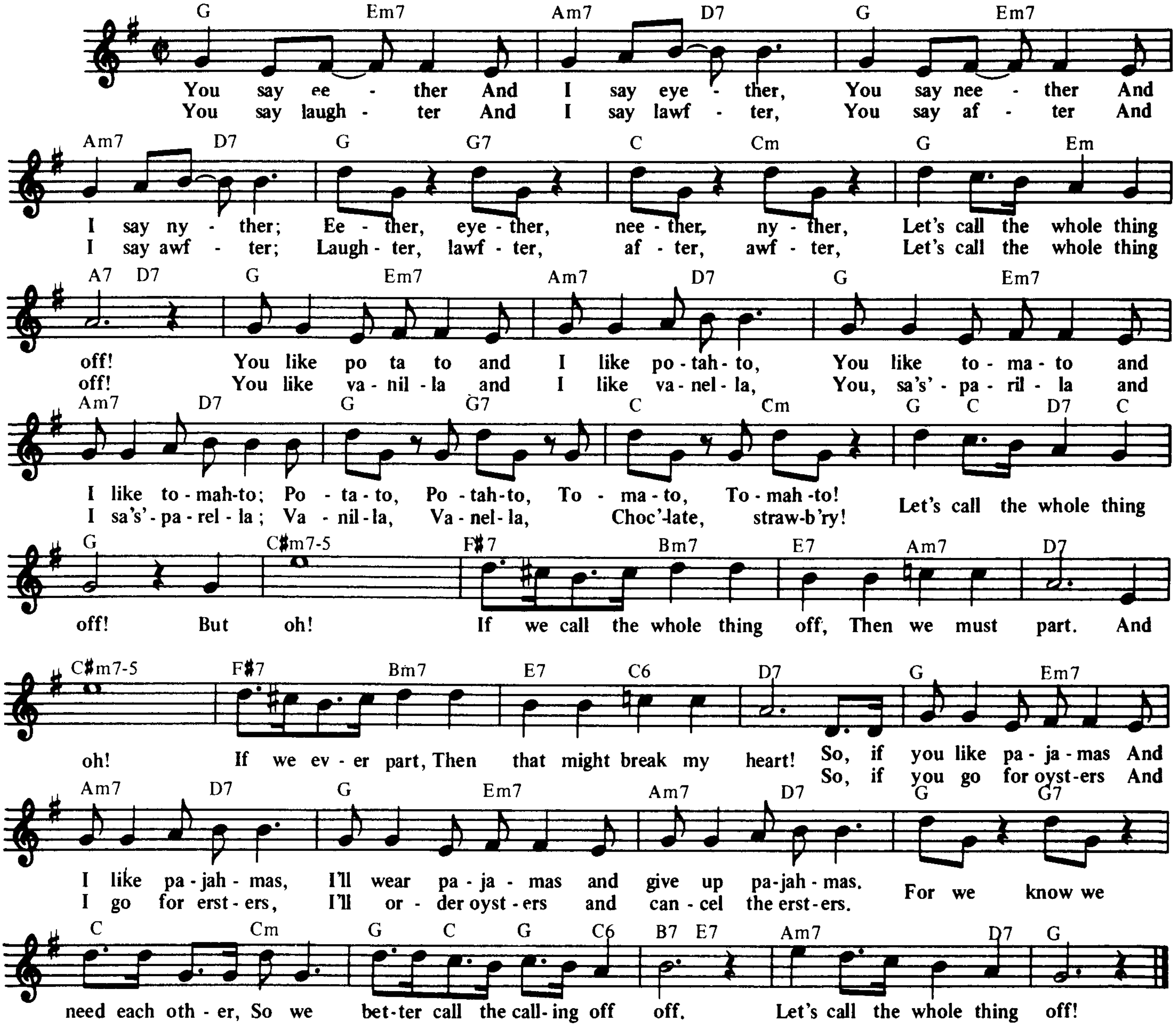
Copyright © 1937 by Gershwin Publishing Corporation. Copyright renewed.
Chappell & Co., Inc., sole selling agent. Used by permission.


Am C6 Eb7 D7 G Em Am D7
through — Now they'll have to change their tune. They all said we nev - er could be hap - py,
B7+ E9 A9 A7 G E7 Am7 D7 G
They laughed at us and how! But Ho, Ho, Ho! Who's got the last laugh now? —

LET'S CALL THE WHOLE THING OFF

From the Film "SHALL WE DANCE"

Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN

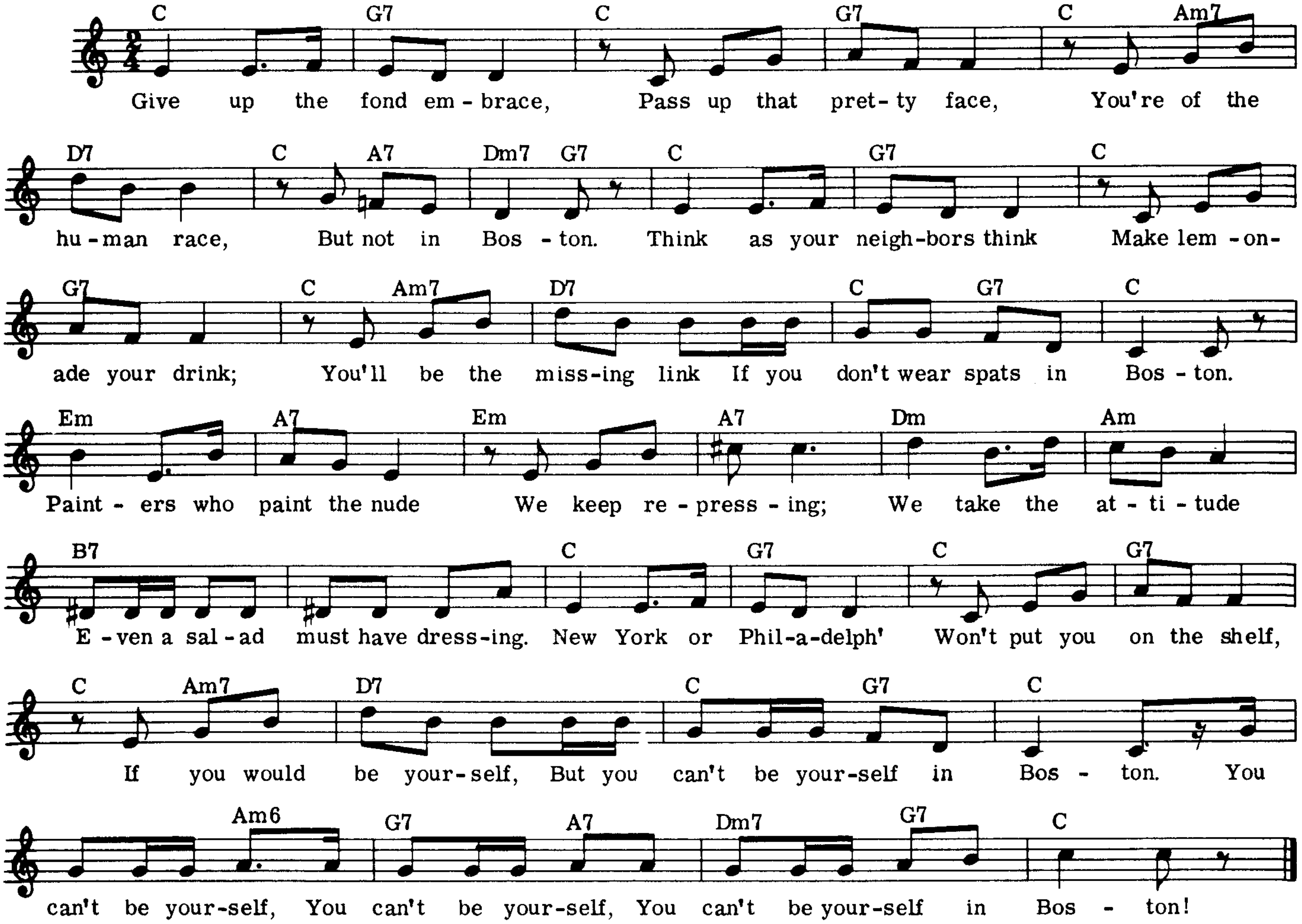

G Em7 Am7 D7 G Em7
You say ee - ther And I say eye - ther, You say nee - ther And
You say laugh - ter And I say lawf - ter, You say af - ter And
Am7 D7 G G7 C Cm G Em
I say ny - ther; Ee - ther, eye - ther, nee - ther, ny - ther, Let's call the whole thing
I say awf - ter; Laugh - ter, lawf - ter, af - ter, awf - ter, Let's call the whole thing
A7 D7 G Em7 Am7 D7 G Em7
off! You like po ta to and I like po - tah - to, You like to - ma - to and
off! You like va - nil - la and I like va - nel - la, You, sa's' - pa - ril - la and
Am7 D7 G G7 C Cm G C D7 C
I like to - mah - to; Po - ta - to, Po - tah - to, To - ma - to, To - mah - to!
I sa's' - pa - rel - la; Va - nil - la, Va - nel - la, Choc'-late, straw-b'ry!
Let's call the whole thing
G C#m7-5 F#7 Bm7 E7 Am7 D7
off! But oh! If we call the whole thing off, Then we must part. And
C#m7-5 F#7 Bm7 E7 C6 D7 G Em7
oh! If we ev - er part, Then that might break my heart! So, if you like pa - ja - mas And
So, if you go for oyst - ers And
Am7 D7 G Em7 Am7 D7 G G7
I like pa - jah - mas, I'll wear pa - ja - mas and give up pa - jah - mas.
I go for erst - ers, I'll or - der oyst - ers and can - cel the erst - ers.
For we know we
C Cm G C G C6 B7 E7 Am7 D7 G
need each oth - er, So we bet - ter call the call - ing off off. Let's call the whole thing off!

Copyright © 1937 by Gershwin Publishing Corporation. Copyright renewed.
Chappell & Co., Inc., sole selling agent. Used by permission.

THE BACK BAY POLKA

From the Film "THE SHOCKING MISS PILGRIM"

Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN

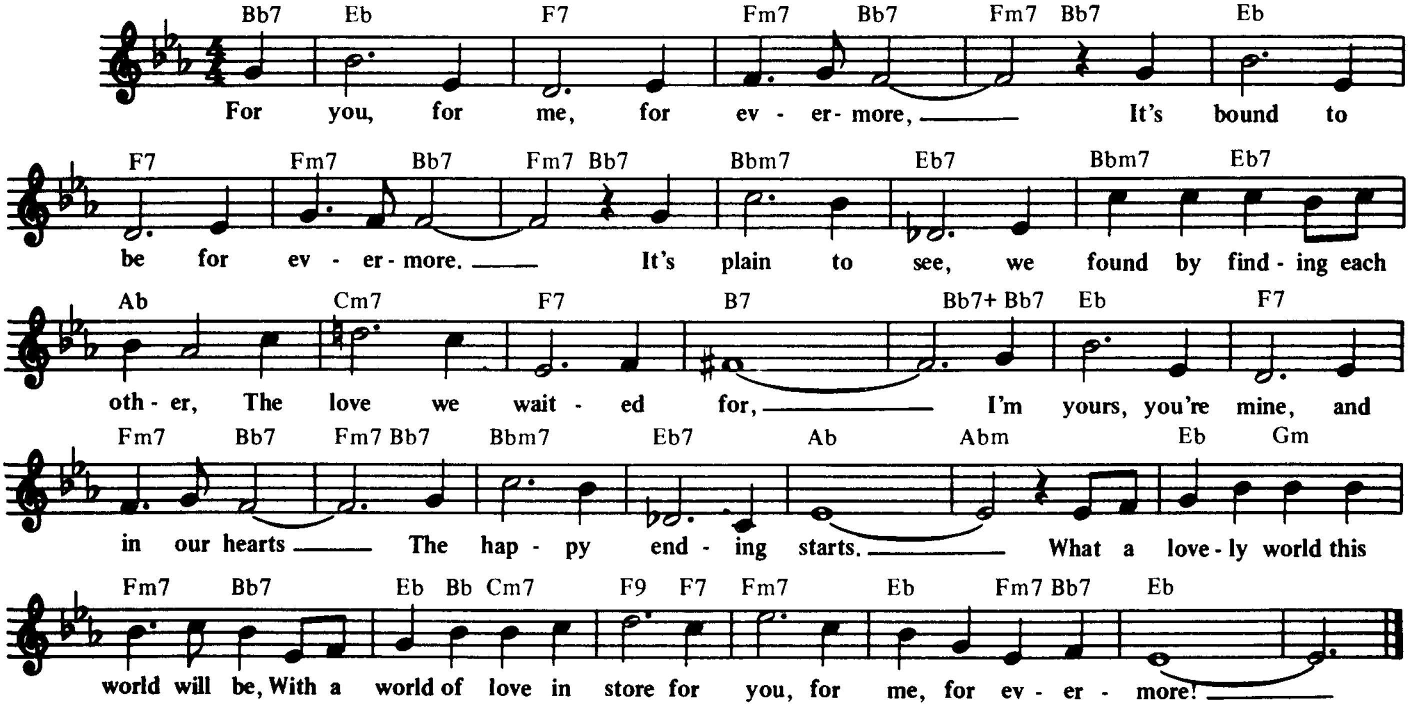

C G7 C G7 C Am7
Give up the fond em - brace, Pass up that pret- ty face, You're of the
D7 C A7 Dm7 G7 C G7 C
hu - man race, But not in Bos - ton. Think as your neigh-bors think Make lem - on-
G7 C Am7 D7 C G7 C
ade your drink; You'll be the miss-ing link If you don't wear spats in Bos - ton.
Em A7 Em A7 Dm Am
Paint - ers who paint the nude We keep re - press - ing; We take the at - ti - tude
B7 C G7 C G7
E - ven a sal - ad must have dress-ing. New York or Phil-a-delph' Won't put you on the shelf,
C Am7 D7 C G7 C
If you would be your-self, But you can't be your-self in Bos - ton. You
Am6 G7 A7 Dm7 G7 C
can't be your-self, You can't be your-self, You can't be your-self in Bos - ton!

Copyright © 1946 by Gershwin Publishing Corporation. Copyright renewed. Used by permission.

FOR YOU, FOR ME, FOR EVERMORE

From the Film "THE SHOCKING MISS PILGRIM"

Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN

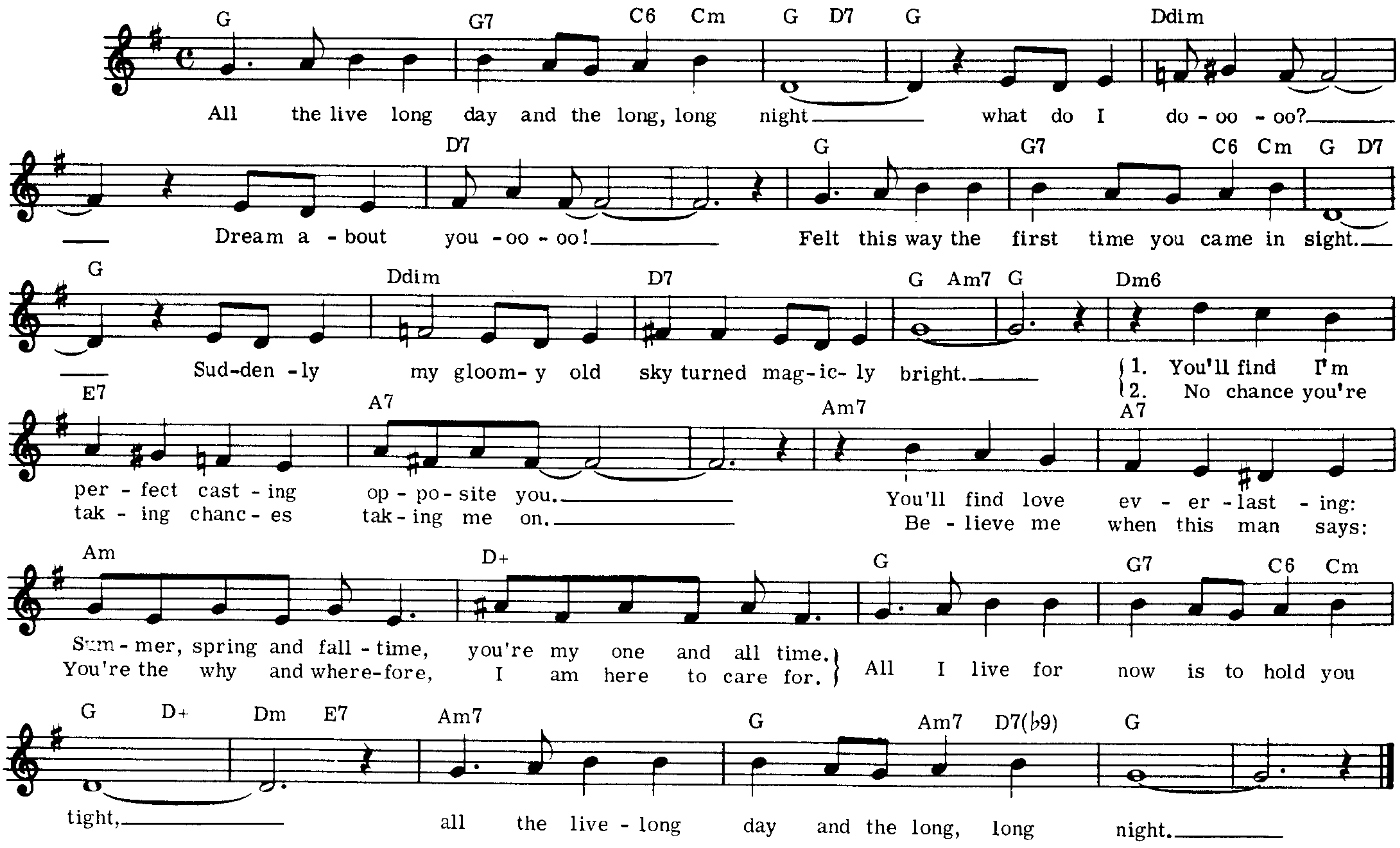

Bb7 Eb F7 Fm7 Bb7 Fm7 Bb7 Eb
For you, for me, for ev - er- more, It's bound to
F7 Fm7 Bb7 Fm7 Bb7 Bbm7 Eb7 Bbm7 Eb7
be for ev - er- more. It's plain to see, we found by find - ing each
Ab Cm7 F7 B7 Bb7+ Bb7 Eb F7
oth - er, The love we wait - ed for, I'm yours, you're mine, and
Fm7 Bb7 Fm7 Bb7 Bbm7 Eb7 Ab Abm Eb Gm
in our hearts The hap - py end - ing starts. What a love - ly world this
Fm7 Bb7 Eb Bb Cm7 F9 F7 Fm7 Eb Fm7 Bb7 Eb
world will be, With a world of love in store for you, for me, for ev - er - more!

Copyright © 1946 by Gershwin Publishing Corporation. Copyright renewed.
Chappell & Co., Inc., sole selling agent. Used by permission.

ALL THE LIVE-LONG DAY (And The Long, Long Night)

From the Film "KISS ME, STUPID"

Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN

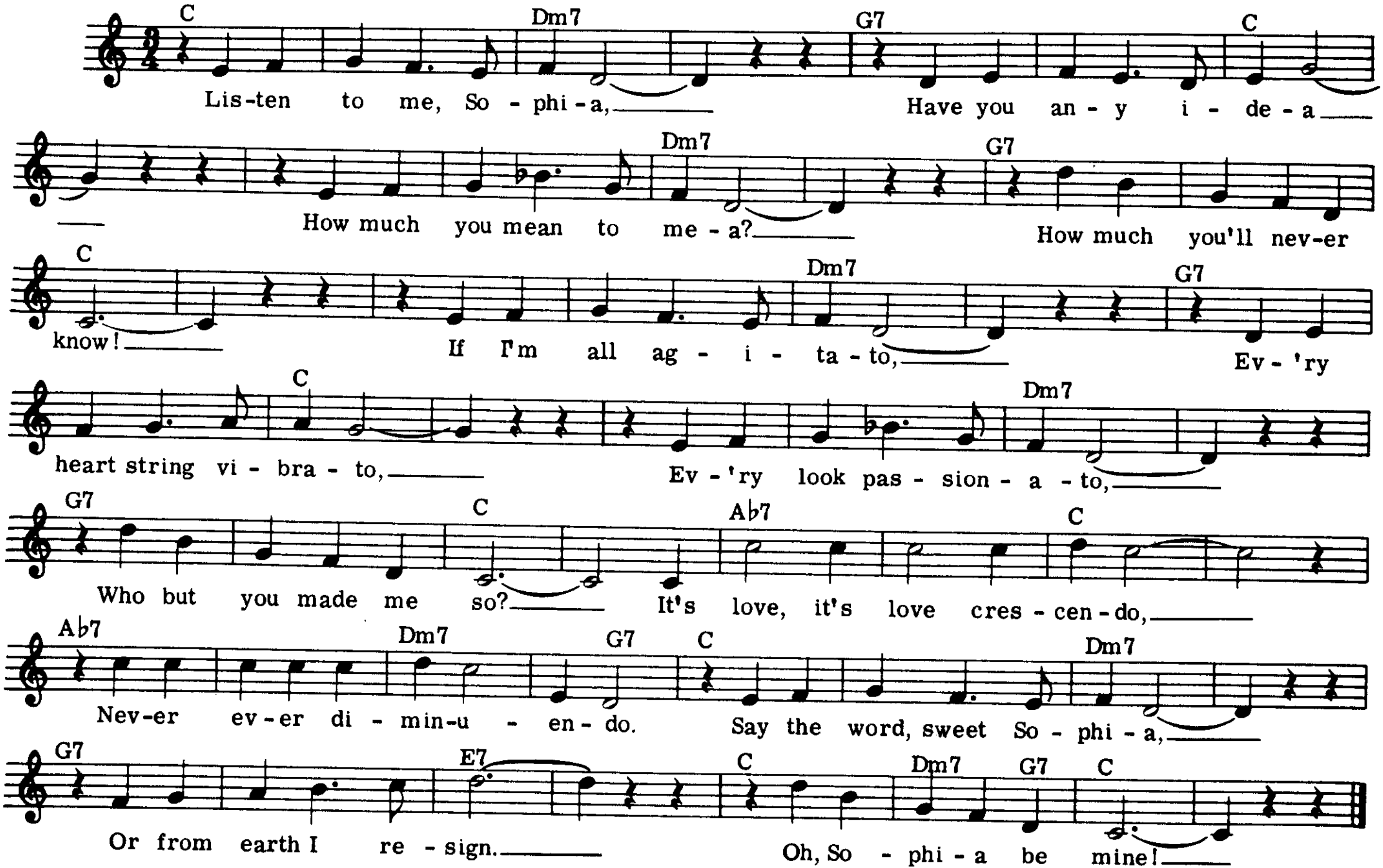

G G7 C6 Cm G D7 G Ddim
All the live long day and the long, long night what do I do-oo-oo?
D7 G G7 C6 Cm G D7
Dream a-bout you-oo-oo! Felt this way the first time you came in sight.
G Ddim D7 G Am7 G Dm6
Sud-den-ly my gloom-y old sky turned mag-ic-ly bright.
1. You'll find I'm
2. No chance you're
E7 A7 Am7 A7
per-fect cast-ing op-po-site you. You'll find love ev-er-last-ing:
tak-ing chanc-es tak-ing me on. Be-lieve me when this man says:
Am D+ G G7 C6 Cm
Sum-mer, spring and fall-time, you're my one and all time.
You're the why and where-fore, I am here to care for.
All I live for now is to hold you
G D+ Dm E7 Am7 G Am7 D7(♭9) G
tight, all the live-long day and the long, long night.

Copyright © 1964 by Gershwin Publishing Corporation. Chappell & Co., Inc., sole selling agent. Used by permission.

SOPHIA

From the Film "KISS ME, STUPID"

Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN

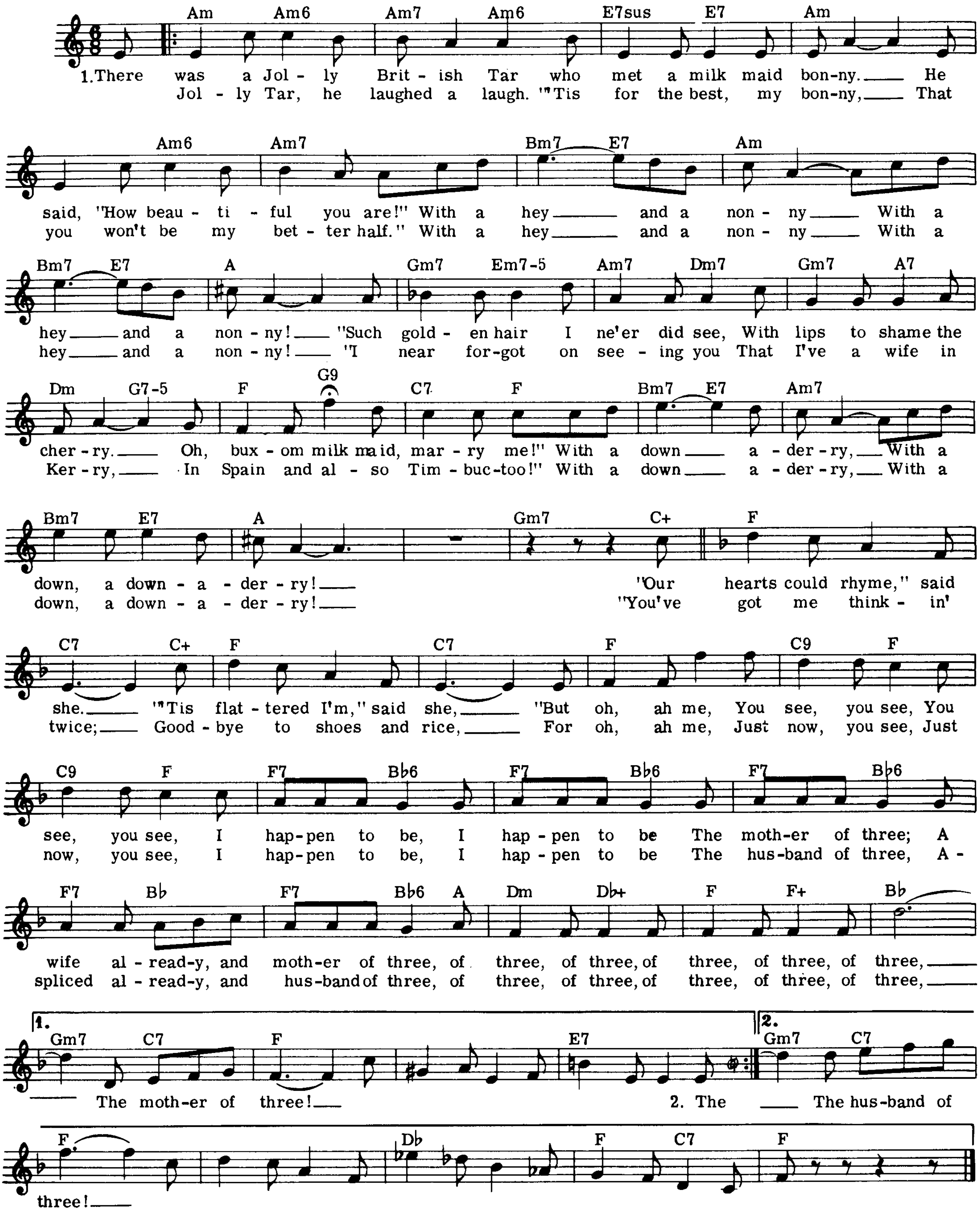

C Dm7 G7 C
Lis-ten to me, So-phi-a, Have you an-y i-de-a
Dm7 G7
How much you mean to me-a? How much you'll nev-er
C Dm7 G7
know! If I'm all ag-i-ta-to, Ev-'ry
C Dm7
heart string vi-bra-to, Ev-'ry look pas-sion-a-to,
G7 C A♭7 C
Who but you made me so? It's love, it's love cres-cen-do,
A♭7 Dm7 G7 C Dm7
Nev-er ev-er di-min-u-en-do. Say the word, sweet So-phi-a,
G7 E7 C Dm7 G7 C
Or from earth I re-sign. Oh, So-phi-a be mine!

Copyright © 1964 by Gershwin Publishing Corporation. Copyright renewed.
Chappell & Co., Inc., sole selling agent. Used by permission.

THE JOLLY TAR AND THE MILK MAID

From the Film "DAMSEL IN DISTRESS"

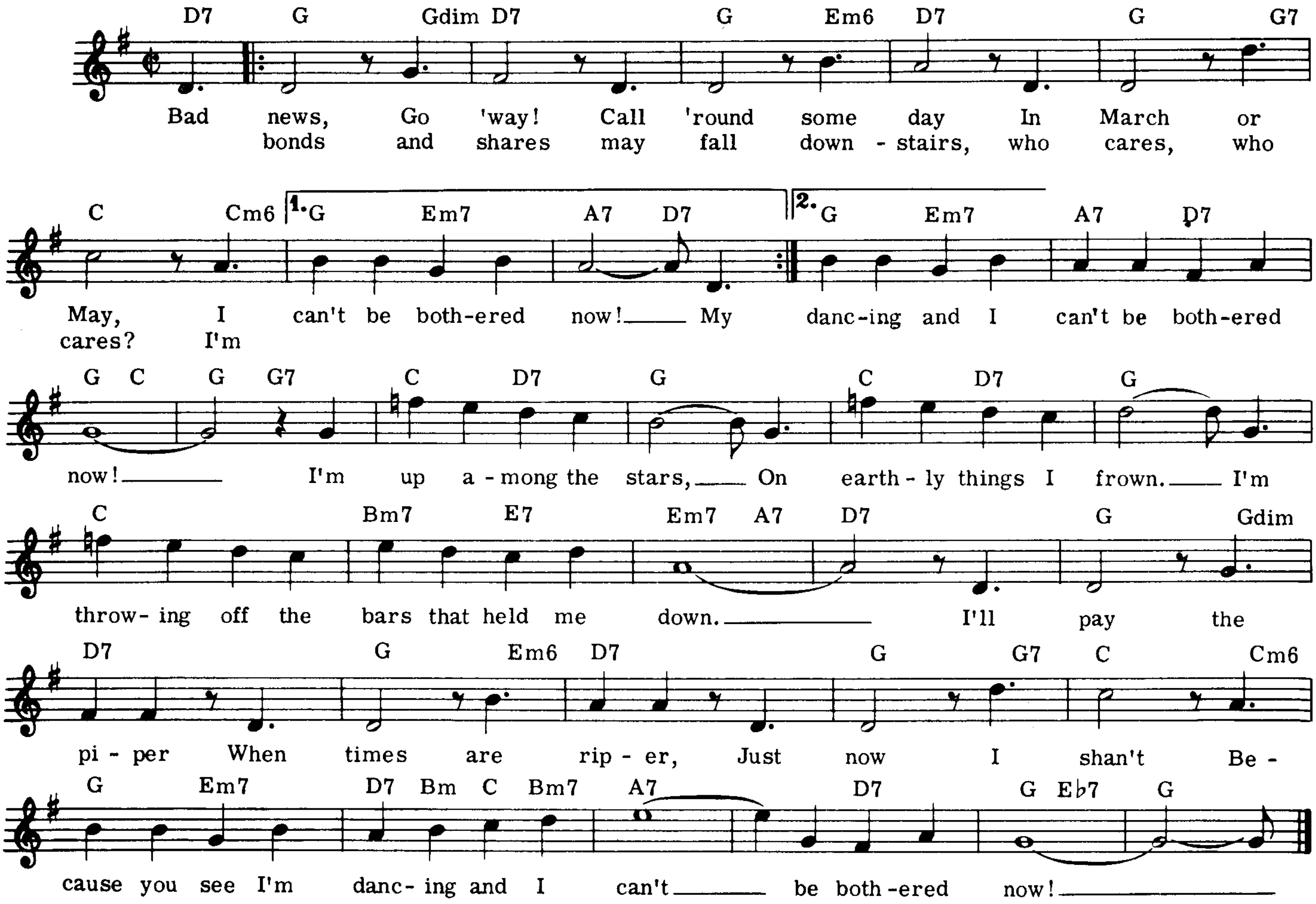
Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN


Am Am6 Am7 Am6 E7sus E7 Am
1. There was a Jol - ly Brit - ish Tar who met a milk maid bon-ny. He
Jol - ly Tar, he laughed a laugh. "'Tis for the best, my bon-ny, That
Am6 Am7 Bm7 E7 Am
said, "How beau - ti - ful you are!" With a hey and a non - ny With a
you won't be my bet - ter half." With a hey and a non - ny With a
Bm7 E7 A Gm7 Em7-5 Am7 Dm7 Gm7 A7
hey and a non - ny! "Such gold - en hair I ne'er did see, With lips to shame the
hey and a non - ny! "I near for-got on see - ing you That I've a wife in
Dm G7-5 F G9 C7 F Bm7 E7 Am7
cher - ry. Oh, bux - om milk maid, mar - ry me!" With a down a - der - ry, With a
Ker - ry, In Spain and al - so Tim - buc-too!" With a down a - der - ry, With a
Bm7 E7 A Gm7 C+ F
down, a down - a - der - ry! "Our hearts could rhyme," said
down, a down - a - der - ry! "You've got me think - in'
C7 C+ F C7 F C9 F
she. "'Tis flat - tered I'm," said she, "But oh, ah me, You see, you see, You
twice; Good - bye to shoes and rice, For oh, ah me, Just now, you see, Just
C9 F F7 B♭6 F7 B♭6 F7 B♭6
see, you see, I hap-pen to be, I hap - pen to be The moth-er of three; A
now, you see, I hap-pen to be, I hap - pen to be The hus-band of three, A -
F7 B♭ F7 B♭6 A Dm D♭+ F F+ B♭
wife al - read-y, and moth-er of three, of three, of three, of three, of three, of three,
spliced al - read-y, and hus-band of three, of three, of three, of three, of three, of three,
1. Gm7 C7 F E7 2. Gm7 C7
The moth-er of three! 2. The The hus-band of
F D♭ F C7 F
three!

Copyright © 1937 by Gershwin Publishing Corporation. Copyright renewed.
Chappell & Co., Inc., sole selling agent. Used by permission.

I CAN'T BE BOTHERED NOW *From the Film "DAMSEL IN DISTRESS"*

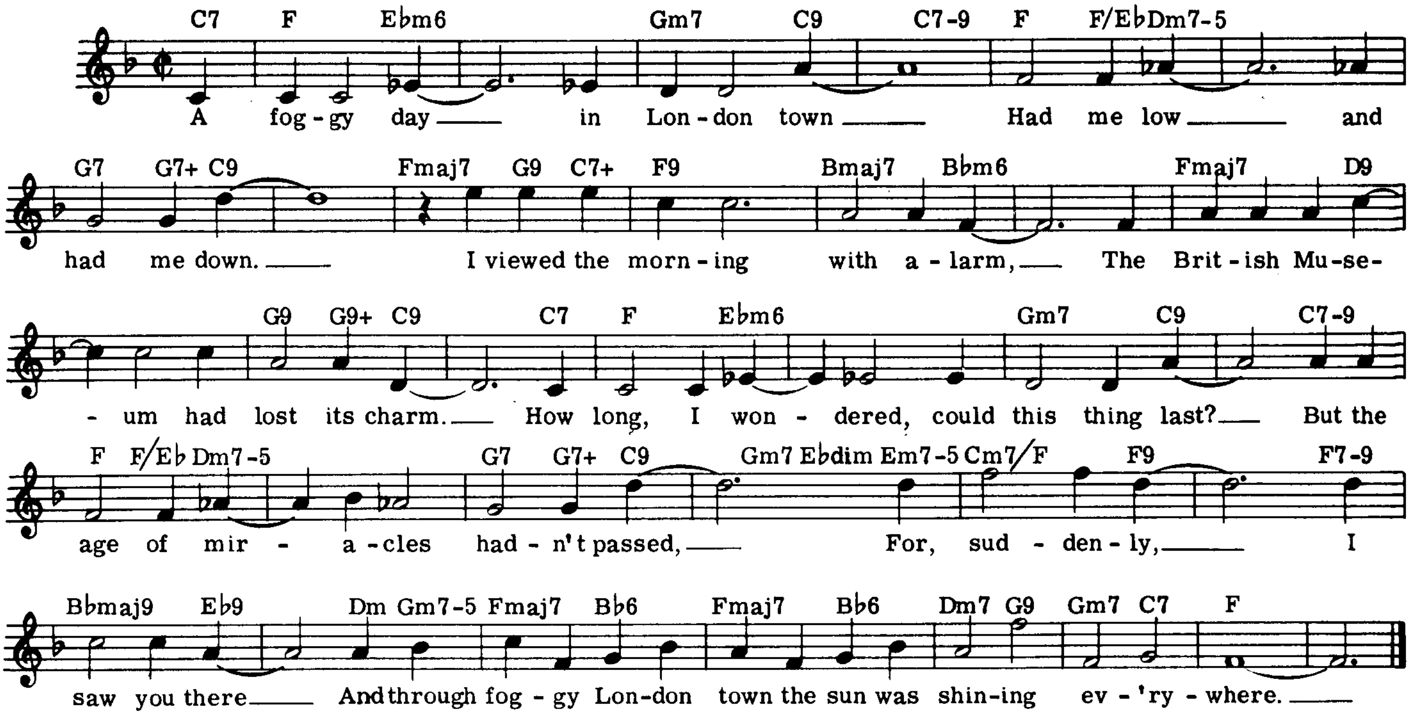
Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN


D7 G Gdim D7 G Em6 D7 G G7
Bad news, Go 'way! Call 'round some day In March or
bonds and shares may fall down - stairs, who cares, who
C Cm6 1. G Em7 A7 D7 2. G Em7 A7 D7
May, I can't be both-ered now! My danc-ing and I can't be both-ered
cares? I'm
G C G G7 C D7 G C D7 G
now! I'm up a - mong the stars, On earth - ly things I frown. I'm
C Bm7 E7 Em7 A7 D7 G Gdim
throw- ing off the bars that held me down. I'll pay the
D7 G Em6 D7 G G7 C Cm6
pi - per When times are rip - er, Just now I shan't Be -
G Em7 D7 Bm C Bm7 A7 D7 G E♭7 G
cause you see I'm danc- ing and I can't be both-ered now!

Copyright © 1937 by Gershwin Publishing Corporation. Copyright renewed.
Chappell & Co., Inc., sole selling agent. Used by permission.

A FOGGY DAY *From the Film "DAMSEL IN DISTRESS"*

Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN

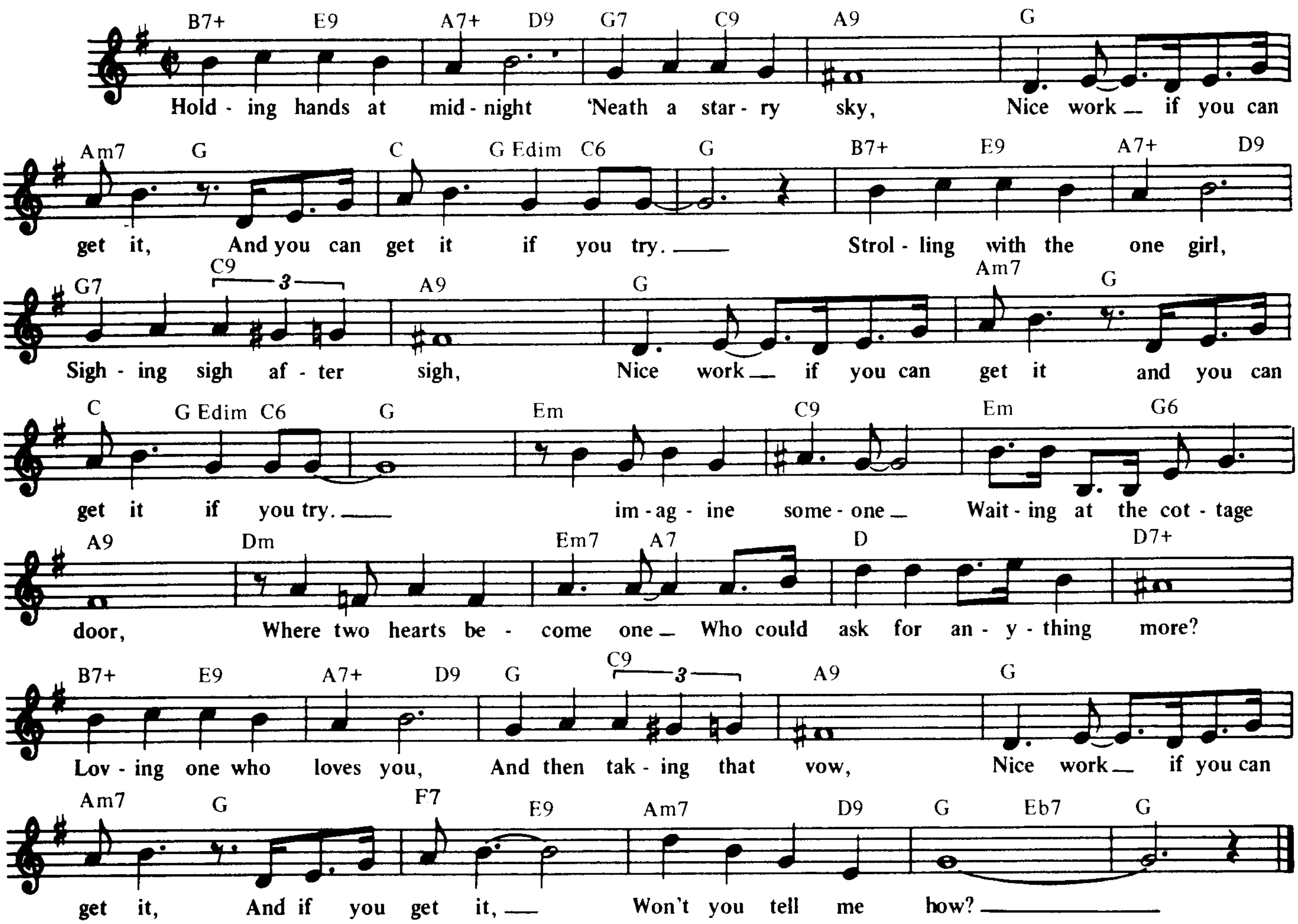

C7 F E♭m6 Gm7 C9 C7-9 F F/E♭ Dm7-5
A fog - gy day in Lon - don town Had me low and
G7 G7+ C9 Fmaj7 G9 C7+ F9 Bmaj7 B♭m6 Fmaj7 D9
had me down. I viewed the morn - ing with a - larm, The Brit - ish Mu - se-
G9 G9+ C9 C7 F E♭m6 Gm7 C9 C7-9
- um had lost its charm. How long, I won - dered, could this thing last? But the
F F/E♭ Dm7-5 G7 G7+ C9 Gm7 E♭dim Em7-5 Cm7/F F9 F7-9
age of mir - a - cles had - n't passed, For, sud - den - ly, I
B♭maj9 E♭9 Dm Gm7-5 Fmaj7 B♭6 Fmaj7 B♭6 Dm7 G9 Gm7 C7 F
saw you there And through fog - gy Lon - don town the sun was shin - ing ev - 'ry - where.

Copyright © 1937 by Gershwin Publishing Corporation. Copyright renewed.
Chappell & Co., Inc., sole selling agent. Used by permission.

NICE WORK IF YOU CAN GET IT

From the Film "DAMSEL IN DISTRESS"

Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN

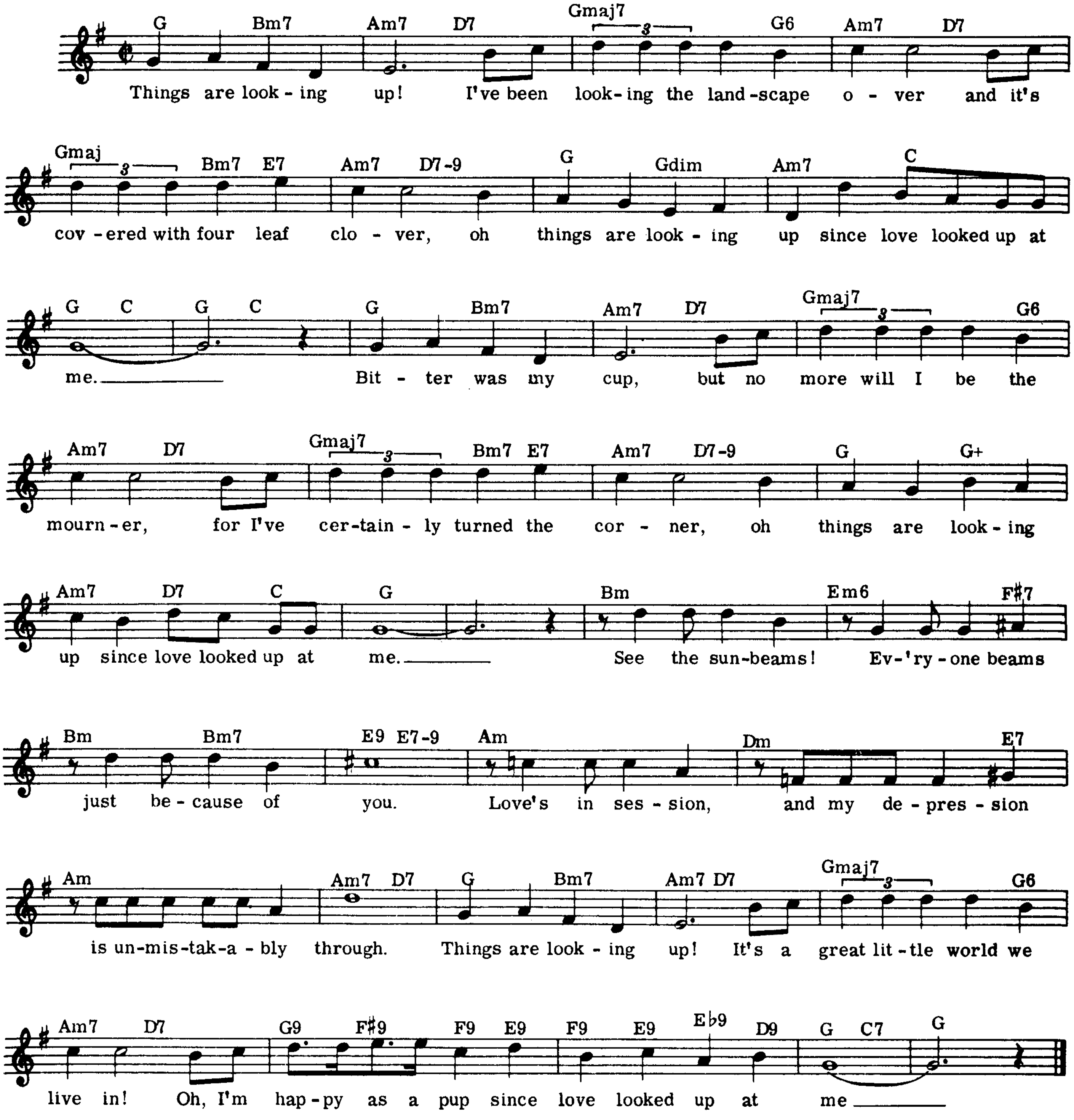

B7+ E9 A7+ D9 G7 C9 A9 G
Hold - ing hands at mid - night 'Neath a star - ry sky, Nice work — if you can
Am7 G C G Edim C6 G B7+ E9 A7+ D9
get it, And you can get it if you try. — Strol - ling with the one girl,
G7 C9 3 A9 G Am7 G
Sigh - ing sigh af - ter sigh, Nice work — if you can get it and you can
C G Edim C6 G Em C9 Em G6
get it if you try. — im - ag - ine some - one — Wait - ing at the cot - tage
A9 Dm Em7 A7 D D7+
door, Where two hearts be - come one — Who could ask for an - y - thing more?
B7+ E9 A7+ D9 G C9 3 A9 G
Lov - ing one who loves you, And then tak - ing that vow, Nice work — if you can
Am7 G F7 E9 Am7 D9 G Eb7 G
get it, And if you get it, — Won't you tell me how? —

Copyright © 1937 by Gershwin Publishing Corporation. Copyright renewed.
Chappell & Co., Inc., sole selling agent. Used by permission.

FRED ASTAIRE
George BURNS
Gracie ALLEN

THINGS ARE LOOKING UP *From the Film "DAMSEL IN DISTRESS"*

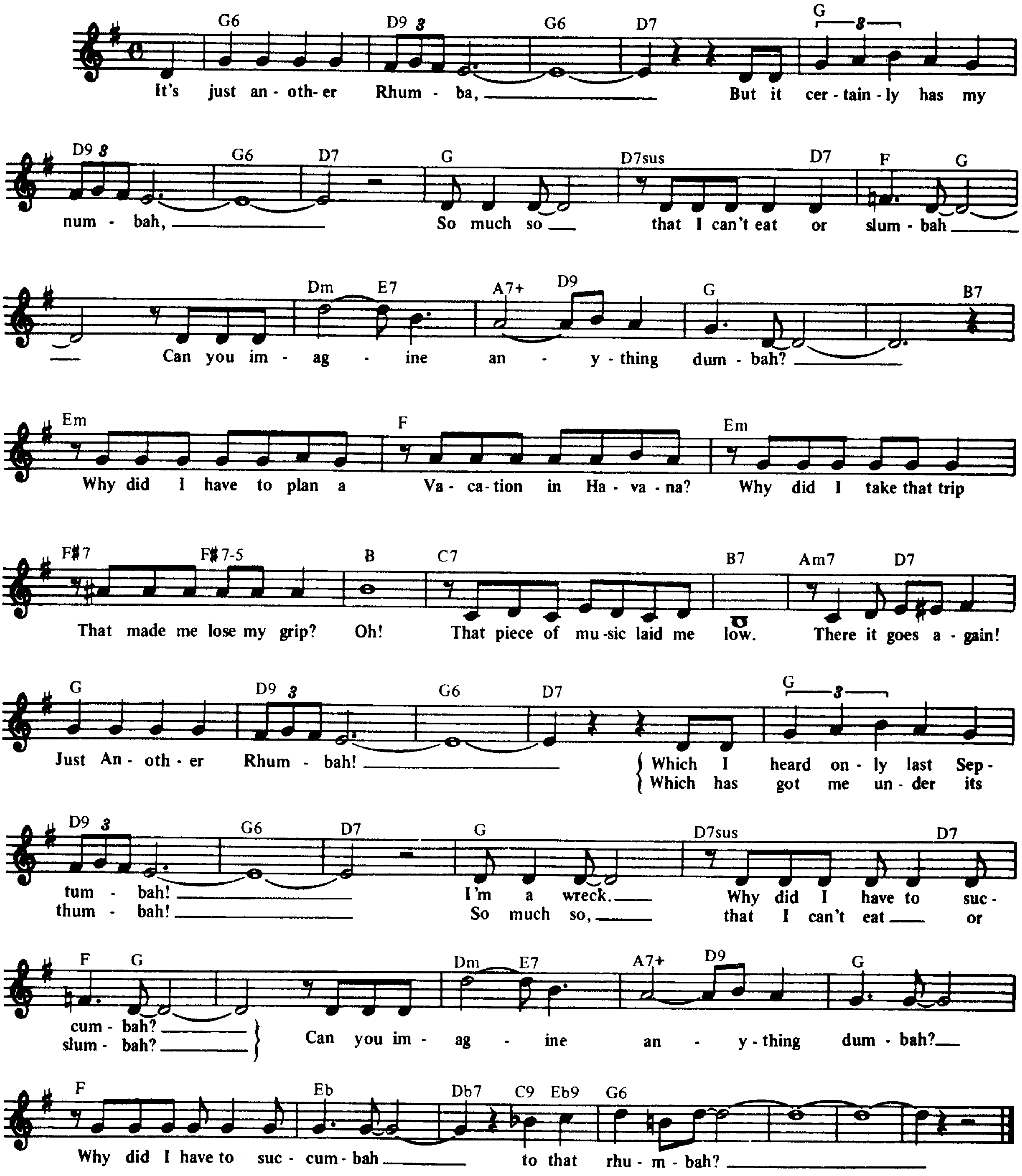
Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN


G Bm7 Am7 D7 Gmaj7 3 G6 Am7 D7
Things are look - ing up! I've been look- ing the land-scape o - ver and it's
Gmaj 3 Bm7 E7 Am7 D7-9 G Gdim Am7 C
cov - ered with four leaf clo - ver, oh things are look - ing up since love looked up at
G C G C G Bm7 Am7 D7 Gmaj7 3 G6
me. Bit - ter was my cup, but no more will I be the
Am7 D7 Gmaj7 3 Bm7 E7 Am7 D7-9 G G+
mourn - er, for I've cer-tain - ly turned the cor - ner, oh things are look - ing
Am7 D7 C G Bm Em6 F♯7
up since love looked up at me. See the sun-beams! Ev-'ry - one beams
Bm Bm7 E9 E7-9 Am Dm E7
just be - cause of you. Love's in ses - sion, and my de - pres - sion
Am Am7 D7 G Bm7 Am7 D7 Gmaj7 3 G6
is un-mis-tak-a - bly through. Things are look - ing up! It's a great lit - tle world we
Am7 D7 G9 F♯9 F9 E9 F9 E9 E♭9 D9 G C7 G
live in! Oh, I'm hap - py as a pup since love looked up at me

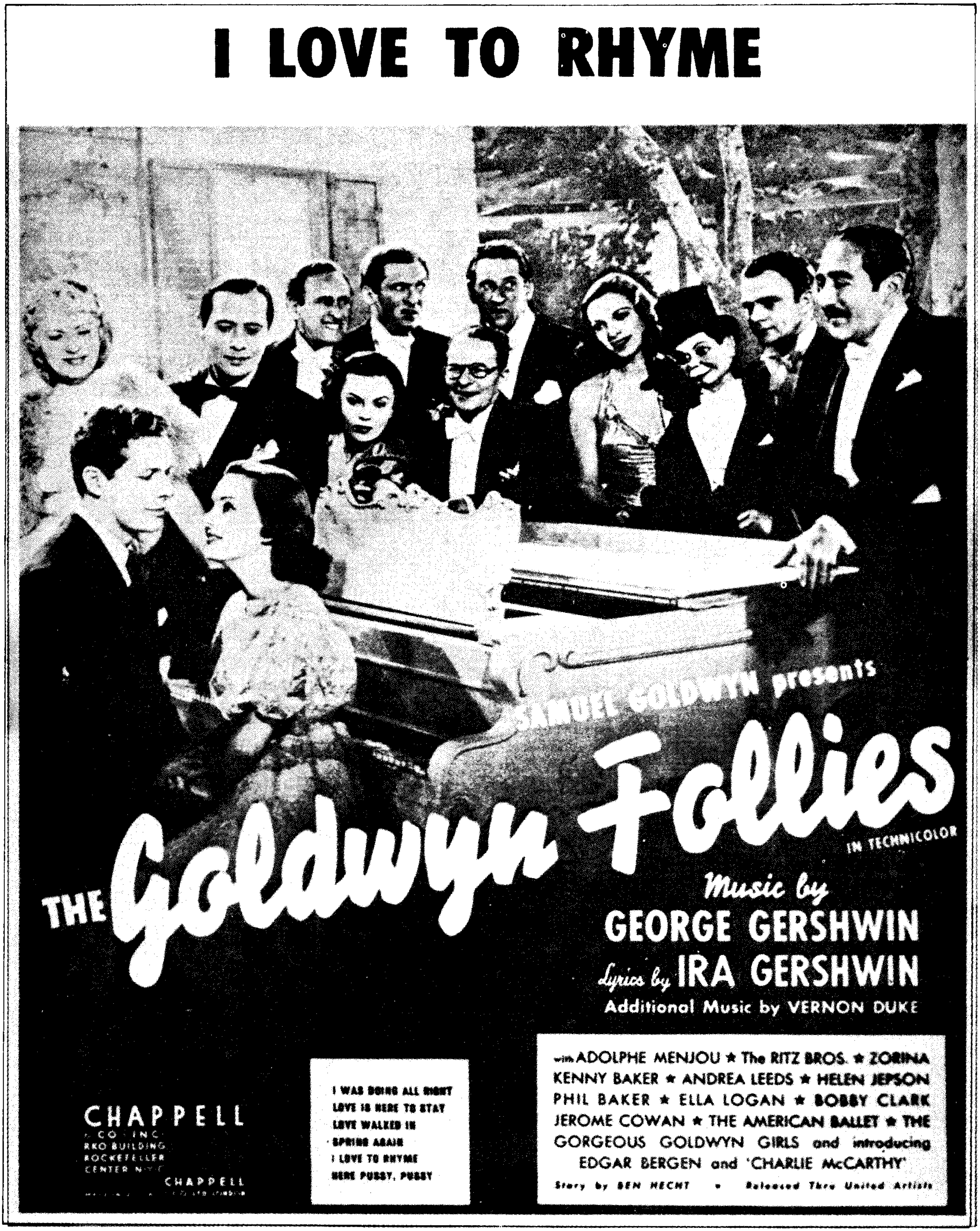
Copyright © 1937 by Gershwin Publishing Corporation. Copyright renewed.
Chappell & Co., Inc., sole selling agent. Used by permission.

JUST ANOTHER RHUMBA

Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN


G6 D9 G6 D7 G
It's just an-oth-er Rhum-ba, But it cer-tain-ly has my
D9 G6 D7 G D7sus D7 F G
num-bah, So much so that I can't eat or slum-bah
Dm E7 A7+ D9 G B7
Can you im-ag-ine an-y-thing dum-bah?
Em F Em
Why did I have to plan a Va-ca-tion in Ha-va-na? Why did I take that trip
F♯7 F♯7-5 B C7 B7 Am7 D7
That made me lose my grip? Oh! That piece of mu-sic laid me low. There it goes a-gain!
G D9 G6 D7 G
Just An-oth-er Rhum-bah! Which I heard on-ly last Sep- / Which has got me un-der its
D9 G6 D7 G D7sus D7
tum-bah! I'm a wreck. Why did I have to suc- / thum-bah! So much so, that I can't eat or
F G Dm E7 A7+ D9 G
cum-bah? / slum-bah? Can you im-ag-ine an-y-thing dum-bah?
F Eb Db7 C9 Eb9 G6
Why did I have to suc-cum-bah to that rhu-m-bah?

Copyright © 1937 by Gershwin Publishing Corporation. Copyright renewed.
Chappell & Co., Inc., sole selling agent. Used by permission.



I LOVE TO RHYME

SAMUEL GOLDWYN presents

THE Goldwyn Follies

IN TECHNICOLOR

Music by
GEORGE GERSHWIN
Lyrics by IRA GERSHWIN
Additional Music by VERNON DUKE

with ADOLPHE MENJOU ★ The RITZ BROS. ★ ZORINA
KENNY BAKER ★ ANDREA LEEDS ★ HELEN JEPSON
PHIL BAKER ★ ELLA LOGAN ★ BOBBY CLARK
JEROME COWAN ★ THE AMERICAN BALLET ★ THE
GORGEOUS GOLDWYN GIRLS and introducing
EDGAR BERGEN and 'CHARLIE McCARTHY'

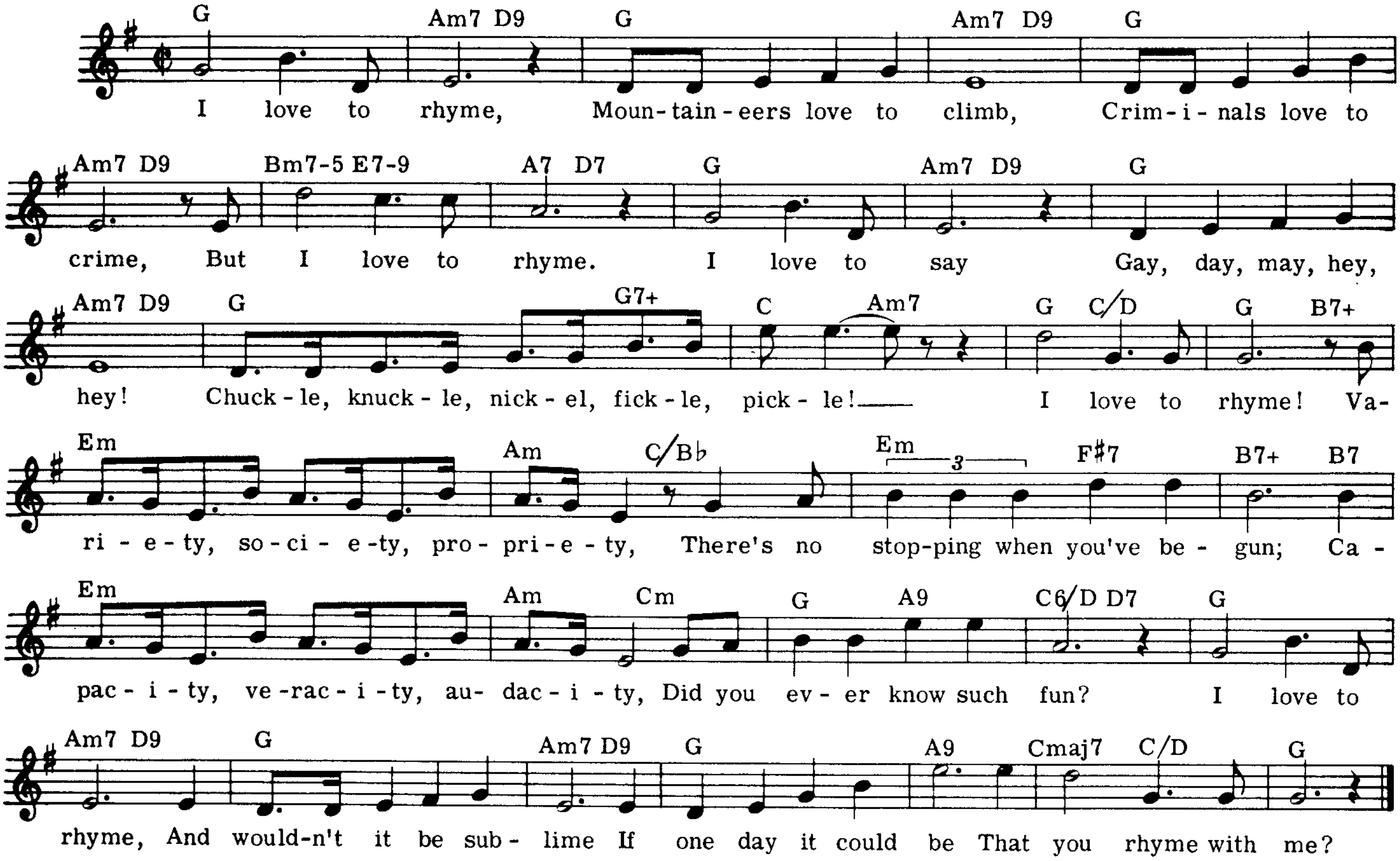
Story by BEN HECHT • Released Thru United Artists

I WAS DOING ALL RIGHT
LOVE IS HERE TO STAY
LOVE WALKED IN
SPRING AGAIN
I LOVE TO RHYME
HERE PUSSY, PUSSY

CHAPPELL
& CO. INC.
RKO BUILDING
ROCKEFELLER
CENTER N.Y.C.
CHAPPELL

I LOVE TO RHYME *From the Film "GOLDWYN FOLLIES"*

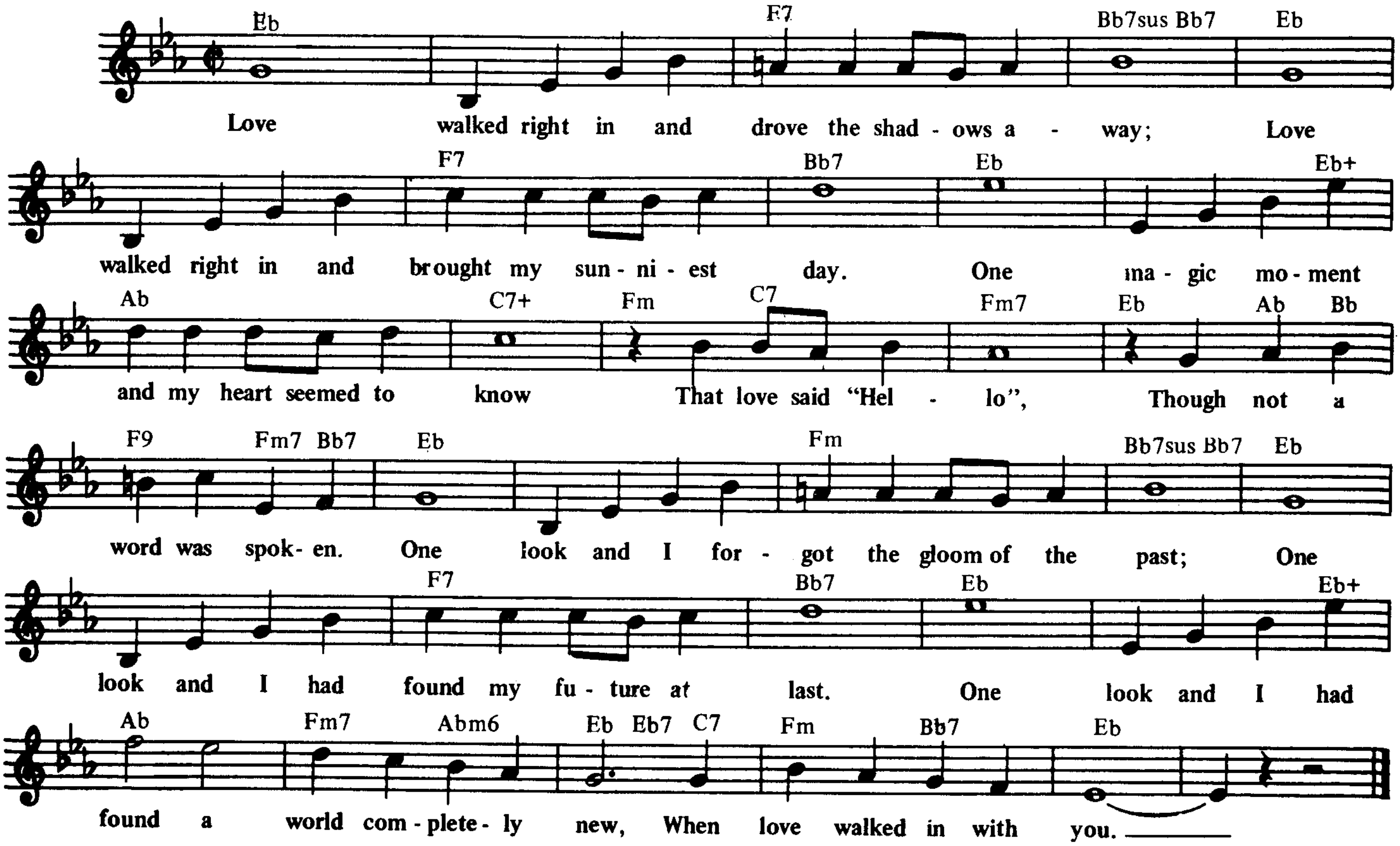
Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN


G Am7 D9 G Am7 D9 G
I love to rhyme, Moun-tain-eers love to climb, Crim-i-nals love to
Am7 D9 Bm7-5 E7-9 A7 D7 G Am7 D9 G
crime, But I love to rhyme. I love to say Gay, day, may, hey,
Am7 D9 G G7+ C Am7 G C/D G B7+
hey! Chuck-le, knuck-le, nick-el, fick-le, pick-le! I love to rhyme! Va-
Em Am C/Bb Em F♯7 B7+ B7
ri-e-ty, so-ci-e-ty, pro-pri-e-ty, There's no stop-ping when you've be-gun; Ca-
3
Em Am Cm G A9 C6/D D7 G
pac-i-ty, ve-rac-i-ty, au-dac-i-ty, Did you ev-er know such fun? I love to
Am7 D9 G Am7 D9 G A9 Cmaj7 C/D G
rhyme, And would-n't it be sub-lime If one day it could be That you rhyme with me?

Copyright © 1938 by Gershwin Publishing Corporation. Copyright renewed.
Chappell & Co., Inc., sole selling agent. Used by permission.

LOVE WALKED IN *From the Film "GOLDWYN FOLLIES"*

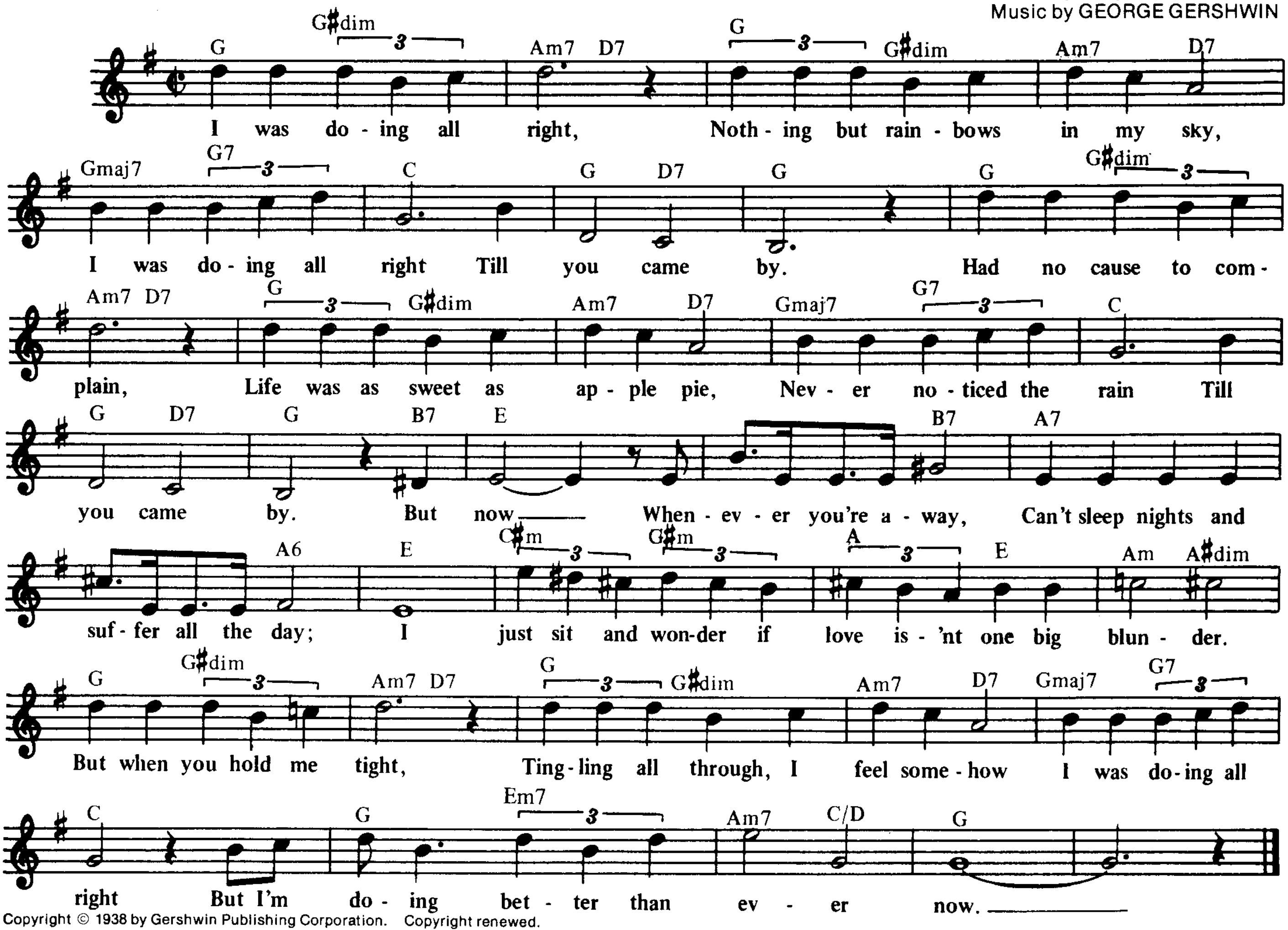
Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN


Eb F7 Bb7sus Bb7 Eb
Love walked right in and drove the shad-ows a-way; Love
F7 Bb7 Eb Eb+
walked right in and brought my sun-ni-est day. One ma-gic mo-ment
Ab C7+ Fm C7 Fm7 Eb Ab Bb
and my heart seemed to know That love said "Hel-lo", Though not a
F9 Fm7 Bb7 Eb Fm Bb7sus Bb7 Eb
word was spok-en. One look and I for-got the gloom of the past; One
F7 Bb7 Eb Eb+
look and I had found my fu-ture at last. One look and I had
Ab Fm7 Abm6 Eb Eb7 C7 Fm Bb7 Eb
found a world com-plete-ly new, When love walked in with you.

Copyright © 1938 by Gershwin Publishing Corporation. Copyright renewed.
Chappell & Co., Inc., sole selling agent. Used by permission.

I WAS DOING ALL RIGHT *From the Film "GOLDWYN FOLLIES"*

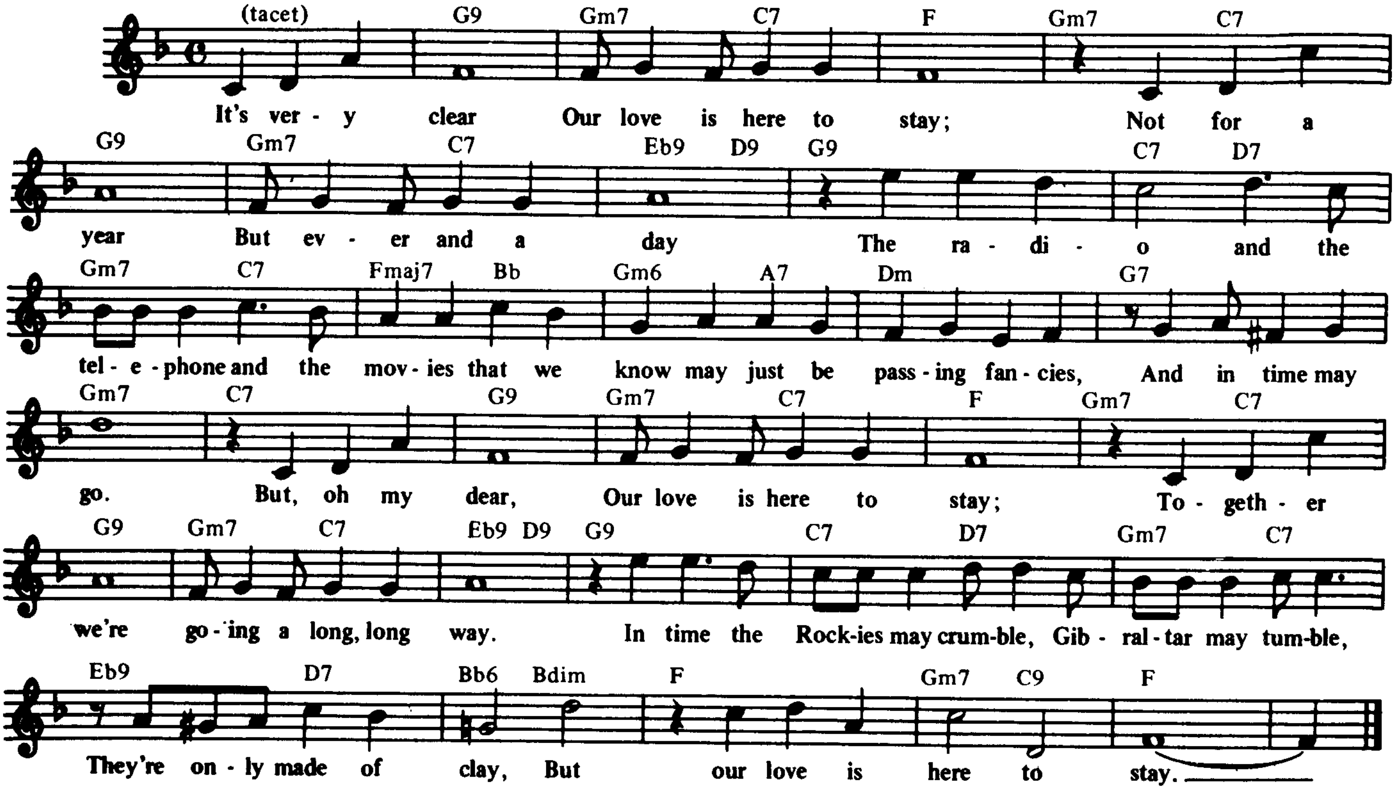
Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN


G G♯dim Am7 D7 G G♯dim Am7 D7
I was do - ing all right, Noth - ing but rain - bows in my sky,
Gmaj7 G7 C G D7 G G G♯dim
I was do - ing all right Till you came by. Had no cause to com -
Am7 D7 G G♯dim Am7 D7 Gmaj7 G7 C
plain, Life was as sweet as ap - ple pie, Nev - er no - ticed the rain Till
G D7 G B7 E B7 A7
you came by. But now When - ev - er you're a - way, Can't sleep nights and
A6 E C♯m G♯m A E Am A♯dim
suf - fer all the day; I just sit and won - der if love is - 'nt one big blun - der.
G G♯dim Am7 D7 G G♯dim Am7 D7 Gmaj7 G7
But when you hold me tight, Ting - ling all through, I feel some - how I was do - ing all
C G Em7 Am7 C/D G
right But I'm do - ing bet - ter than ev - er now.

Copyright © 1938 by Gershwin Publishing Corporation. Copyright renewed.
Chappell & Co., Inc., sole selling agent. Used by permission.

LOVE IS HERE TO STAY *From the Film "GOLDWYN FOLLIES"*

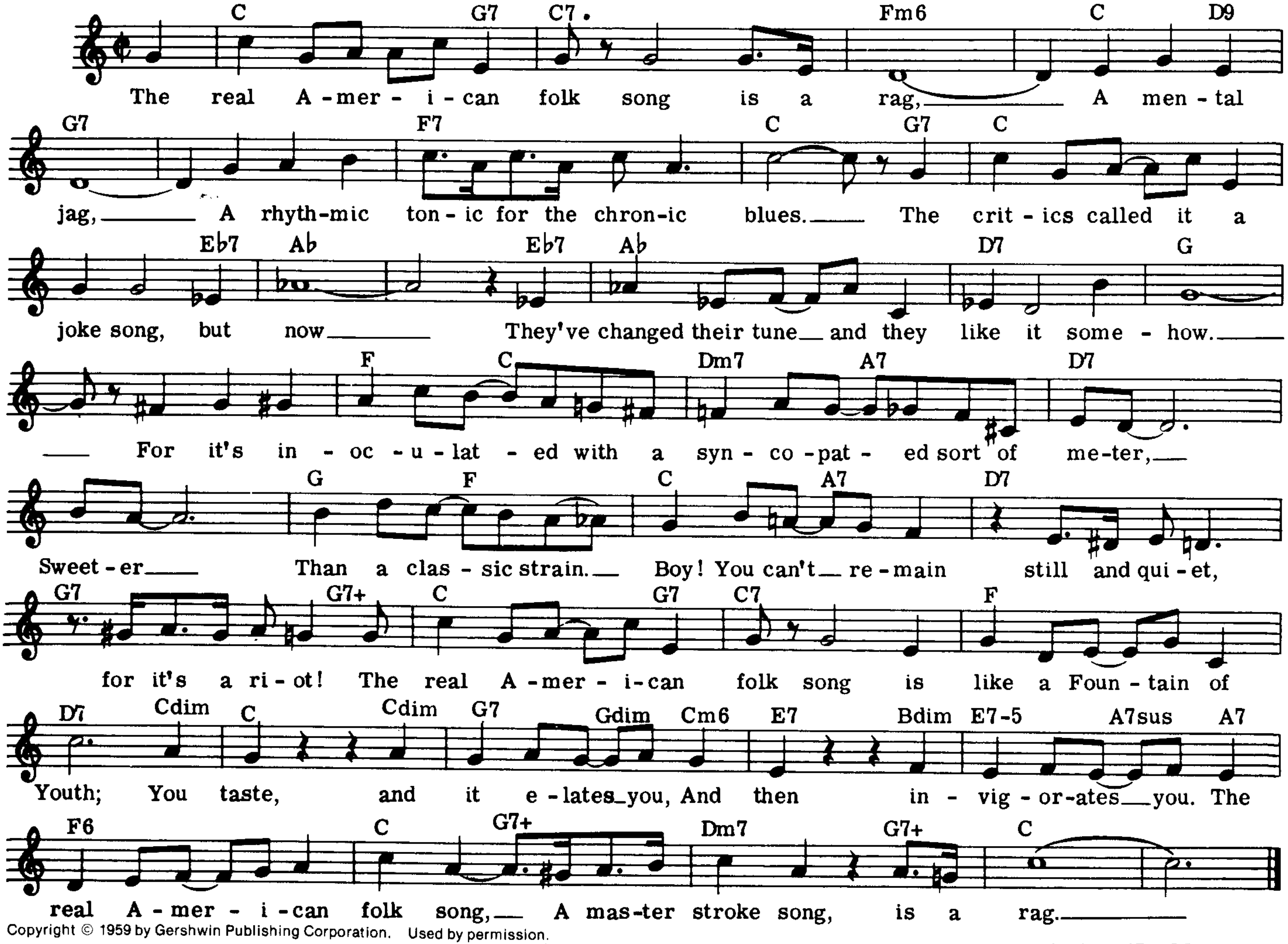
Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN


(tacet) G9 Gm7 C7 F Gm7 C7
It's ver - y clear Our love is here to stay; Not for a
G9 Gm7 C7 Eb9 D9 G9 C7 D7
year But ev - er and a day The ra - di - o and the
Gm7 C7 Fmaj7 Bb Gm6 A7 Dm G7
tel - e - phone and the mov - ies that we know may just be pass - ing fan - cies, And in time may
Gm7 C7 G9 Gm7 C7 F Gm7 C7
go. But, oh my dear, Our love is here to stay; To - geth - er
G9 Gm7 C7 Eb9 D9 G9 C7 D7 Gm7 C7
we're go - ing a long, long way. In time the Rock-ies may crum-ble, Gib - ral - tar may tum-ble,
Eb9 D7 Bb6 Bdim F Gm7 C9 F
They're on - ly made of clay, But our love is here to stay.

Copyright © 1938 by Gershwin Publishing Corporation. Copyright renewed.
Chappell & Co., Inc., sole selling agent. Used by permission.

THE REAL AMERICAN FOLK SONG (Is A Rag) *From the Musical "LADIES FIRST"*

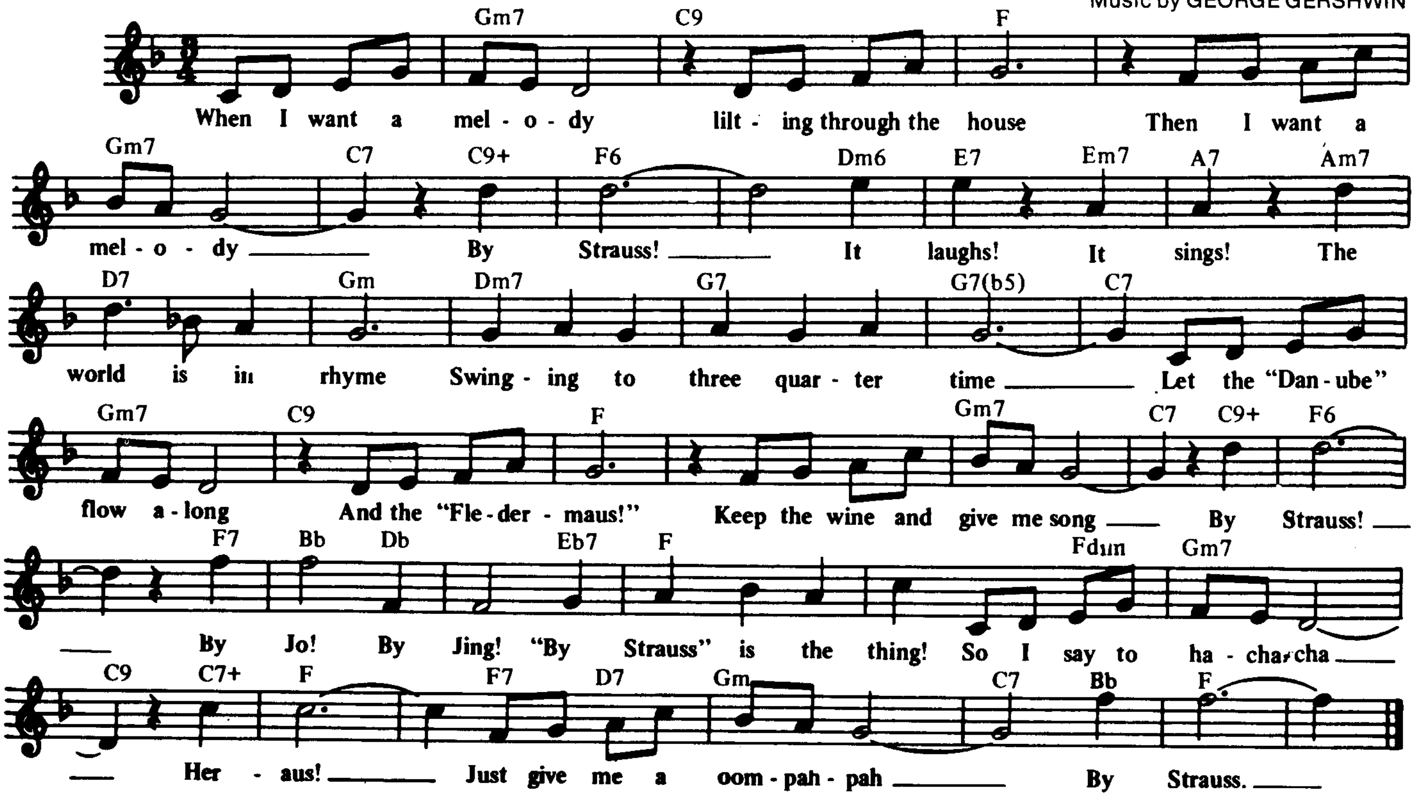
Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN


C G7 C7 Fm6 C D9
The real A-mer-i-can folk song is a rag, A men-tal
G7 F7 C G7 C
jag, A rhythm-mic ton-ic for the chron-ic blues. The crit-ics called it a
Eb7 Ab Eb7 Ab D7 G
joke song, but now They've changed their tune and they like it some-how.
F C Dm7 A7 D7
For it's in-oc-u-lat-ed with a syn-co-pat-ed sort of me-ter,
G F C A7 D7
Sweet-er Than a clas-sic strain. Boy! You can't re-main still and qui-et,
G7 G7+ C G7 C7 F
for it's a ri-ot! The real A-mer-i-can folk song is like a Foun-tain of
D7 Cdim C Cdim G7 Gdim Cm6 E7 Bdim E7-5 A7sus A7
Youth; You taste, and it e-lates you, And then in-vig-or-ates you. The
F6 C G7+ Dm7 G7+ C
real A-mer-i-can folk song, A mas-ter stroke song, is a rag.

Copyright © 1959 by Gershwin Publishing Corporation. Used by permission.

BY STRAUSS *From the Musical "THE SHOW IS ON"*

Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN


Gm7 C9 F
When I want a mel-o-dy lilt-ing through the house Then I want a
Gm7 C7 C9+ F6 Dm6 E7 Em7 A7 Am7
mel-o-dy By Strauss! It laughs! It sings! The
D7 Gm Dm7 G7 G7(b5) C7
world is in rhyme Swing-ing to three quar-ter time Let the "Dan-ube"
Gm7 C9 F Gm7 C7 C9+ F6
flow a-long And the "Fle-der-maus!" Keep the wine and give me song By Strauss!
F7 Bb Db Eb7 F Fdim Gm7
By Jo! By Jing! "By Strauss" is the thing! So I say to ha-cha-cha
C9 C7+ F F7 D7 Gm C7 Bb F
Her-aus! Just give me a oom-pah-pah By Strauss.

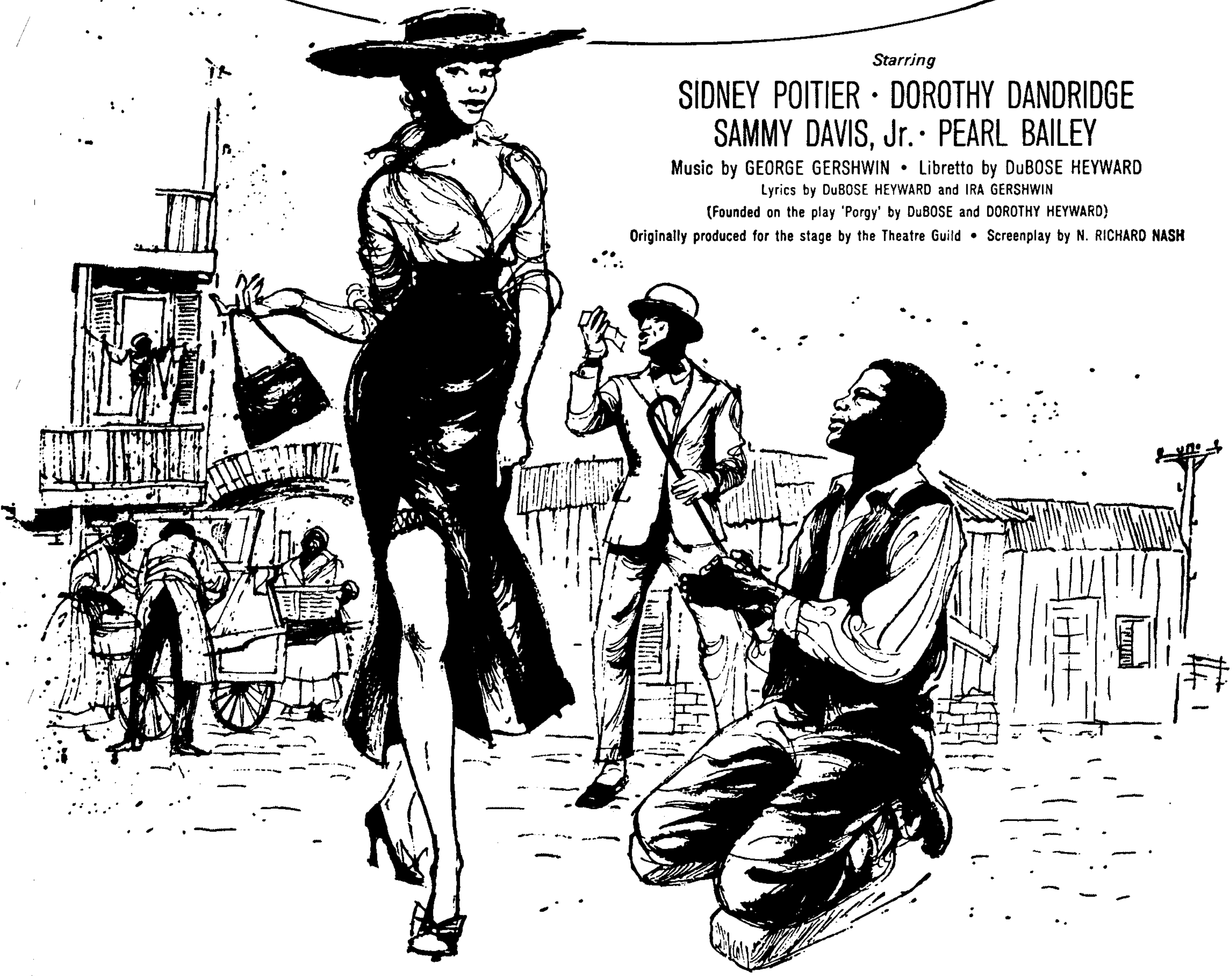
Copyright © 1936 by Gershwin Publishing Corporation. Copyright renewed.
Chappell & Co., Inc., sole selling agent. Used by permission.

PORGY and BESS

SAMUEL GOLDWYN

Presents

PORGY and BESS



Starring

SIDNEY POITIER · DOROTHY DANDRIDGE

SAMMY DAVIS, Jr. · PEARL BAILEY

Music by GEORGE GERSHWIN • Libretto by DuBOSE HEYWARD

Lyrics by DuBOSE HEYWARD and IRA GERSHWIN

(Founded on the play 'Porgy' by DuBOSE and DOROTHY HEYWARD)

Originally produced for the stage by the Theatre Guild • Screenplay by N. RICHARD NASH

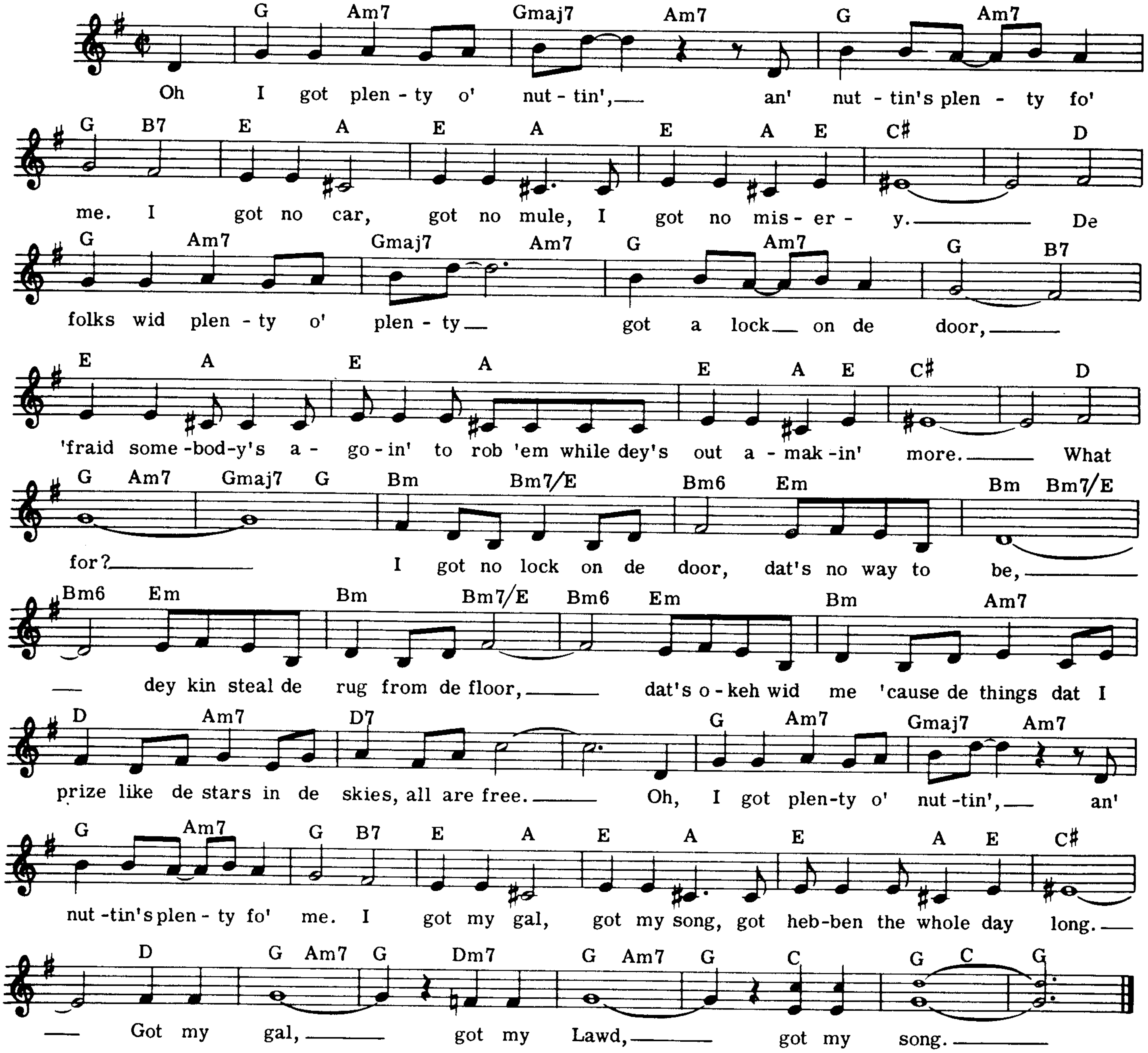
Directed by OTTO PREMINGER • Distributed by COLUMBIA PICTURES

Produced In TODD-AO® · TECHNICOLOR®

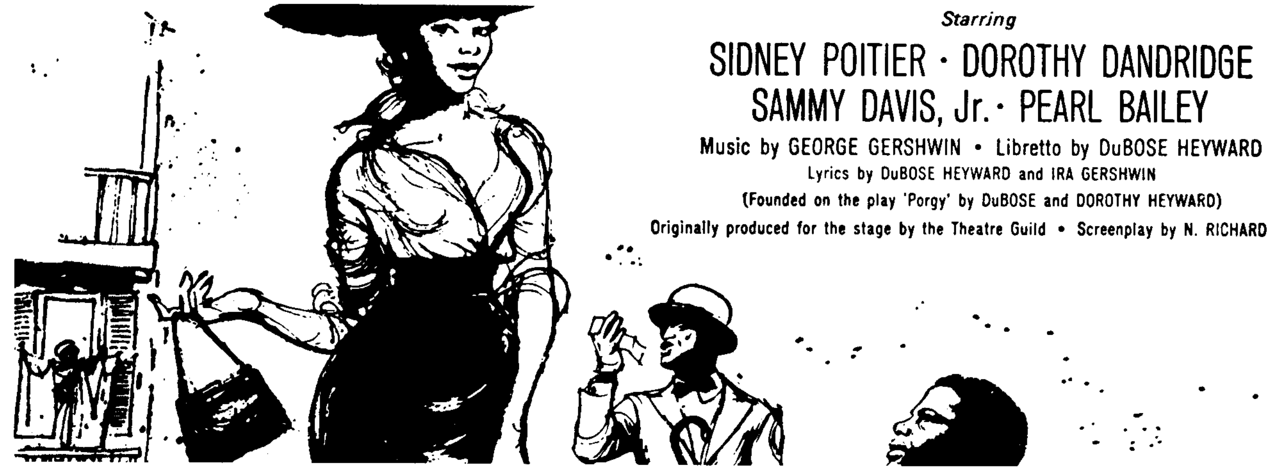
STEREOPHONIC SOUND

I GOT PLENTY O' NUTTIN' *From the Musical "PORGY AND BESS"*

Lyric by IRA GERSHWIN and DuBOSE HEYWARD
Music by GEORGE GERSHWIN


G Am7 Gmaj7 Am7 G Am7
Oh I got plen - ty o' nut - tin', an' nut - tin's plen - ty fo'
G B7 E A E A E A E C# D
me. I got no car, got no mule, I got no mis - er - y. De
G Am7 Gmaj7 Am7 G Am7 G B7
folks wid plen - ty o' plen - ty got a lock on de door,
E A E A E A E C# D
'fraid some - bod - y's a - go - in' to rob 'em while dey's out a - mak - in' more. What
G Am7 Gmaj7 G Bm Bm7/E Bm6 Em Bm Bm7/E
for? I got no lock on de door, dat's no way to be,
Bm6 Em Bm Bm7/E Bm6 Em Bm Am7
dey kin steal de rug from de floor, dat's o - keh wid me 'cause de things dat I
D Am7 D7 G Am7 Gmaj7 Am7
prize like de stars in de skies, all are free. Oh, I got plen - ty o' nut - tin', an'
G Am7 G B7 E A E A E A E C#
nut - tin's plen - ty fo' me. I got my gal, got my song, got heb - ben the whole day long.
D G Am7 G Dm7 G Am7 G C G C G
Got my gal, got my Lawd, got my song.

Copyright © 1935 by Gershwin Publishing Corporation. Copyright renewed.
Published in the United States by joint agreement with Chappell & Co., Inc. and Gershwin Publishing Corporation.
Chappell & Co., Inc., sole selling agent. Used by permission.



Starring

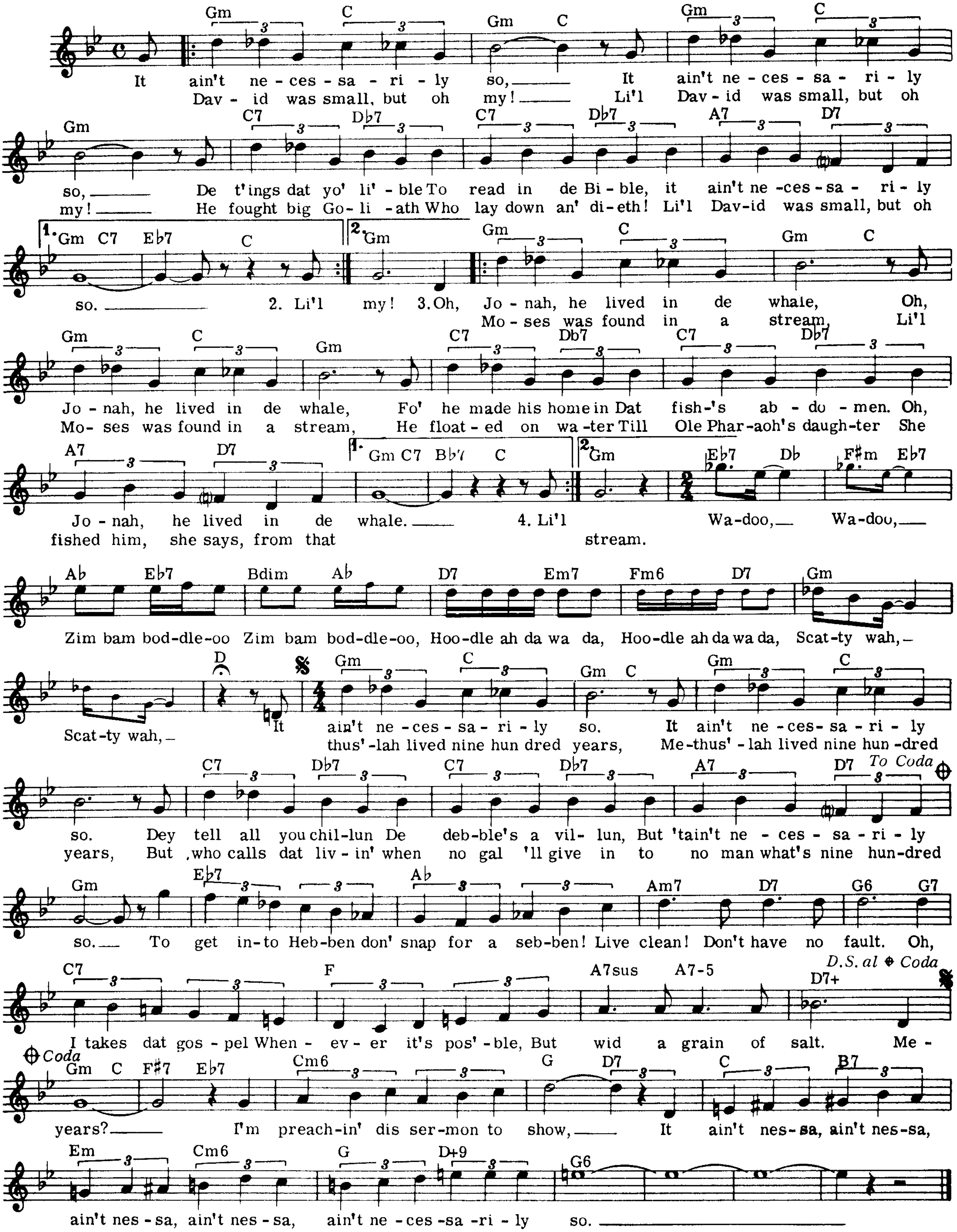
SIDNEY POITIER · DOROTHY DANDRIDGE
SAMMY DAVIS, Jr. · PEARL BAILEY

Music by GEORGE GERSHWIN • Libretto by DuBOSE HEYWARD
Lyrics by DuBOSE HEYWARD and IRA GERSHWIN
(Founded on the play 'Porgy' by DuBOSE and DOROTHY HEYWARD)
Originally produced for the stage by the Theatre Guild • Screenplay by N. RICHARD NASH

IT AIN'T NECESSARILY SO

From the Musical "PORGY AND BESS"

Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN

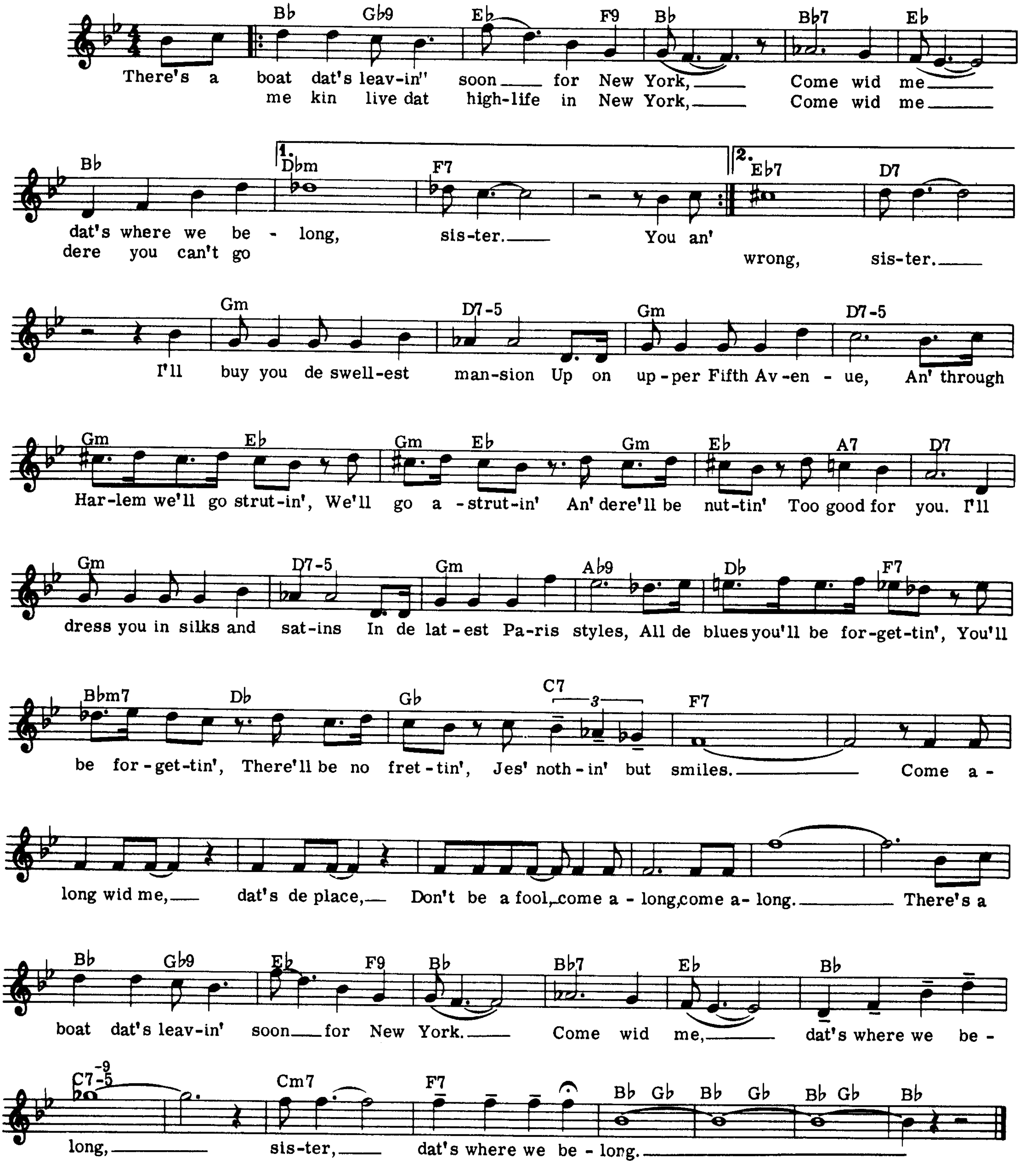

Gm C Gm C Gm C
It ain't ne-ces-sa-ri-ly so, It ain't ne-ces-sa-ri-ly
Dav-id was small, but oh my! Li'l Dav-id was small, but oh
Gm C7 D♭7 C7 D♭7 A7 D7
so, De t'ings dat yo' li'-ble To read in de Bi-ble, it ain't ne-ces-sa-ri-ly
my! He fought big Go-li-ath Who lay down an' di-eth! Li'l Dav-id was small, but oh
1. Gm C7 E♭7 C 2. Gm Gm C Gm C
so. 2. Li'l my! 3. Oh, Jo-nah, he lived in de whale, Oh,
Mo-ses was found in a stream, Li'l
Gm C Gm C7 D♭7 C7 D♭7
Jo-nah, he lived in de whale, Fo' he made his home in Dat fish-'s ab-do-men. Oh,
Mo-ses was found in a stream, He float-ed on wa-ter Till Ole Phar-aoh's daugh-ter She
A7 D7 1. Gm C7 B♭7 C 2. Gm E♭7 D♭ F♯m E♭7
Jo-nah, he lived in de whale. 4. Li'l Wa-doo, Wa-doo,
fished him, she says, from that stream.
A♭ E♭7 Bdim A♭ D7 Em7 Fm6 D7 Gm
Zim bam bod-dle-oo Zim bam bod-dle-oo, Hoo-dle ah da wa da, Hoo-dle ah da wa da, Scat-ty wah,
D Gm C Gm C Gm C
Scat-ty wah, It ain't ne-ces-sa-ri-ly so. It ain't ne-ces-sa-ri-ly
thus'-lah lived nine hun dred years, Me-thus'-lah lived nine hun-dred
C7 D♭7 C7 D♭7 A7 D7 To Coda
so. Dey tell all you chil-lun De deb-ble's a vil-lun, But 'tain't ne-ces-sa-ri-ly
years, But ,who calls dat liv-in' when no gal 'll give in to no man what's nine hun-dred
Gm E♭7 A♭ Am7 D7 G6 G7
so. To get in-to Heb-ben don' snap for a seb-ben! Live clean! Don't have no fault. Oh,
C7 F A7sus A7-5 D.S. al Coda D7+
I takes dat gos-pel When-ev-er it's pos'-ble, But wid a grain of salt. Me-
Coda
Gm C F♯7 E♭7 Cm6 G D7 C B7
years? I'm preach-in' dis ser-mon to show, It ain't nes-sa, ain't nes-sa,
Em Cm6 G D+9 G6
ain't nes-sa, ain't nes-sa, ain't ne-ces-sa-ri-ly so.

Copyright © 1935 by Gershwin Publishing Corporation. Copyright renewed.
Published in the United States by joint agreement with Chappell & Co., Inc. and Gershwin Publishing Corporation.
Chappell & Co., Inc., sole selling agent. Used by permission.

THERE'S A BOAT DAT'S LEAVIN' SOON FOR NEW YORK

From the Musical "PORGY AND BESS"

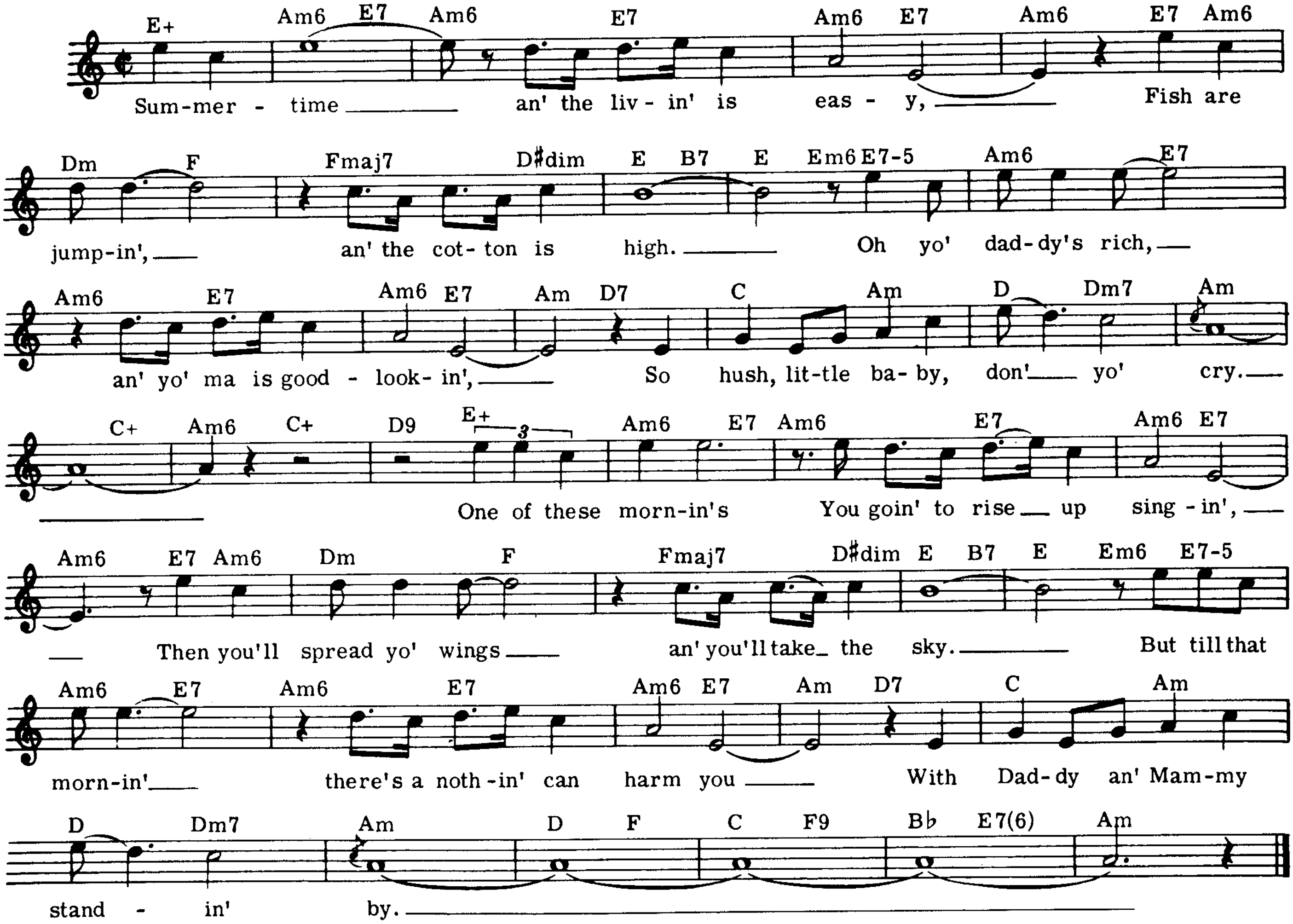
Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN


Bb Gb9 Eb F9 Bb Bb7 Eb
There's a boat dat's leav-in'' soon for New York, Come wid me
me kin live dat high-life in New York, Come wid me
Bb 1. Dbm F7 2. Eb7 D7
dat's where we be - long, sis-ter. You an'
dere you can't go wrong, sis-ter.
Gm D7-5 Gm D7-5
I'll buy you de swell-est man-sion Up on up-per Fifth Av-en - ue, An' through
Gm Eb Gm Eb Gm Eb A7 D7
Har-lem we'll go strut-in', We'll go a-strut-in' An' dere'll be nut-tin' Too good for you. I'll
Gm D7-5 Gm Ab9 Db F7
dress you in silks and sat-ins In de lat-est Pa-ris styles, All de blues you'll be for-get-tin', You'll
Bbm7 Db Gb C7 3 F7
be for-get-tin', There'll be no fret-tin', Jes' noth-in' but smiles. Come a-
long wid me, dat's de place, Don't be a fool, come a-long, come a-long. There's a
Bb Gb9 Eb F9 Bb Bb7 Eb Bb
boat dat's leav-in' soon for New York. Come wid me, dat's where we be-
C7-9-5 Cm7 F7 Bb Gb Bb Gb Bb Gb Bb
long, sis-ter, dat's where we be-long.

Copyright © 1935 by Gershwin Publishing Corporation. Copyright renewed.
Published in the United States by joint agreement with Chappell & Co., Inc. and Gershwin Publishing Corporation.
Chappell & Co., Inc., sole selling agent. Used by permission.

SUMMERTIME *From the Musical "PORGY AND BESS"*

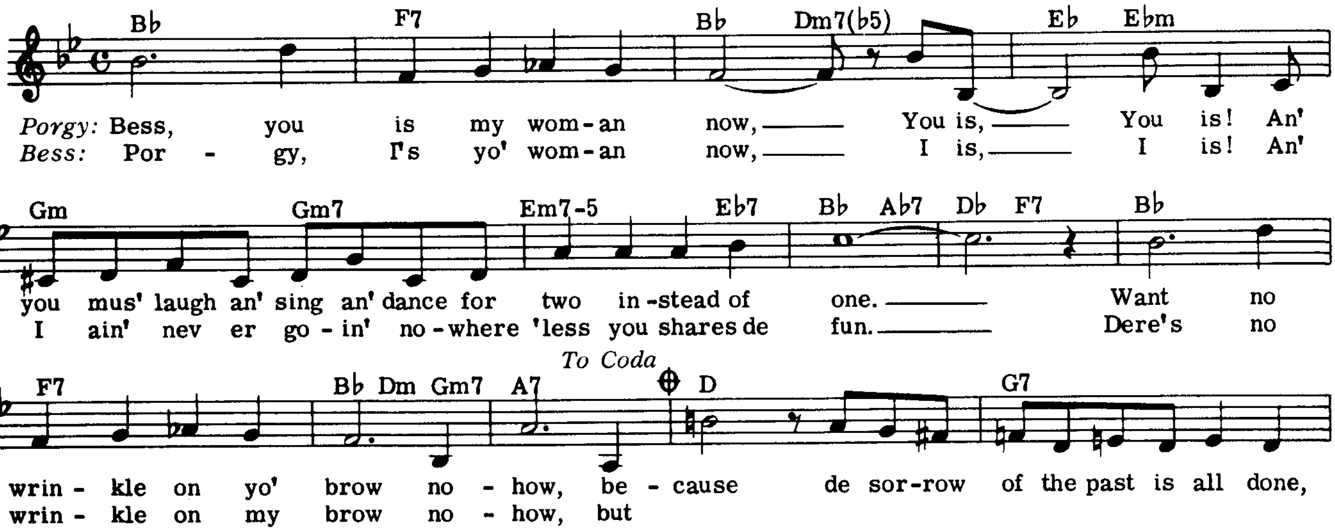
Lyric by DuBOSE HEYWARD
Music by GEORGE GERSHWIN


E+ Am6 E7 Am6 E7 Am6 E7 Am6 E7 Am6
Sum-mer - time an' the liv - in' is eas - y, Fish are
Dm F Fmaj7 D♯dim E B7 E Em6 E7-5 Am6 E7
jump-in', an' the cot - ton is high. Oh yo' dad - dy's rich,
Am6 E7 Am6 E7 Am D7 C Am D Dm7 Am
an' yo' ma is good - look - in', So hush, lit-tle ba - by, don' yo' cry.
C+ Am6 C+ D9 E+ 3 Am6 E7 Am6 E7 Am6 E7
One of these morn-in's You goin' to rise up sing - in',
Am6 E7 Am6 Dm F Fmaj7 D♯dim E B7 E Em6 E7-5
Then you'll spread yo' wings an' you'll take the sky. But till that
Am6 E7 Am6 E7 Am6 E7 Am D7 C Am
morn-in' there's a noth - in' can harm you With Dad - dy an' Mam-my
D Dm7 Am D F C F9 B♭ E7(6) Am
stand - in' by.

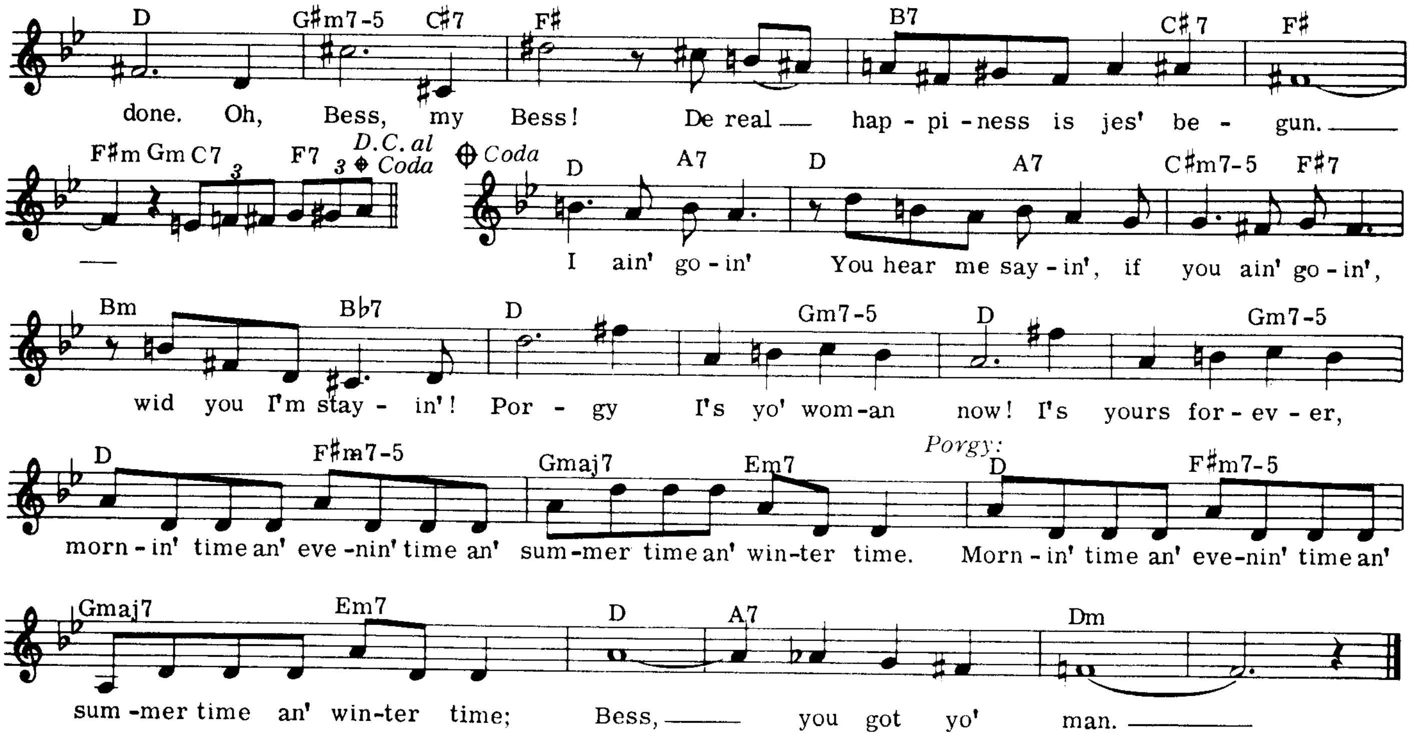
Copyright © 1935 by Gershwin Publishing Corporation. Copyright renewed.
Published in the United States by joint agreement with Chappell & Co., Inc. and Gershwin Publishing Corporation.
Chappell & Co., Inc., sole selling agent. Used by permission.

BESS YOU IS MY WOMAN *From the Musical "PORGY AND BESS"*

Lyric by DuBOSE HEYWARD
Music by GEORGE GERSHWIN


B♭ F7 B♭ Dm7(♭5) E♭ E♭m
Porgy: Bess, you is my wom - an now, You is, You is! An'
Bess: Por - gy, I's yo' wom - an now, I is, I is! An'
Gm Gm7 Em7-5 E♭7 B♭ A♭7 D♭ F7 B♭
you mus' laugh an' sing an' dance for two in - stead of one. Want no
I ain' nev er go - in' no - where 'less you shares de fun. Dere's no
To Coda
F7 B♭ Dm Gm7 A7 D G7
wrin - kle on yo' brow no - how, be - cause de sor - row of the past is all done,
wrin - kle on my brow no - how, but

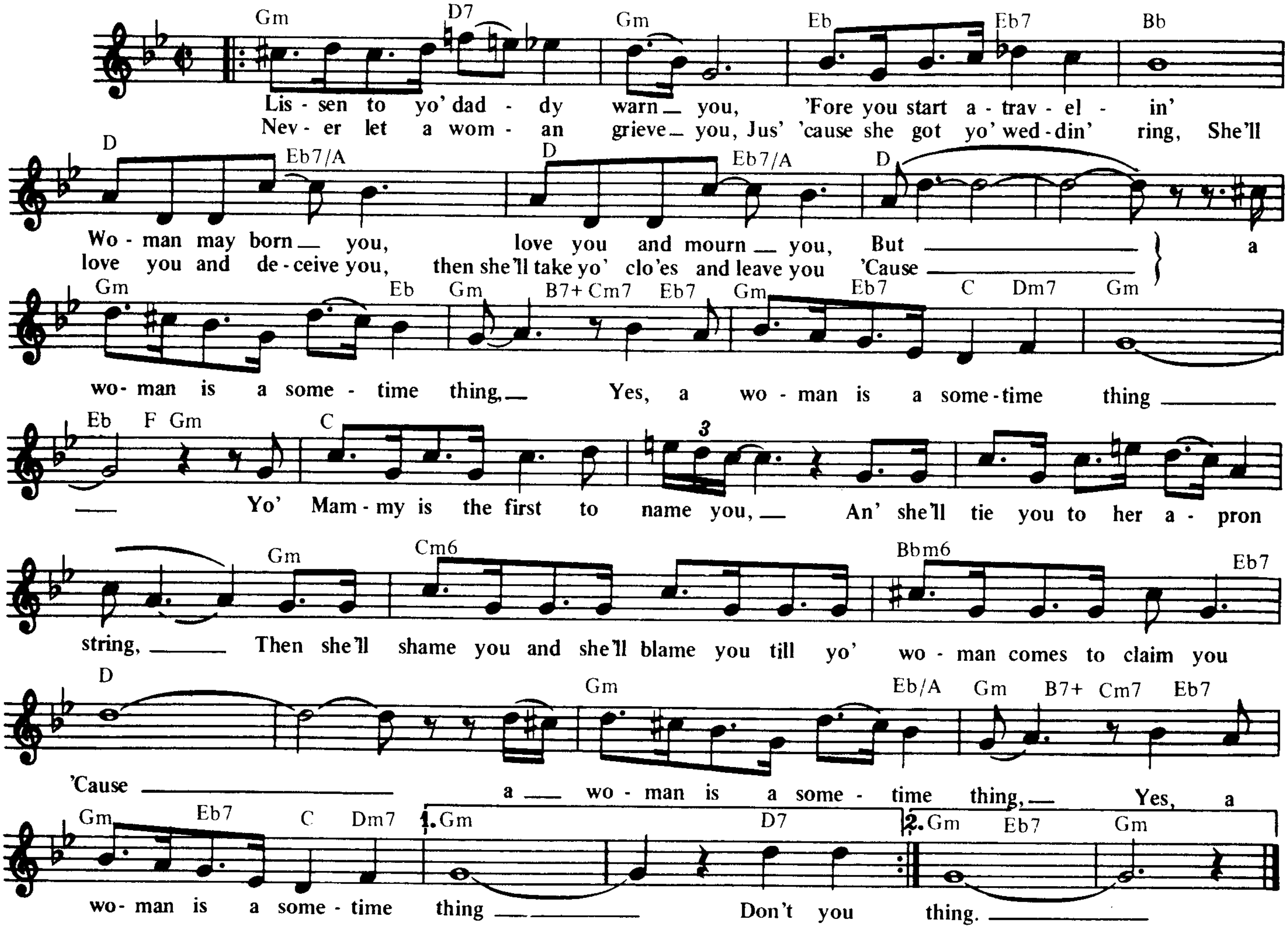
Copyright © 1935 by Gershwin Publishing Corporation. Copyright renewed.
Published in the United States by joint agreement with Chappell & Co., Inc. and Gershwin Publishing Corporation.
Chappell & Co., Inc., sole selling agent. Used by permission.


D G♯m7-5 C♯7 F♯ B7 C♯7 F♯
done. Oh, Bess, my Bess! De real — hap-pi-ness is jes' be-gun. —
F♯m Gm C7 F7 D.C. al 𝄌 Coda 𝄌 Coda D A7 D A7 C♯m7-5 F♯7
I ain' go-in' You hear me say-in', if you ain' go-in',
Bm B♭7 D Gm7-5 D Gm7-5
wid you I'm stay-in'! Por-gy I's yo' wom-an now! I's yours for-ev-er,
D F♯m7-5 Gmaj7 Em7 Porgy: D F♯m7-5
morn-in' time an' eve-nin' time an' sum-mer time an' win-ter time. Morn-in' time an' eve-nin' time an'
Gmaj7 Em7 D A7 Dm
sum-mer time an' win-ter time; Bess, — you got yo' man. —

A WOMAN IS A SOMETIME THING

From the Musical "PORGY AND BESS"

Lyric by DuBOSE HEYWARD
Music by GEORGE GERSHWIN

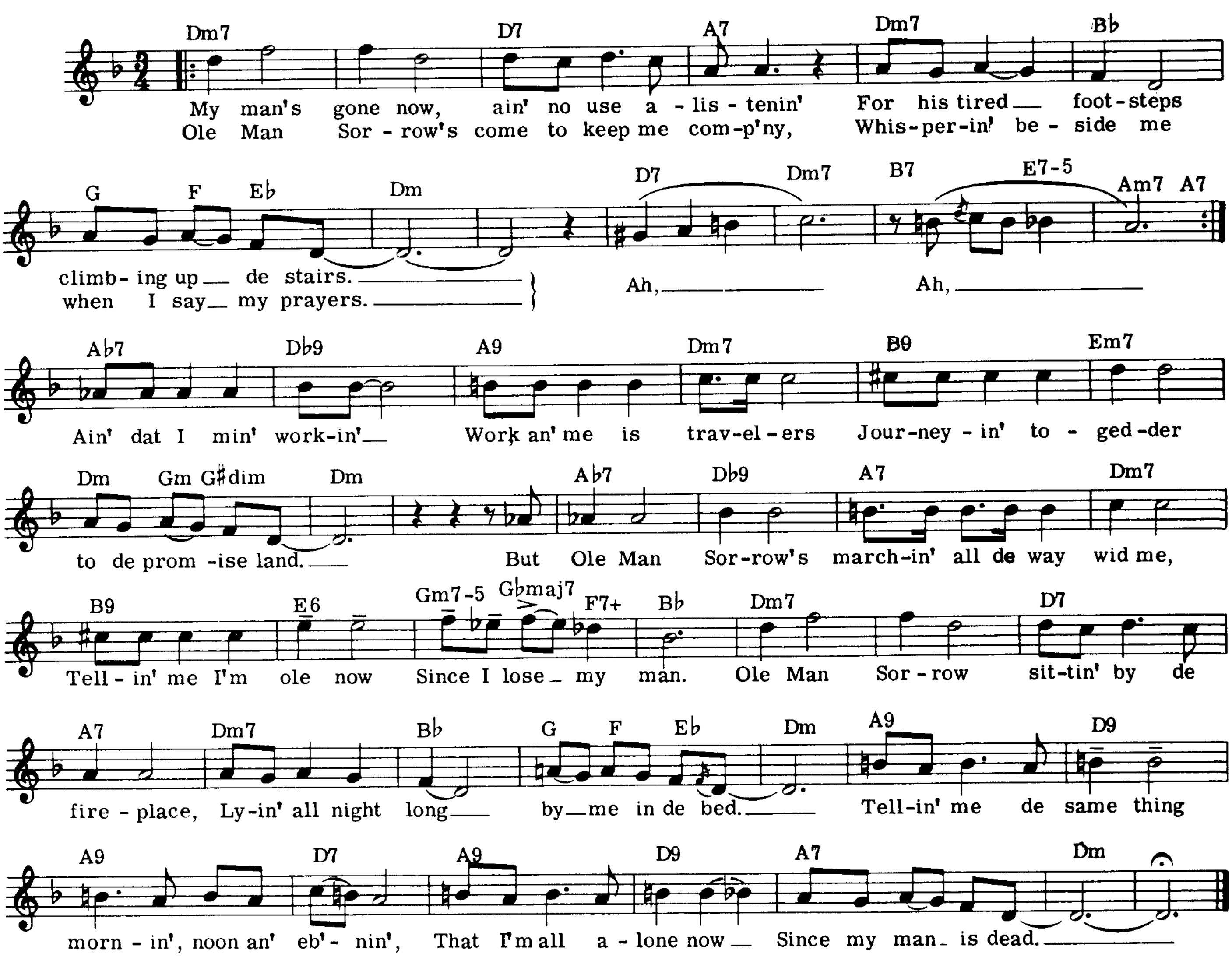

Gm D7 Gm Eb Eb7 Bb
Lis-sen to yo' dad-dy warn — you, 'Fore you start a-trav-el-in'
Nev-er let a wom-an grieve — you, Jus' 'cause she got yo' wed-din' ring, She'll
D Eb7/A D Eb7/A D
Wo-man may born — you, love you and mourn — you, But — a
love you and de-ceive you, then she'll take yo' clo'es and leave you 'Cause —
Gm Eb Gm B7+ Cm7 Eb7 Gm Eb7 C Dm7 Gm
wo-man is a some-time thing, — Yes, a wo-man is a some-time thing —
Eb F Gm C
— Yo' Mam-my is the first to name you, — An' she'll tie you to her a-pron
Gm Cm6 Bbm6 Eb7
string, — Then she'll shame you and she'll blame you till yo' wo-man comes to claim you
D Gm Eb/A Gm B7+ Cm7 Eb7
'Cause — a — wo-man is a some-time thing, — Yes, a
Gm Eb7 C Dm7 1. Gm D7 2. Gm Eb7 Gm
wo-man is a some-time thing — Don't you thing. —

Copyright © 1935 by Gershwin Publishing Corporation. Copyright renewed.
Published in the United States by joint agreement with Chappell & Co., Inc. and Gershwin Publishing Corporation.
Chappell & Co., Inc., sole selling agent. Used by permission.

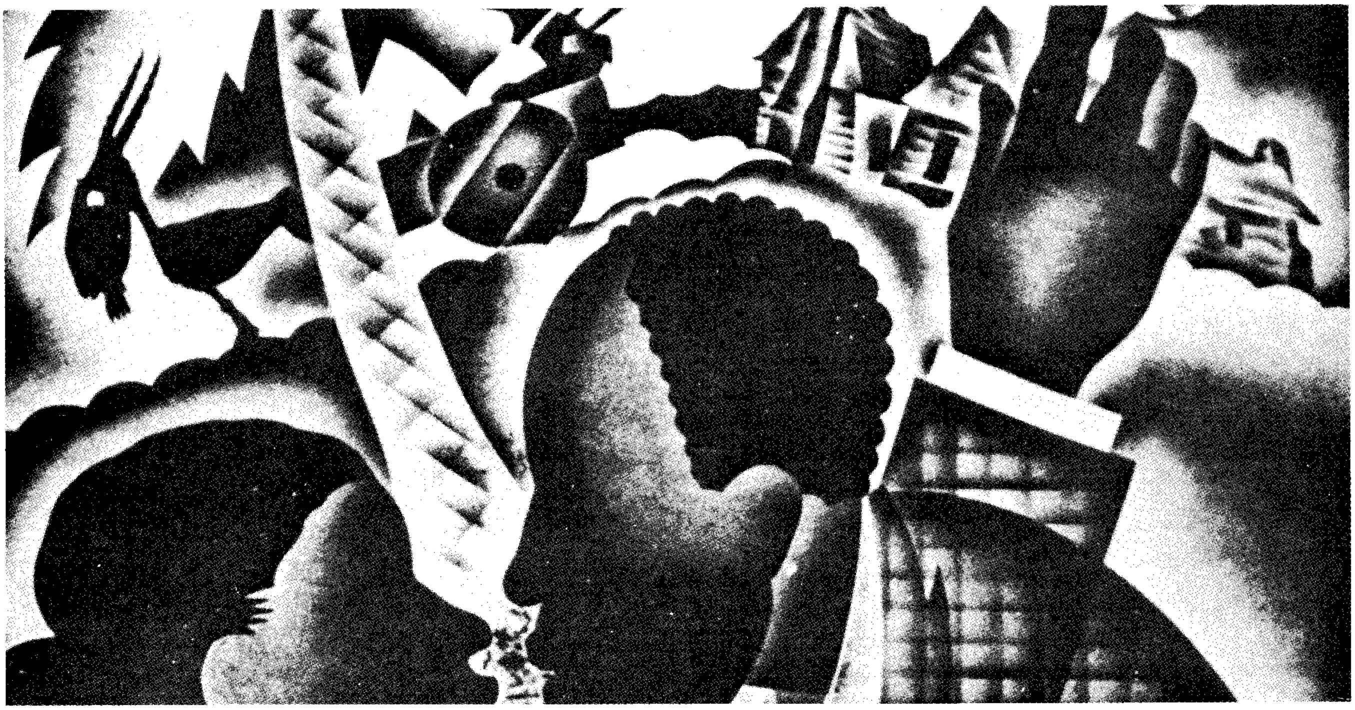
MY MAN'S GONE NOW

From the Musical "PORGY AND BESS"

Lyric by DuBOSE HEYWARD
Music by GEORGE GERSHWIN

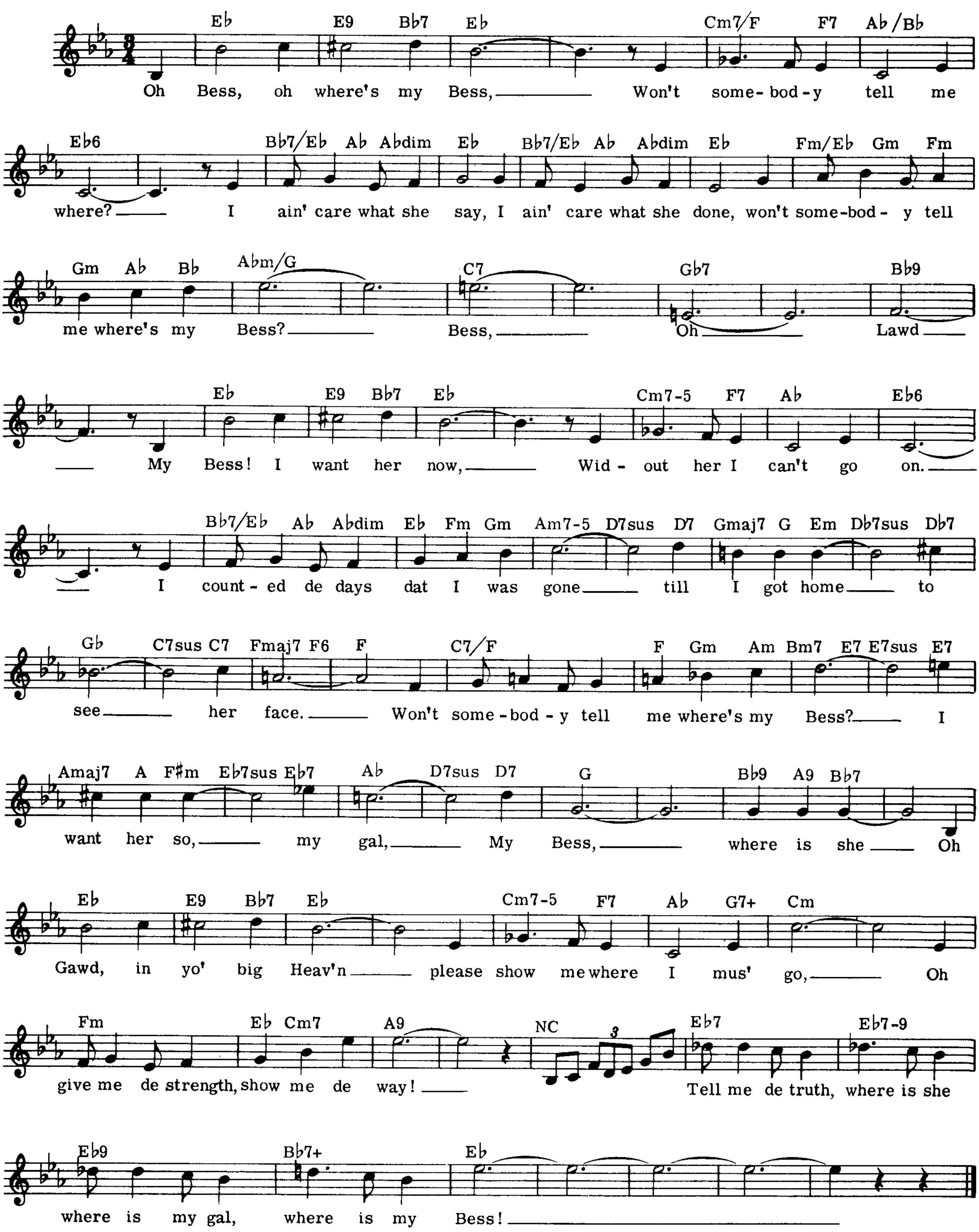

Dm7 D7 A7 Dm7 B♭
My man's gone now, ain' no use a - lis - tenin' For his tired foot - steps
Ole Man Sor - row's come to keep me com - p'ny, Whis - per - in' be - side me
G F E♭ Dm D7 Dm7 B7 E7-5 Am7 A7
climb - ing up de stairs.
when I say my prayers.
Ah, Ah,
A♭7 D♭9 A9 Dm7 B9 Em7
Ain' dat I min' work - in' Work an' me is trav - el - ers Jour - ney - in' to - ged - der
Dm Gm G♯dim Dm A♭7 D♭9 A7 Dm7
to de prom - ise land. But Ole Man Sor - row's march - in' all de way wid me,
B9 E6 Gm7-5 G♭maj7 F7+ B♭ Dm7 D7
Tell - in' me I'm ole now Since I lose my man. Ole Man Sor - row sit - tin' by de
A7 Dm7 B♭ G F E♭ Dm A9 D9
fire - place, Ly - in' all night long by me in de bed. Tell - in' me de same thing
A9 D7 A9 D9 A7 Dm
morn - in', noon an' eb' - nin', That I'm all a - lone now Since my man is dead.

Copyright © 1935 by Gershwin Publishing Corporation. Copyright renewed.
Published in the United States by joint agreement with Chappell & Co., Inc. and Gershwin Publishing Corporation.
Chappell & Co., Inc., sole selling agent. Used by permission



OH BESS, OH WHERE'S MY BESS *From the Musical "PORGY AND BESS"*

Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN


Eb E9 Bb7 Eb Cm7/F F7 Ab/Bb
Oh Bess, oh where's my Bess, Won't some-bod-y tell me
Eb6 Bb7/Eb Ab Abdim Eb Bb7/Eb Ab Abdim Eb Fm/Eb Gm Fm
where? I ain' care what she say, I ain' care what she done, won't some-bod-y tell
Gm Ab Bb Abm/G C7 Gb7 Bb9
me where's my Bess? Bess, Oh Lawd
Eb E9 Bb7 Eb Cm7-5 F7 Ab Eb6
My Bess! I want her now, Wid-out her I can't go on.
Bb7/Eb Ab Abdim Eb Fm Gm Am7-5 D7sus D7 Gmaj7 G Em Db7sus Db7
I count-ed de days dat I was gone till I got home to
Gb C7sus C7 Fmaj7 F6 F C7/F F Gm Am Bm7 E7 E7sus E7
see her face. Won't some-bod-y tell me where's my Bess? I
Amaj7 A F#m Eb7sus Eb7 Ab D7sus D7 G Bb9 A9 Bb7
want her so, my gal, My Bess, where is she Oh
Eb E9 Bb7 Eb Cm7-5 F7 Ab G7+ Cm
Gawd, in yo' big Heav'n please show me where I mus' go, Oh
Fm Eb Cm7 A9 NC 3 Eb7 Eb7-9
give me de strength, show me de way! Tell me de truth, where is she
Eb9 Bb7+ Eb
where is my gal, where is my Bess!

Copyright © 1935 by Gershwin Publishing Corporation. Copyright renewed.
Published in the United States by joint agreement with Chappell & Co., Inc. and Gershwin Publishing Corporation.
Chappell & Co., Inc., sole selling agent. Used by permission.

EDWARD PADULA presents

BYE BYE BIRDIE

in association with L. SLADE BROWN

A New Musical

with

CHITA RIVERA DICK VAN DYKE

PAUL LYNDE DICK GAUTIER MICHAEL J. POLLARD SUSAN WATSON

and

KAY MEDFORD

Book by MIKE STEWART Music by CHARLES STROUSE Lyrics by LEE ADAMS

Scenery by ROBERT RANDOLPH Costumes by MILES WHITE Lighting by PEGGY CLARK

Musical Director ELLIOT LAWRENCE Orchestrations by ROBERT GINZLER Dance Arrangements by JOHN MORRIS

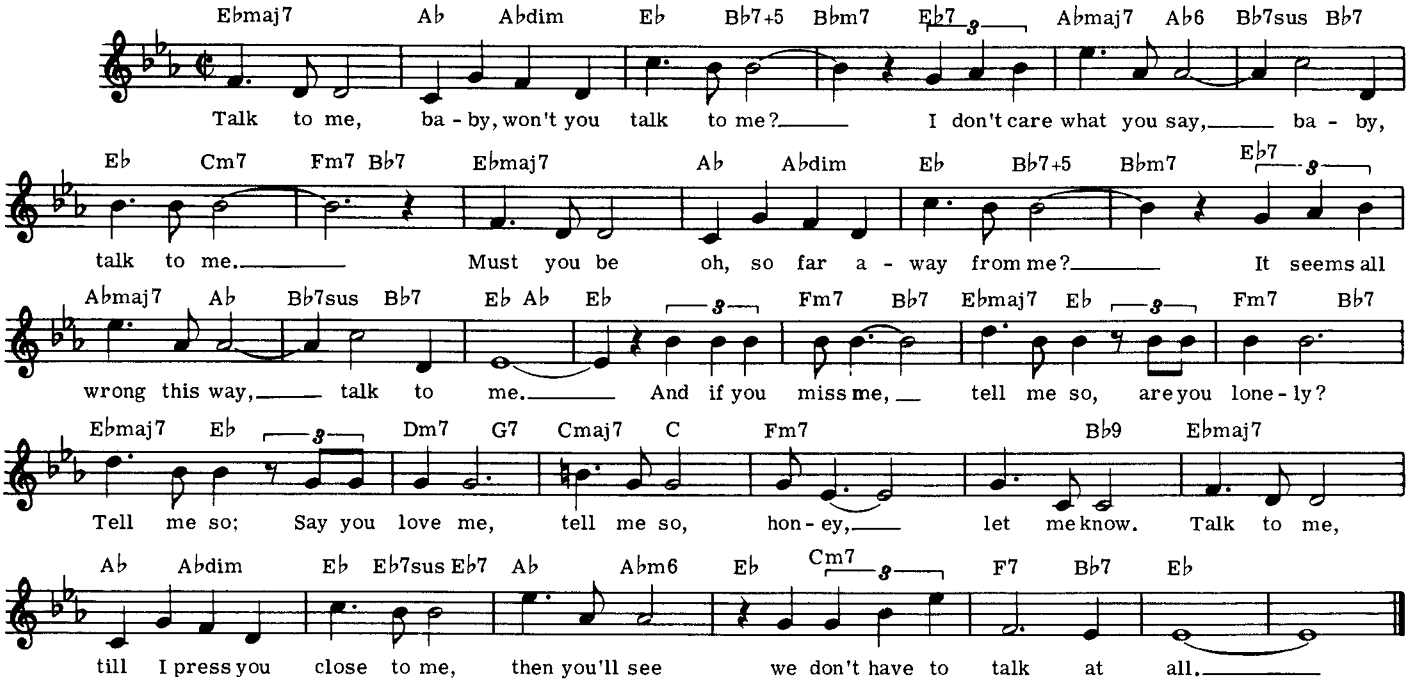
DIRECTED AND CHOREOGRAPHED BY

GOWER CHAMPION

BABY, TALK TO ME

From the Musical "BYE BYE BIRDIE"

Lyric by LEE ADAMS
Music by CHARLES STROUSE

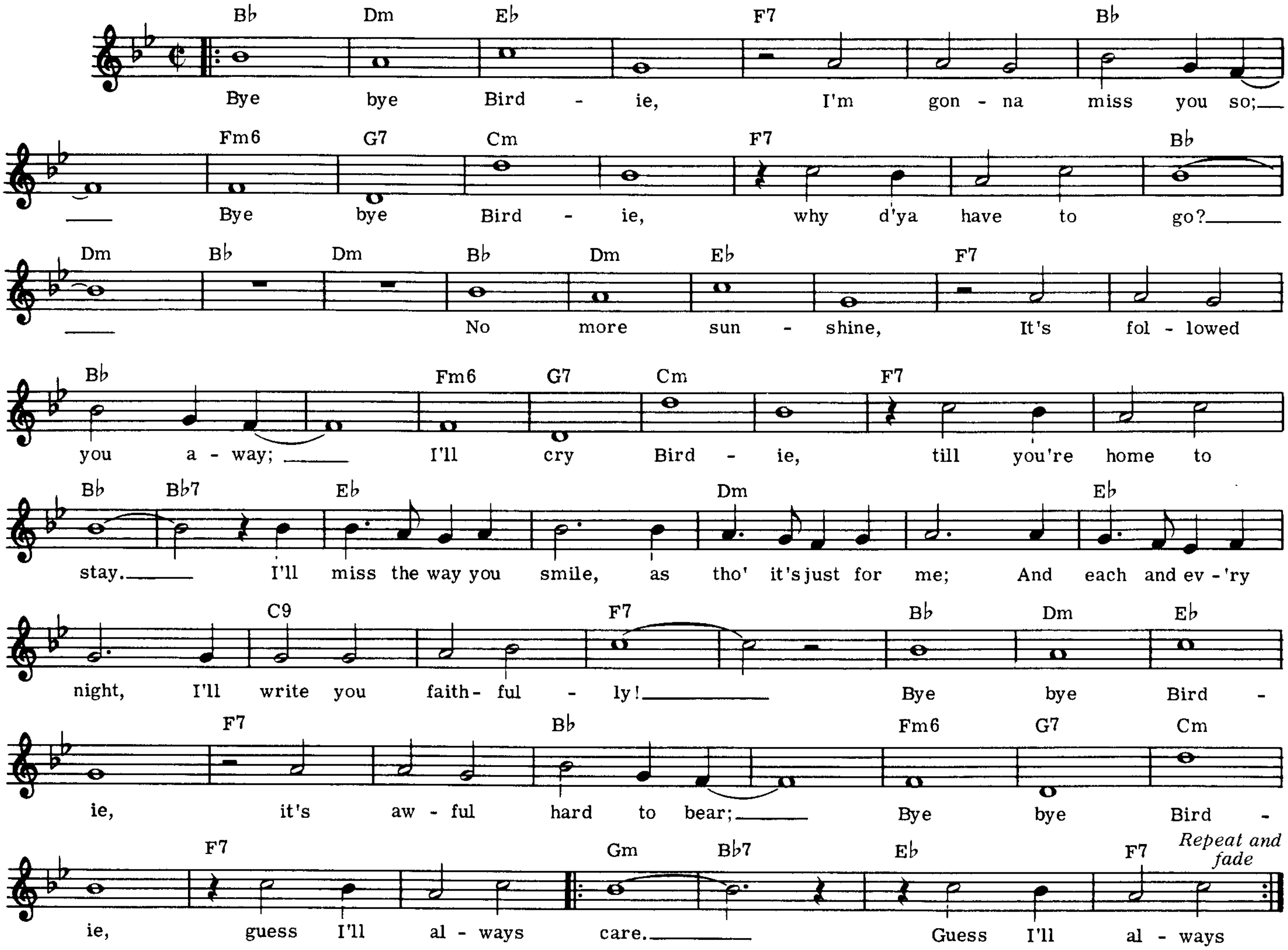

E♭maj7 A♭ A♭dim E♭ B♭7+5 B♭m7 E♭7 A♭maj7 A♭6 B♭7sus B♭7
Talk to me, ba - by, won't you talk to me? I don't care what you say, ba - by,
E♭ Cm7 Fm7 B♭7 E♭maj7 A♭ A♭dim E♭ B♭7+5 B♭m7 E♭7
talk to me. Must you be oh, so far a - way from me? It seems all
A♭maj7 A♭ B♭7sus B♭7 E♭ A♭ E♭ Fm7 B♭7 E♭maj7 E♭ Fm7 B♭7
wrong this way, talk to me. And if you miss me, tell me so, are you lone - ly?
E♭maj7 E♭ Dm7 G7 Cmaj7 C Fm7 B♭9 E♭maj7
Tell me so; Say you love me, tell me so, hon - ey, let me know. Talk to me,
A♭ A♭dim E♭ E♭7sus E♭7 A♭ A♭m6 E♭ Cm7 F7 B♭7 E♭
till I press you close to me, then you'll see we don't have to talk at all.

Copyright © 1960 by Lee Adams and Charles Strouse.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

BYE BYE BIRDIE

From the Musical "BYE BYE BIRDIE"

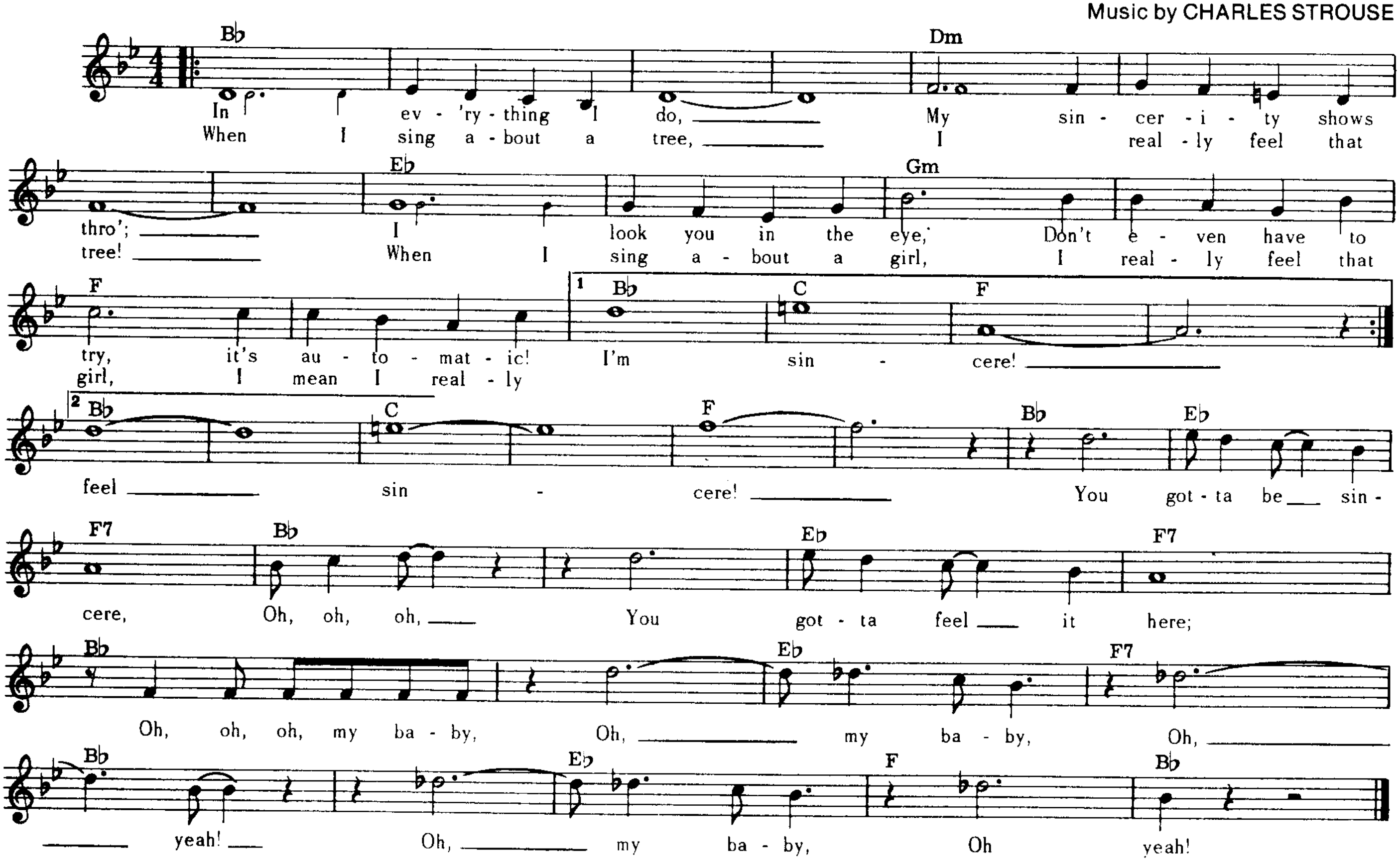
Lyric by LEE ADAMS
Music by CHARLES STROUSE


B♭ Dm E♭ F7 B♭
Bye bye Bird - ie, I'm gon - na miss you so;
Fm6 G7 Cm F7 B♭
Bye bye Bird - ie, why d'ya have to go?
Dm B♭ Dm B♭ Dm E♭ F7
No more sun - shine, It's fol - lowed
B♭ Fm6 G7 Cm F7
you a - way; I'll cry Bird - ie, till you're home to
B♭ B♭7 E♭ Dm E♭
stay. I'll miss the way you smile, as tho' it's just for me; And each and ev - 'ry
C9 F7 B♭ Dm E♭
night, I'll write you faith - ful - ly! Bye bye Bird -
F7 B♭ Fm6 G7 Cm
ie, it's aw - ful hard to bear; Bye bye Bird -
F7 Gm B♭7 E♭ F7
ie, guess I'll al - ways care. Guess I'll al - ways
Repeat and fade

Copyright © 1962 and 1963 by Lee Adams and Charles Strouse.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

HONESTLY SINCERE *From the Musical "BYE BYE BIRDIE"*

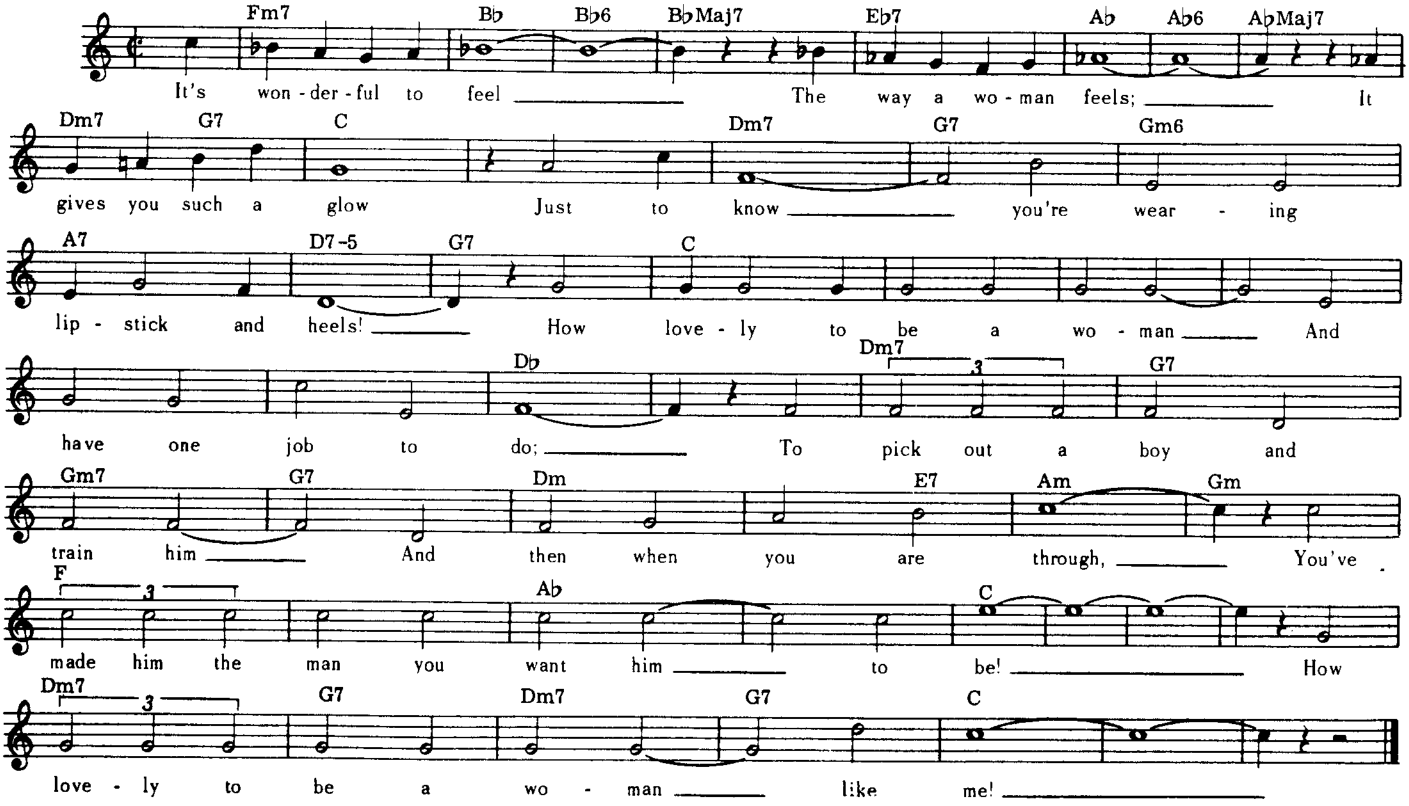
Lyric by LEE ADAMS
Music by CHARLES STROUSE


B♭ Dm E♭ Gm F 1 B♭ C F 2 B♭ C F B♭ E♭ F7 B♭ E♭ F7 B♭ E♭ F7 B♭ E♭ F B♭
In every-thing I do, My sin-cer-i-ty shows thro'; I look you in the eye, Don't e-ven have to try, it's au-to-mat-ic! I'm sin-cere!
When I sing a-bout a tree, I real-ly feel that tree! When I sing a-bout a girl, I real-ly feel that girl, I mean I real-ly
feel sin-cere! You got-ta be sin-cere, Oh, oh, oh, You got-ta feel it here;
Oh, oh, oh, my ba-by, Oh, my ba-by, Oh, yeah! Oh, my ba-by, Oh yeah!

Copyright © 1960 by Lee Adams and Charles Strouse.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

HOW LOVELY TO BE A WOMAN *From the Musical "BYE BYE BIRDIE"*

Lyric by LEE ADAMS
Music by CHARLES STROUSE

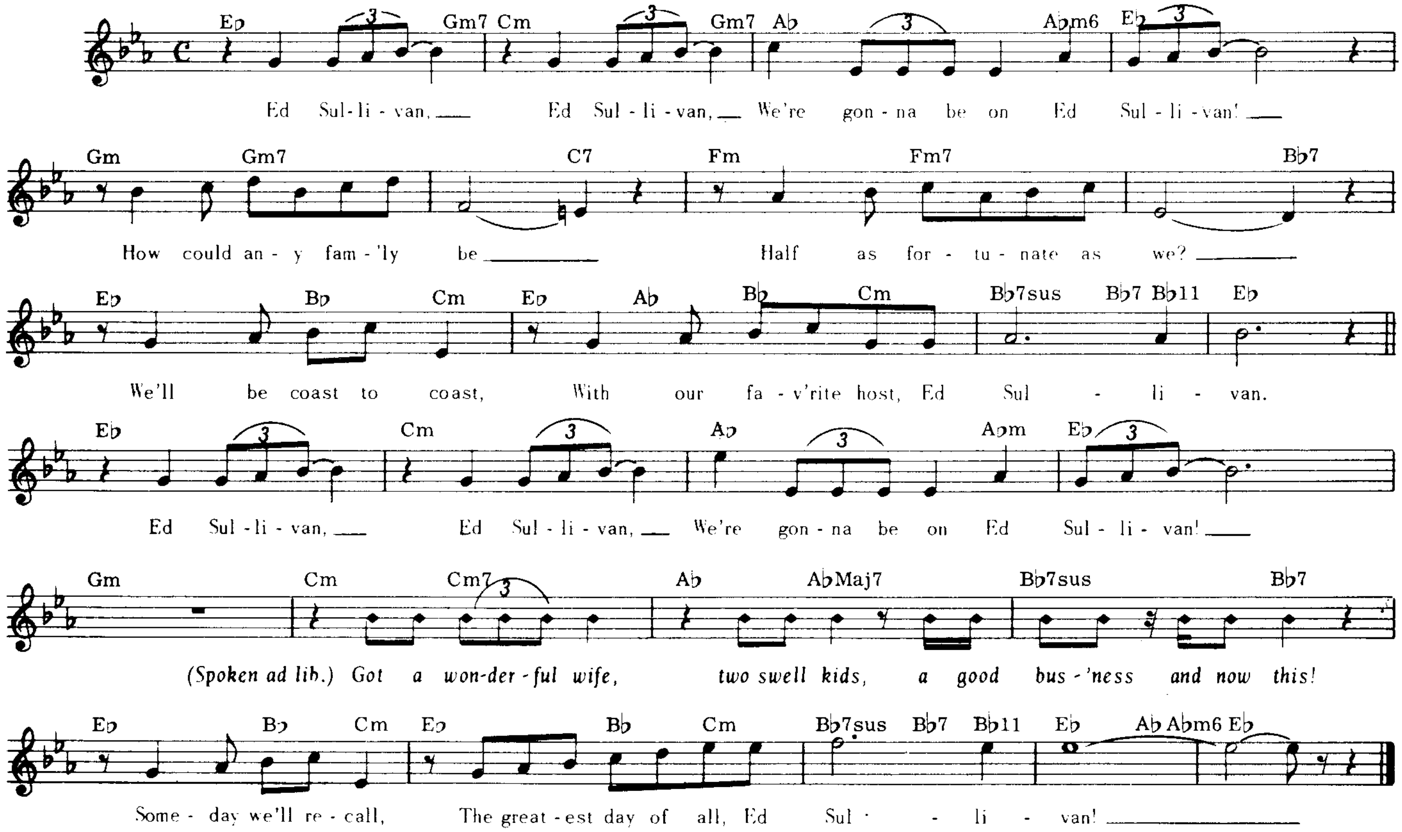

Fm7 B♭ B♭6 B♭Maj7 E♭7 A♭ A♭6 A♭Maj7 Dm7 G7 C Dm7 G7 Gm6 A7 D7-5 G7 C D♭ Dm7 G7 Gm7 G7 Dm E7 Am Gm F A♭ C Dm7 G7 Dm7 G7 C
It's won-der-ful to feel The way a wo-man feels; It gives you such a glow Just to know you're wear-ing lip-stick and heels!
How love-ly to be a wo-man And have one job to do; To pick out a boy and train him And then when you are through,
You've made him the man you want him to be! How love-ly to be a wo-man like me!

Copyright © 1960 by Lee Adams and Charles Strouse.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

HYMN FOR A SUNDAY EVENING

From the Musical "BYE BYE BIRDIE"

Lyric by LEE ADAMS
Music by CHARLES STROUSE

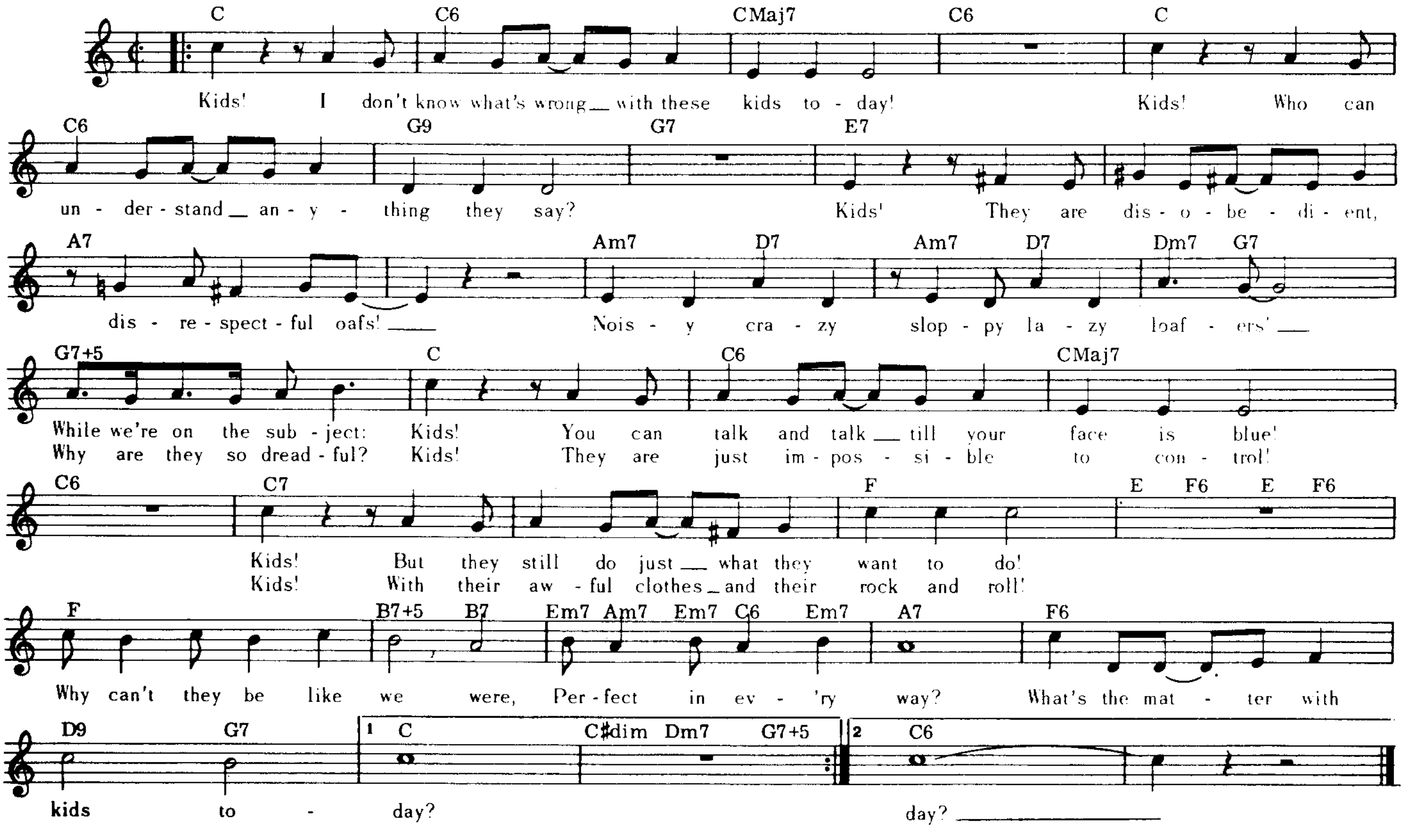

Eb Gm7 Cm Gm7 Ab Abm6 Eb
Ed Sul-li-van, Ed Sul-li-van, We're gon-na be on Ed Sul-li-van!
Gm Gm7 C7 Fm Fm7 Bb7
How could an-y fam-'ly be Half as for-tu-nate as we?
Eb Bb Cm Eb Ab Bb Cm Bb7sus Bb7 Bb11 Eb
We'll be coast to coast, With our fa-v'rite host, Ed Sul-li-van.
Eb Cm Ab Abm Eb
Ed Sul-li-van, Ed Sul-li-van, We're gon-na be on Ed Sul-li-van!
Gm Cm Cm7 Ab AbMaj7 Bb7sus Bb7
(Spoken ad lib.) Got a won-der-ful wife, two swell kids, a good bus-'ness and now this!
Eb Bb Cm Eb Bb Cm Bb7sus Bb7 Bb11 Eb Ab Abm6 Eb
Some-day we'll re-call, The great-est day of all, Ed Sul-li-van!

Copyright © 1960 and 1963 by Lee Adams and Charles Strouse.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

KIDS

From the Musical "BYE BYE BIRDIE"

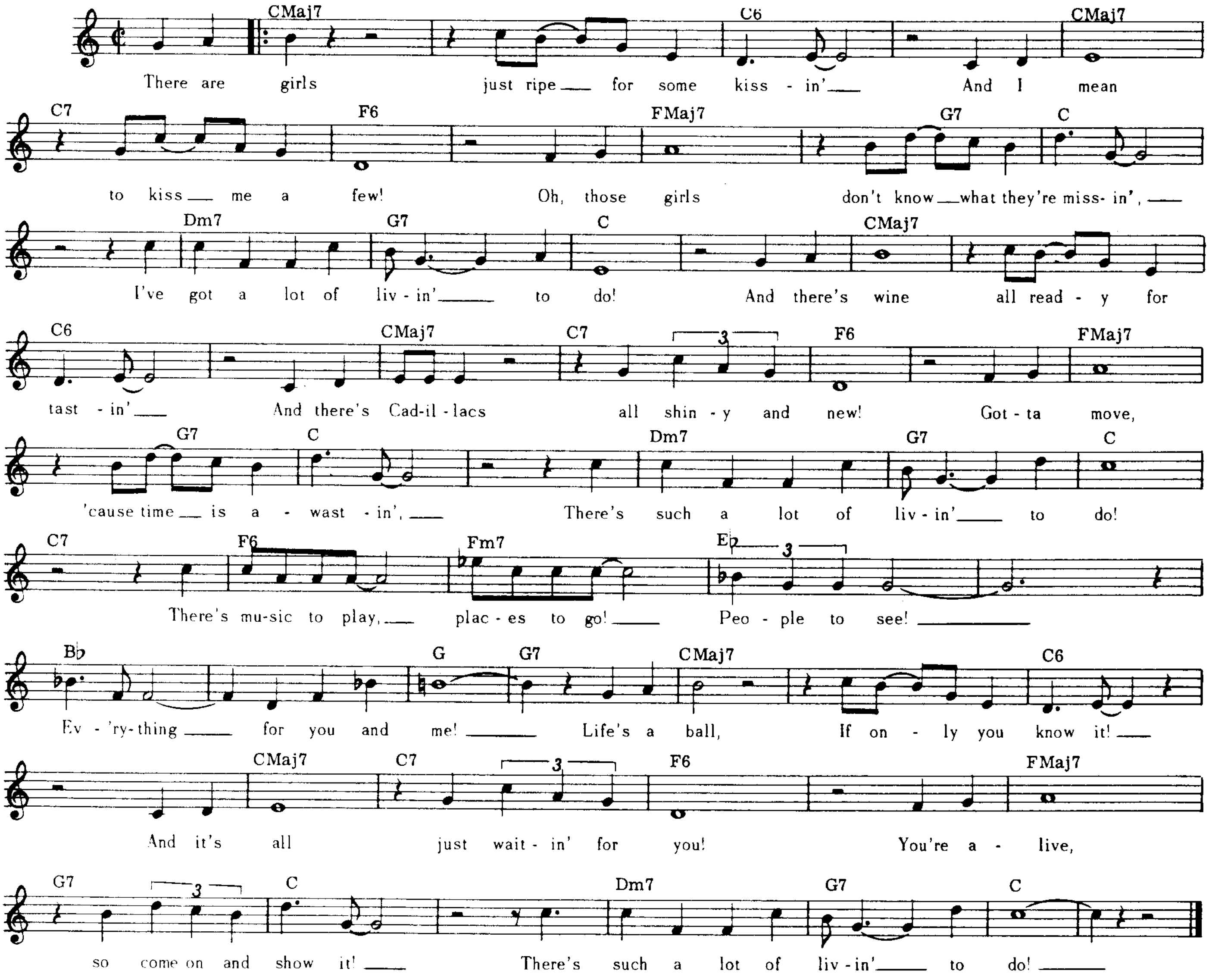
Lyric by LEE ADAMS
Music by CHARLES STROUSE


C C6 CMaj7 C6 C
Kids! I don't know what's wrong with these kids to-day! Kids! Who can
C6 G9 G7 E7
un-der-stand an-y-thing they say? Kids! They are dis-o-be-di-ent,
A7 Am7 D7 Am7 D7 Dm7 G7
dis-re-spect-ful oafs! Nois-y cra-zy slop-py la-zy loaf-ers!
G7+5 C C6 CMaj7
While we're on the sub-ject: Kids! You can talk and talk till your face is blue!
Why are they so dread-ful? Kids! They are just im-pos-si-ble to con-trol!
C6 C7 F E F6 E F6
Kids! But they still do just what they want to do!
Kids! With their aw-ful clothes and their rock and roll!
F B7+5 B7 Em7 Am7 Em7 C6 Em7 A7 F6
Why can't they be like we were, Per-fect in ev-'ry way? What's the mat-ter with
D9 G7 1 C C#dim Dm7 G7+5 2 C6
kids to-day? day?

Copyright © 1960 by Lee Adams and Charles Strouse.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

A LOT OF LIVIN' TO DO *From the Musical "BYE BYE BIRDIE"*

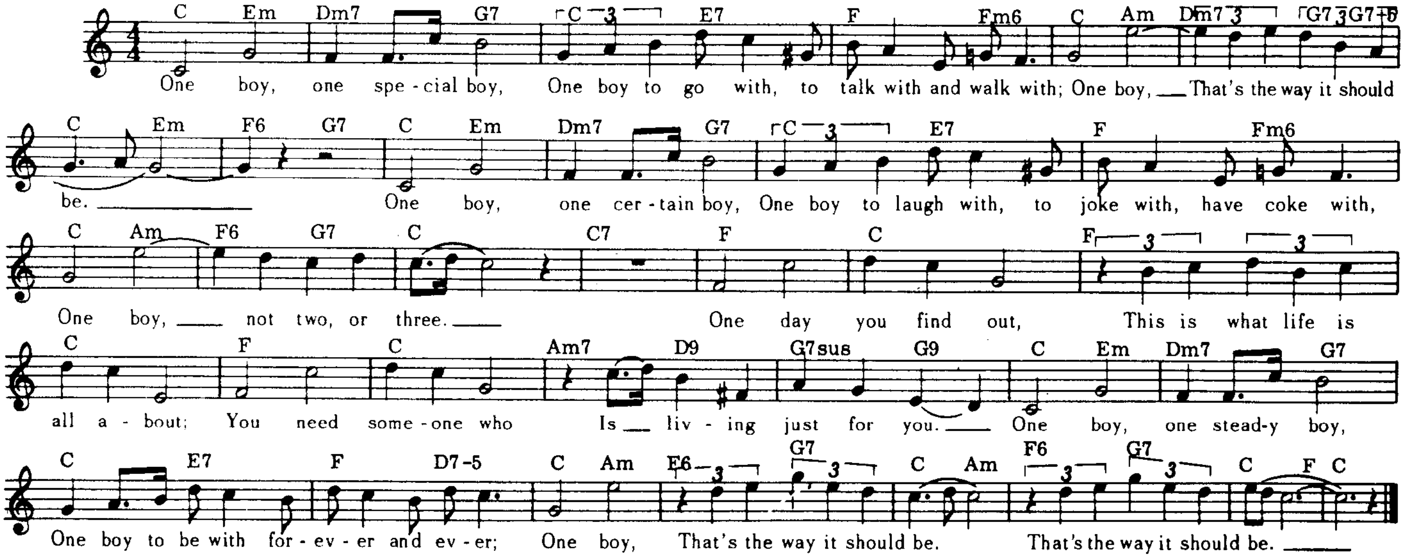
Lyric by LEE ADAMS
Music by CHARLES STROUSE


CMaj7 C6 CMaj7 C7 F6 FMaj7 G7 C Dm7 G7 C CMaj7 C6 CMaj7 C7 F6 FMaj7 G7 C Dm7 G7 C C7 F6 Fm7 E♭ B♭ G G7 CMaj7 C6 CMaj7 C7 F6 FMaj7 G7 C Dm7 G7 C
There are girls just ripe for some kiss-in' And I mean
to kiss me a few! Oh, those girls don't know what they're miss-in',
I've got a lot of liv-in' to do! And there's wine all read-y for
tast-in' And there's Cad-il-lacs all shin-y and new! Got-ta move,
'cause time is a-wast-in', There's such a lot of liv-in' to do!
There's mu-sic to play, plac-es to go! Peo-ple to see!
Ev-'ry-thing for you and me! Life's a ball, If on-ly you know it!
And it's all just wait-in' for you! You're a-live,
so come on and show it! There's such a lot of liv-in' to do!

Copyright © 1960 by Lee Adams and Charles Strouse.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

ONE BOY *From the Musical "BYE BYE BIRDIE"*

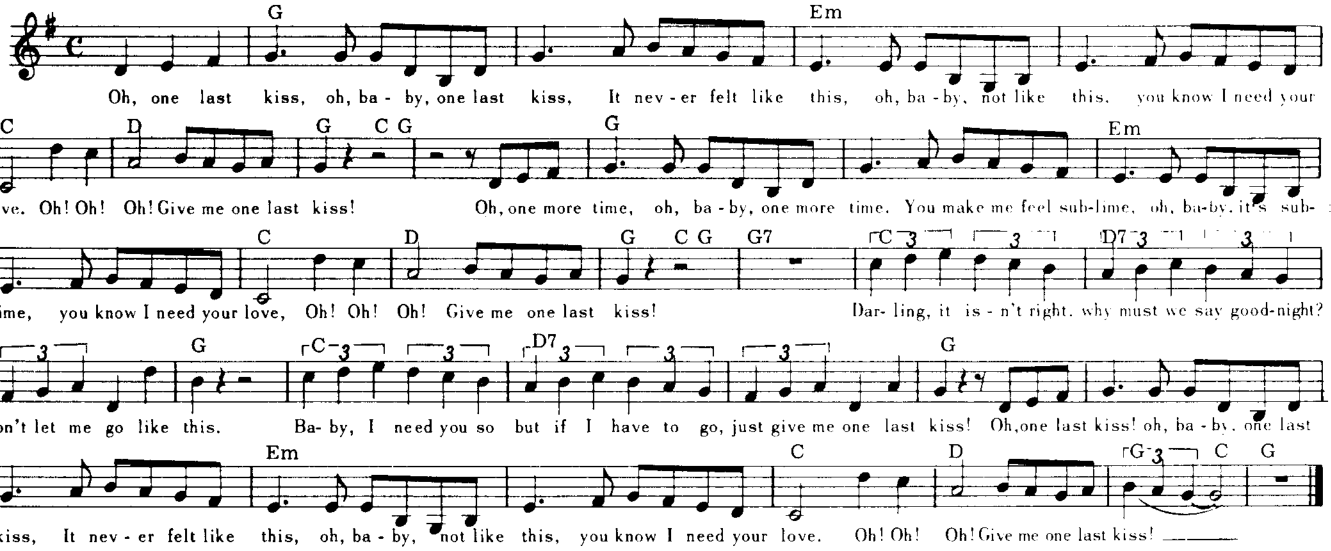
Lyric by LEE ADAMS
Music by CHARLES STROUSE


C Em Dm7 G7 C E7 F Fm6 C Am Dm7 G7 G7+5 C Em F6 G7 C Em Dm7 G7 C E7 F Fm6 C Am F6 G7 C C7 F C F C F C Am7 D9 G7sus G9 C Em Dm7 G7 C E7 F D7-5 C Am F6 G7 C Am F6 G7 C F C
One boy, one spe-cial boy, One boy to go with, to talk with and walk with; One boy, That's the way it should
be. One boy, one cer-tain boy, One boy to laugh with, to joke with, have coke with,
One boy, not two, or three. One day you find out, This is what life is
all a-bout; You need some-one who Is liv-ing just for you. One boy, one stead-y boy,
One boy to be with for-ev-er and ev-er; One boy, That's the way it should be. That's the way it should be.

Copyright © 1960 by Lee Adams and Charles Strouse.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

ONE LAST KISS *From the Musical "BYE BYE BIRDIE"*

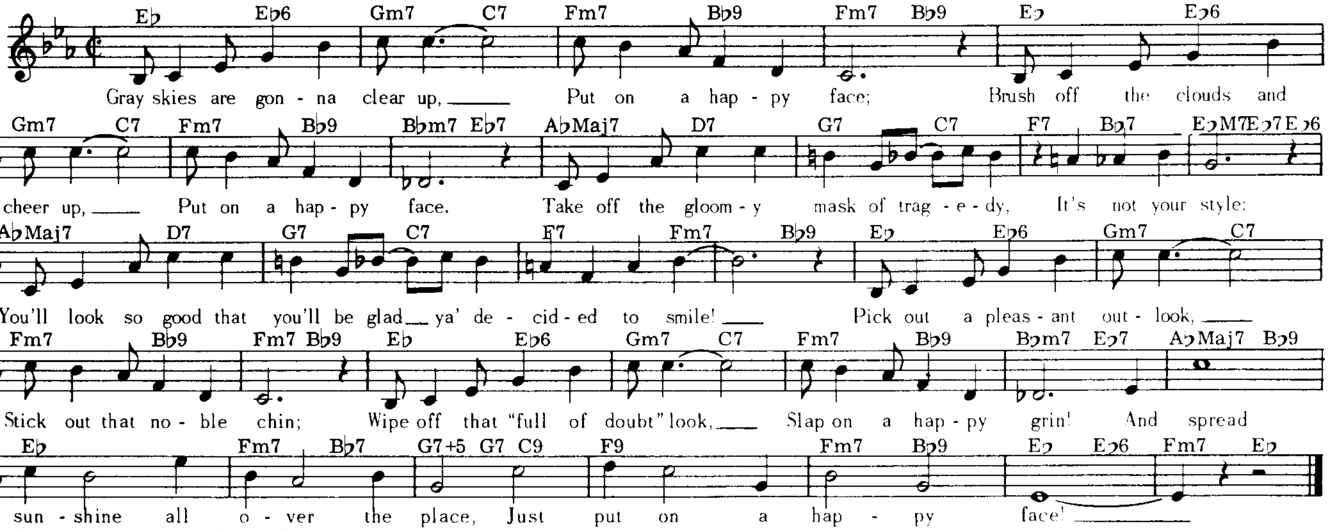
Lyric by LEE ADAMS
Music by CHARLES STROUSE


Oh, one last kiss, oh, ba - by, one last kiss, It nev - er felt like this, oh, ba - by, not like this, you know I need your
love. Oh! Oh! Oh! Give me one last kiss! Oh, one more time, oh, ba - by, one more time. You make me feel sub-lime, oh, ba-by, it's sub-
lime, you know I need your love, Oh! Oh! Oh! Give me one last kiss! Dar- ling, it is - n't right, why must we say good-night?
Don't let me go like this. Ba- by, I need you so but if I have to go, just give me one last kiss! Oh, one last kiss! oh, ba - by, one last
kiss, It nev - er felt like this, oh, ba - by, not like this, you know I need your love. Oh! Oh! Oh! Give me one last kiss!

Copyright © 1960 by Lee Adams and Charles Strouse.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

PUT ON A HAPPY FACE *From the Musical "BYE BYE BIRDIE"*

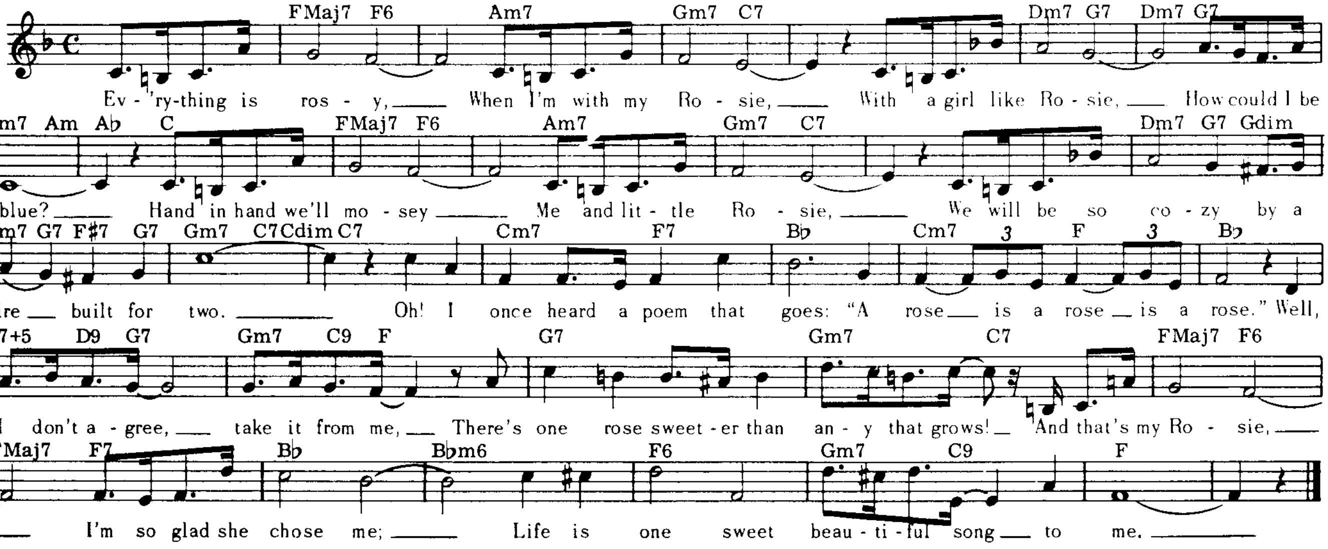
Lyric by LEE ADAMS
Music by CHARLES STROUSE


Gray skies are gon - na clear up, Put on a hap - py face; Brush off the clouds and
cheer up, Put on a hap - py face. Take off the gloom - y mask of trag - e - dy, It's not your style;
You'll look so good that you'll be glad ya' de - cid - ed to smile! Pick out a pleas - ant out - look,
Stick out that no - ble chin; Wipe off that "full of doubt" look, Slap on a hap - py grin! And spread
sun - shine all o - ver the place, Just put on a hap - py face!

Copyright © 1960 by Lee Adams and Charles Strouse.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

ROSIE *From the Musical "BYE BYE BIRDIE"*

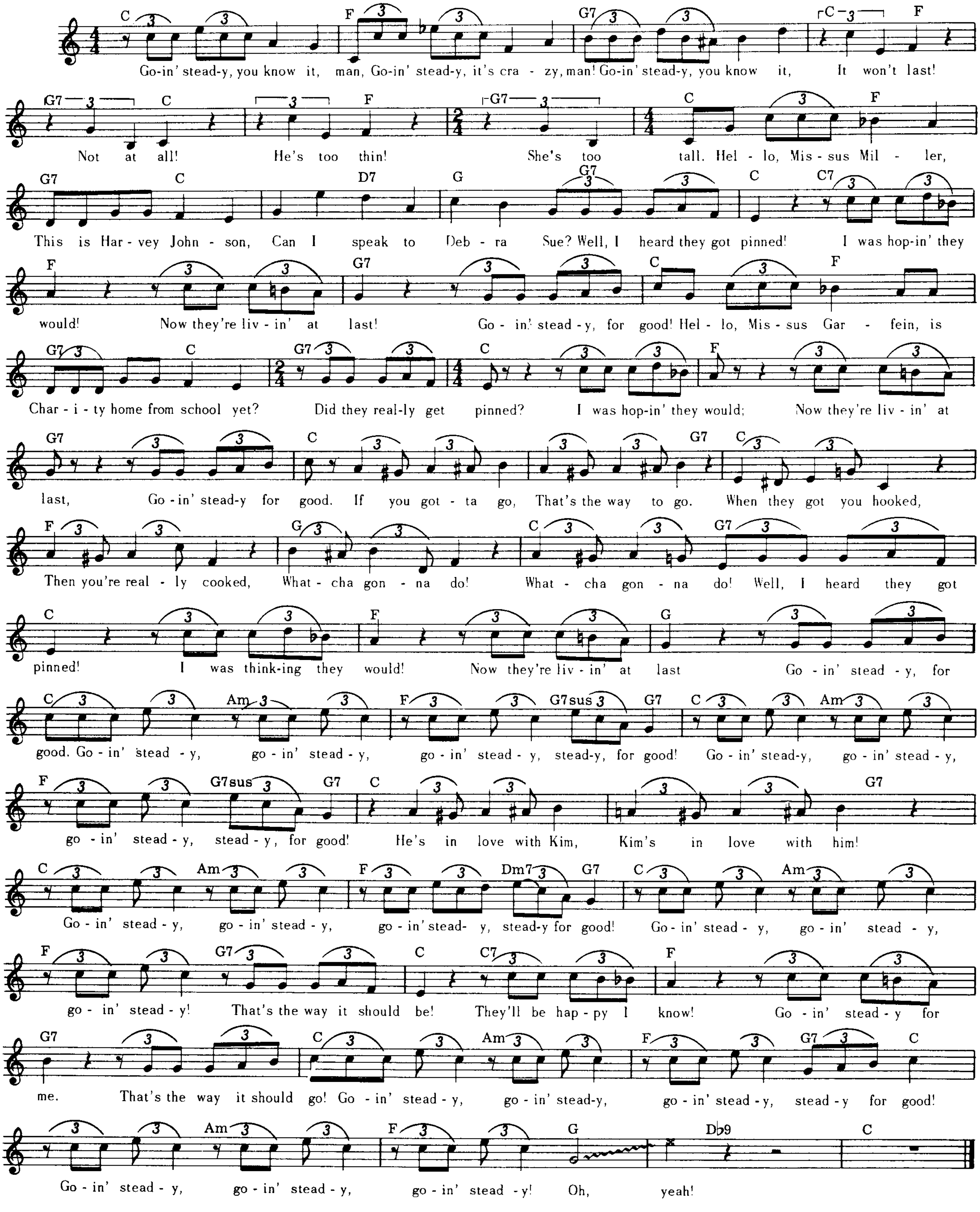
Lyric by LEE ADAMS
Music by CHARLES STROUSE


Ev - 'ry-thing is ros - y, When I'm with my Ro - sie, With a girl like Ro - sie, How could I be
blue? Hand in hand we'll mo - sey Me and lit - tle Ro - sie, We will be so co - zy by a
fire built for two. Oh! I once heard a poem that goes: "A rose is a rose is a rose." Well,
I don't a - gree, take it from me, There's one rose sweet - er than an - y that grows! And that's my Ro - sie,
I'm so glad she chose me; Life is one sweet beau - ti - ful song to me.

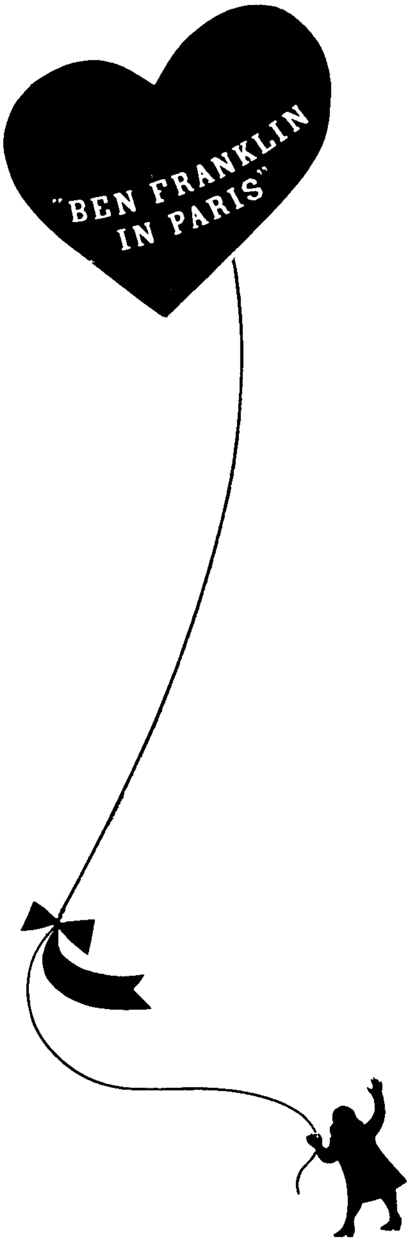
Copyright © 1960 by Lee Adams and Charles Strouse.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

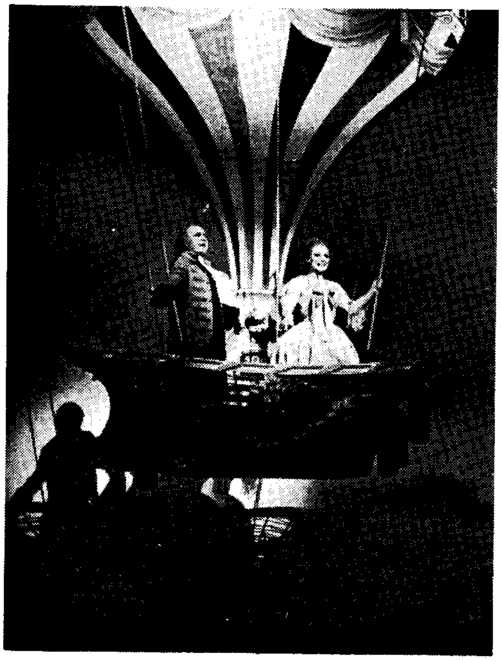
THE TELEPHONE HOUR *From the Musical "BYE BYE BIRDIE"*

Lyric by LEE ADAMS
Music by CHARLES STROUSE


Go-in' stead-y, you know it, man, Go-in' stead-y, it's cra - zy, man! Go-in' stead-y, you know it, It won't last!
Not at all! He's too thin! She's too tall. Hel - lo, Mis - sus Mil - ler,
This is Har - vey John - son, Can I speak to Deb - ra Sue? Well, I heard they got pinned! I was hop-in' they
would! Now they're liv - in' at last! Go - in' stead - y, for good! Hel - lo, Mis - sus Gar - fein, is
Char - i - ty home from school yet? Did they real-ly get pinned? I was hop-in' they would; Now they're liv - in' at
last, Go - in' stead-y for good. If you got - ta go, That's the way to go. When they got you hooked,
Then you're real - ly cooked, What - cha gon - na do! What - cha gon - na do! Well, I heard they got
pinned! I was think-ing they would! Now they're liv - in' at last Go - in' stead - y, for
good. Go - in' stead - y, go - in' stead - y, go - in' stead - y, stead-y, for good! Go - in' stead-y, go - in' stead - y,
go - in' stead - y, stead - y, for good! He's in love with Kim, Kim's in love with him!
Go - in' stead - y, go - in' stead - y, go - in' stead- y, stead-y for good! Go - in' stead - y, go - in' stead - y,
go - in' stead - y! That's the way it should be! They'll be hap - py I know! Go - in' stead - y for
me. That's the way it should go! Go - in' stead - y, go - in' stead-y, go - in' stead - y, stead - y for good!
Go - in' stead - y, go - in' stead - y, go - in' stead - y! Oh, yeah!

Copyright © 1960 and 1962 by Lee Adams and Charles Strouse.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.


"BEN FRANKLIN IN PARIS"



GEORGE W. GEORGE and FRANK GRANAT
present

ROBERT PRESTON
in
"BEN FRANKLIN IN PARIS"

a new musical

Play and Lyrics by
SIDNEY MICHAELS

Music by
MARK SANDRICH, JR.

with
ULLA SALLERT
FRANKLIN KISER BOB KALIBAN BYRON WEBSTER
JACK FLETCHER OLIVER CLARK
JERRY SCHAEFER SAM GREENE
and
JACQUELINE MAYRO

Musical Direction and Vocal Arrangements by
DONALD PIPPIN

Orchestrations by
PHILIP J. LANG

Dance and Incidental Music by
ROGER ADAMS

Production designed by
OLIVER SMITH

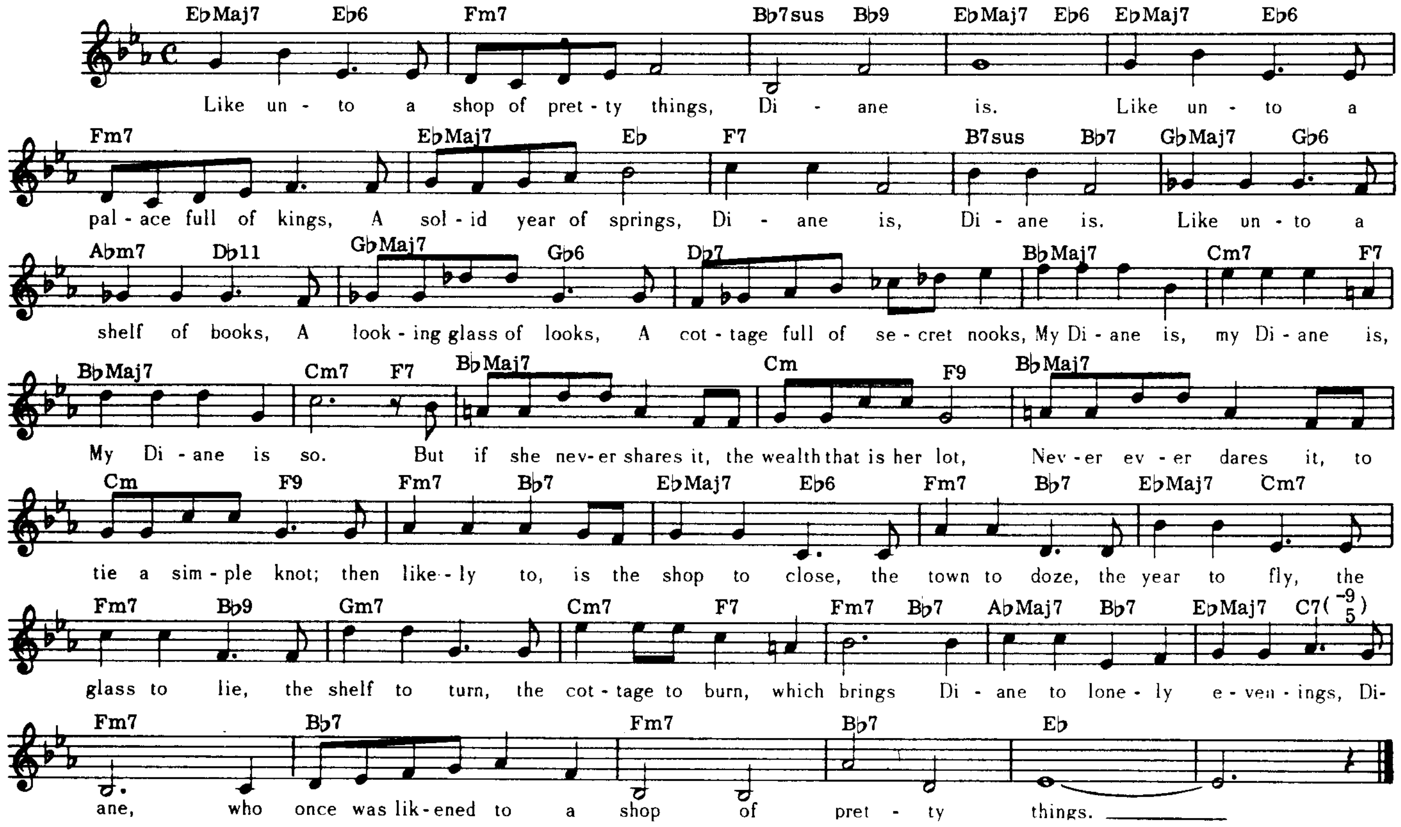
Costumes designed by
MOTLEY

Lighting by
JACK BROWN

Entire Production Staged by
MICHAEL KIDD

DIANE IS *From the Musical "BEN FRANKLIN IN PARIS"*

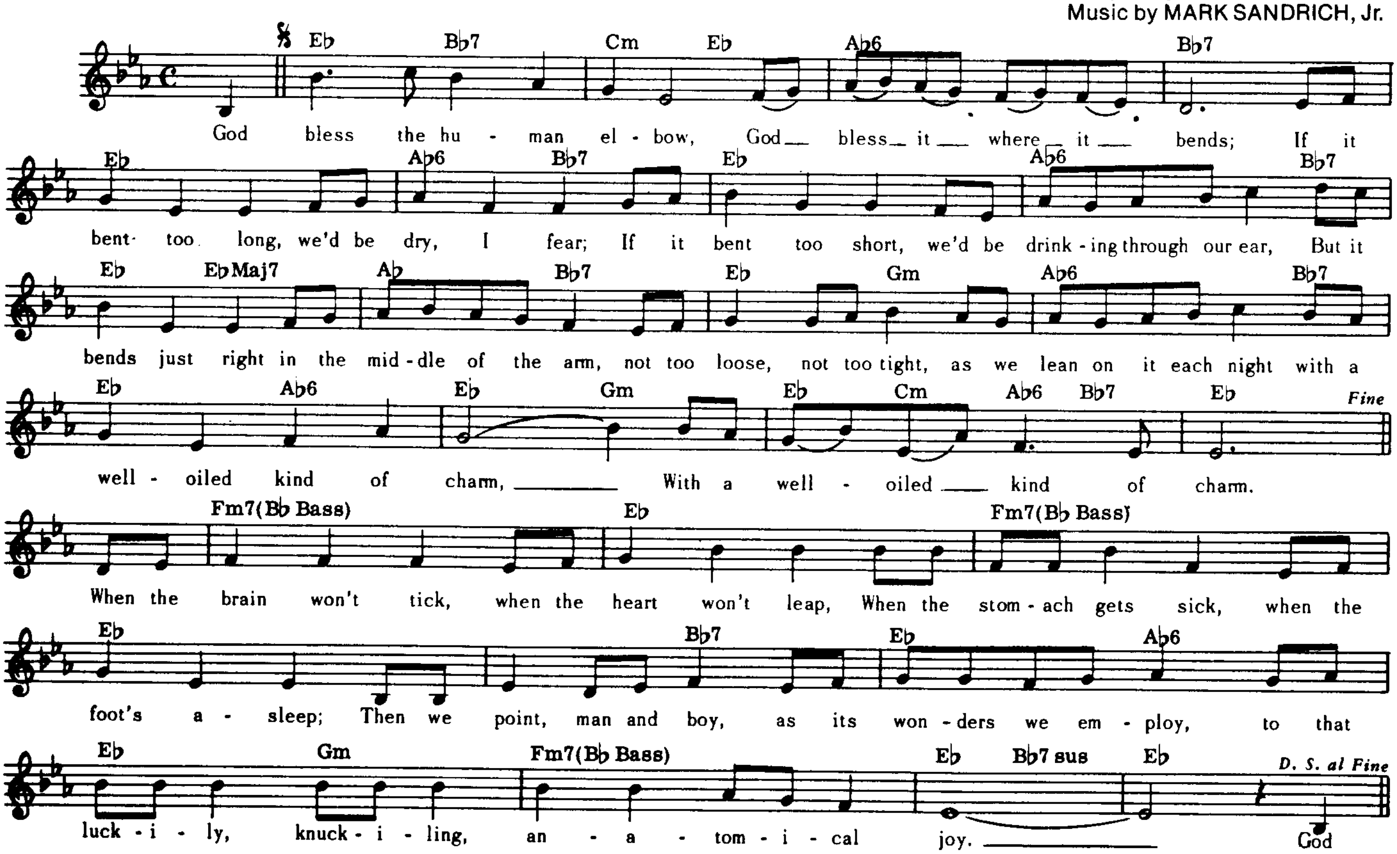
Lyric by SIDNEY MICHAELS
Music by MARK SANDRICH, Jr.


E♭Maj7 E♭6 Fm7 B♭7sus B♭9 E♭Maj7 E♭6 E♭Maj7 E♭6
Like un - to a shop of pret - ty things, Di - ane is. Like un - to a
Fm7 E♭Maj7 E♭ F7 B7sus B♭7 G♭Maj7 G♭6
pal - ace full of kings, A sol - id year of springs, Di - ane is, Di - ane is. Like un - to a
A♭m7 D♭11 G♭Maj7 G♭6 D♭7 B♭Maj7 Cm7 F7
shelf of books, A look - ing glass of looks, A cot - tage full of se - cret nooks, My Di - ane is, my Di - ane is,
B♭Maj7 Cm7 F7 B♭Maj7 Cm F9 B♭Maj7
My Di - ane is so. But if she nev - er shares it, the wealth that is her lot, Nev - er ev - er dares it, to
Cm F9 Fm7 B♭7 E♭Maj7 E♭6 Fm7 B♭7 E♭Maj7 Cm7
tie a sim - ple knot; then like - ly to, is the shop to close, the town to doze, the year to fly, the
Fm7 B♭9 Gm7 Cm7 F7 Fm7 B♭7 A♭Maj7 B♭7 E♭Maj7 C7(-9 5)
glass to lie, the shelf to turn, the cot - tage to burn, which brings Di - ane to lone - ly e - ven - ings, Di -
Fm7 B♭7 Fm7 B♭7 E♭
ane, who once was lik - ened to a shop of pret - ty things.

Copyright © 1963 and 1965 by Mark Sandrich, Jr. and Sidney Michaels.
All rights throughout the world controlled by Morley Music Co., Inc. Used by permission.

GOD BLESS THE HUMAN ELBOW *From the Musical "BEN FRANKLIN IN PARIS"*

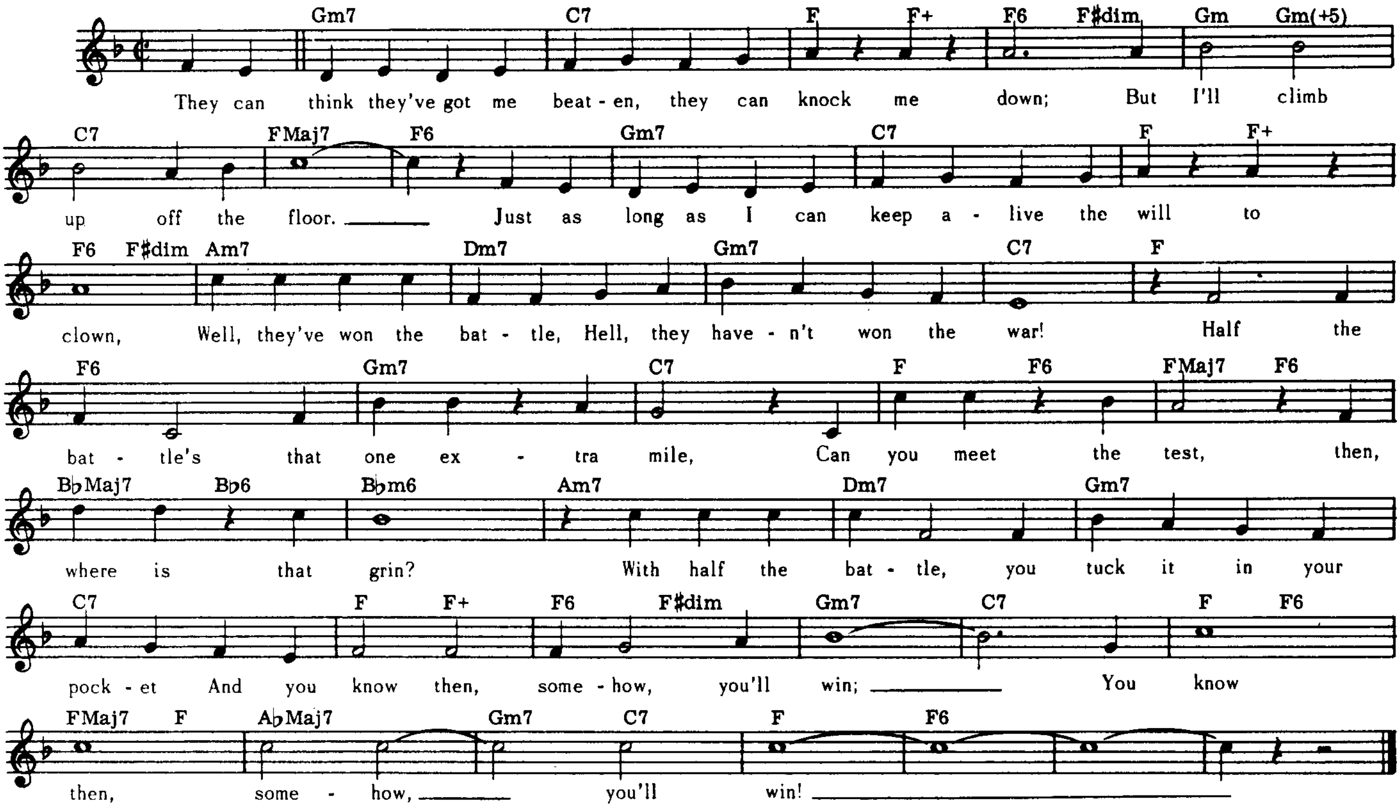
Lyric by SIDNEY MICHAELS
Music by MARK SANDRICH, Jr.


E♭ B♭7 Cm E♭ A♭6 B♭7
God bless the hu - man el - bow, God bless it where it bends; If it
E♭ A♭6 B♭7 E♭ A♭6 B♭7
bent too long, we'd be dry, I fear; If it bent too short, we'd be drink - ing through our ear, But it
E♭ E♭Maj7 A♭ B♭7 E♭ Gm A♭6 B♭7
bends just right in the mid - dle of the arm, not too loose, not too tight, as we lean on it each night with a
E♭ A♭6 E♭ Gm E♭ Cm A♭6 B♭7 E♭
well - oiled kind of charm, With a well - oiled kind of charm.
Fine
Fm7(B♭ Bass) E♭ Fm7(B♭ Bass)
When the brain won't tick, when the heart won't leap, When the stom - ach gets sick, when the
E♭ B♭7 E♭ A♭6
foot's a - sleep; Then we point, man and boy, as its won - ders we em - ploy, to that
E♭ Gm Fm7(B♭ Bass) E♭ B♭7 sus E♭
luck - i - ly, knuck - i - ling, an - a - tom - i - cal joy. God
D. S. al Fine

Copyright © 1963 and 1964 by Mark Sandrich, Jr. and Sidney Michaels.
All rights throughout the world controlled by Morley Music Co., Inc. Used by permission.

HALF THE BATTLE *From the Musical "BEN FRANKLIN IN PARIS"*

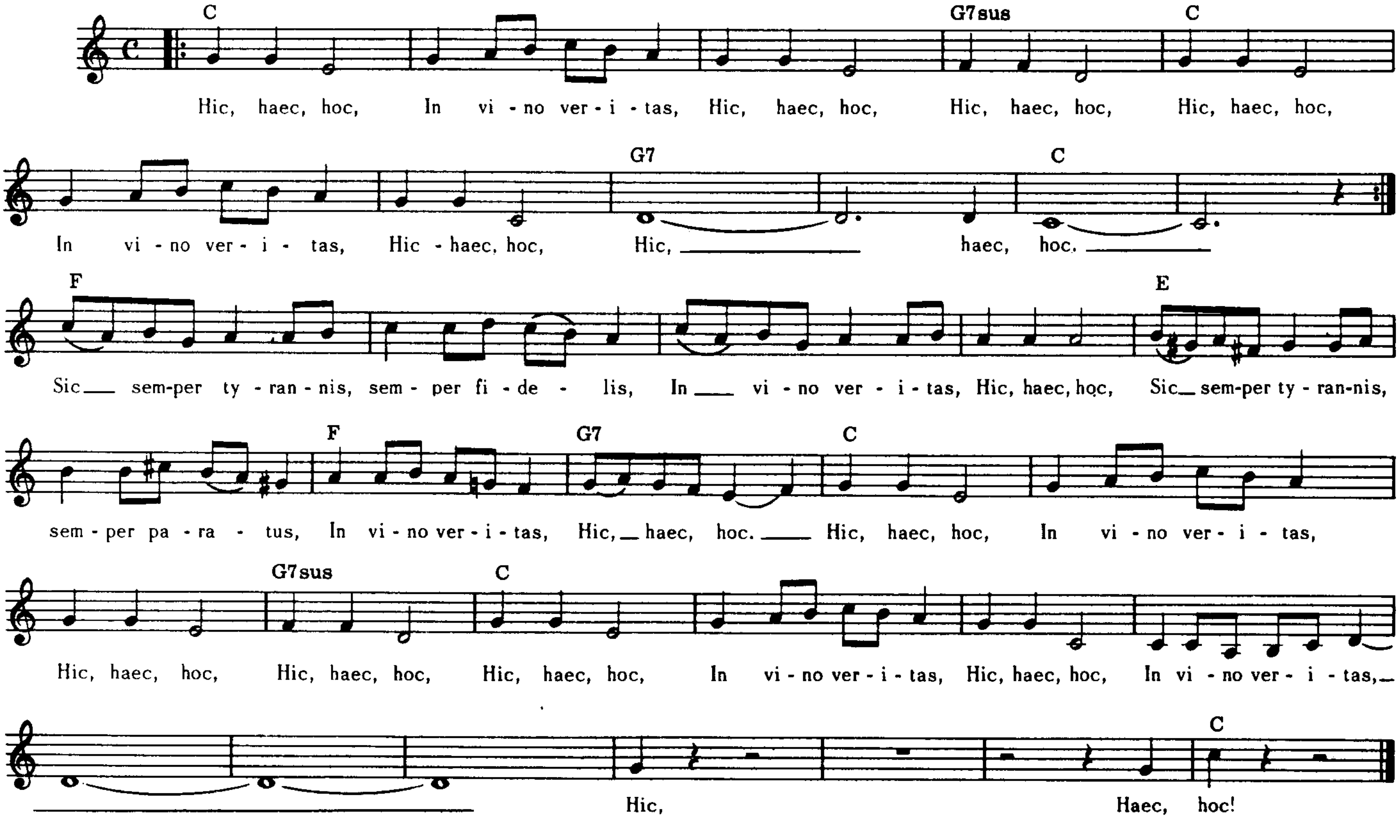
Lyric by SIDNEY MICHAELS
Music by MARK SANDRICH, Jr.


Gm7 C7 F F+ F6 F♯dim Gm Gm(+5)
They can think they've got me beat - en, they can knock me down; But I'll climb
C7 FMaj7 F6 Gm7 C7 F F+
up off the floor. Just as long as I can keep a - live the will to
F6 F♯dim Am7 Dm7 Gm7 C7 F
clown, Well, they've won the bat - tle, Hell, they have - n't won the war! Half the
F6 Gm7 C7 F F6 FMaj7 F6
bat - tle's that one ex - tra mile, Can you meet the test, then,
B♭Maj7 B♭6 B♭m6 Am7 Dm7 Gm7
where is that grin? With half the bat - tle, you tuck it in your
C7 F F+ F6 F♯dim Gm7 C7 F F6
pock - et And you know then, some - how, you'll win; You know
FMaj7 F A♭Maj7 Gm7 C7 F F6
then, some - how, you'll win!

Copyright © 1963 and 1964 by Mark Sandrich, Jr. and Sidney Michaels.
All rights throughout the world controlled by Morley Music Co., Inc. Used by permission.

HIC, HAEC, HOC *From the Musical "BEN FRANKLIN IN PARIS"*

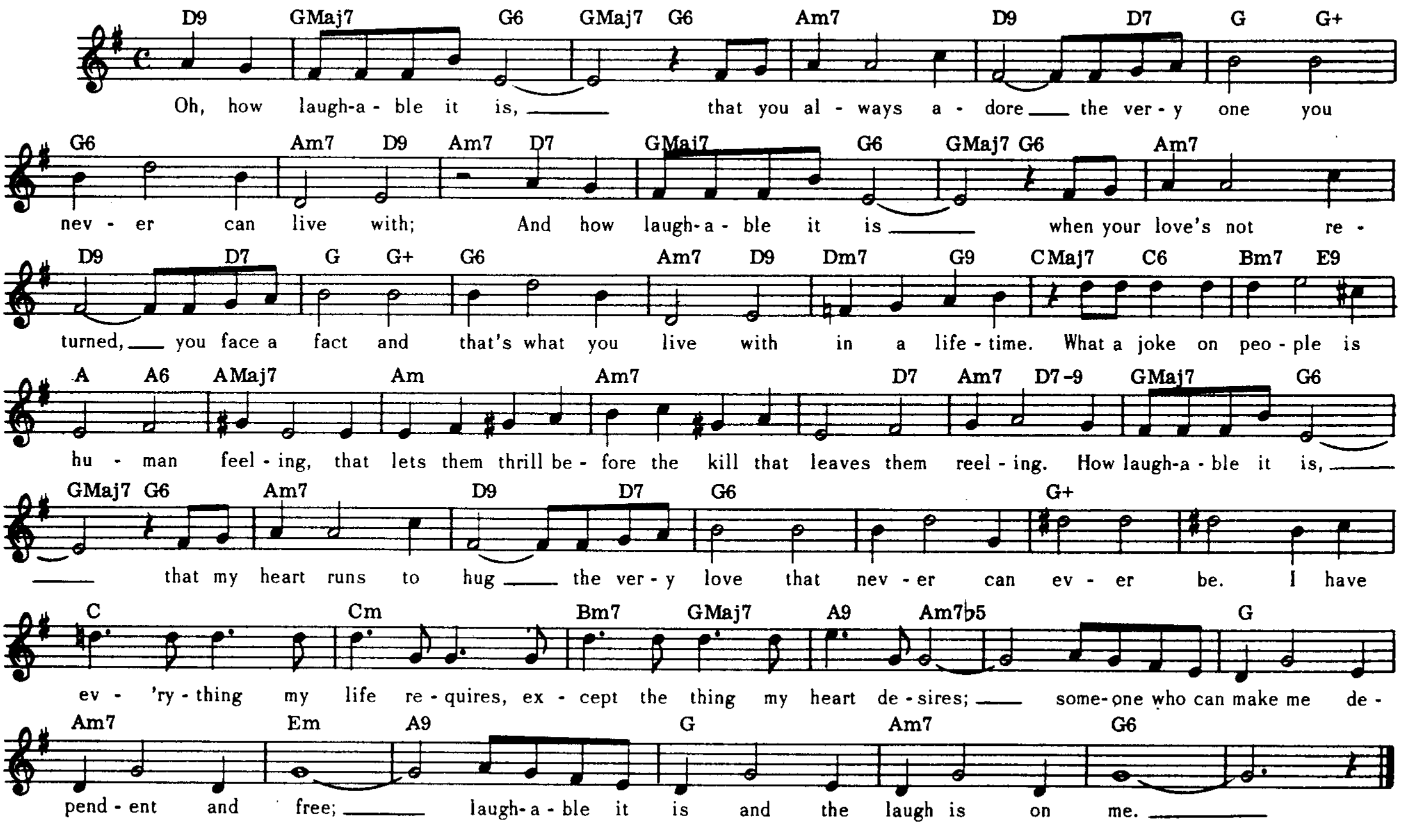
Lyric by SIDNEY MICHAELS
Music by MARK SANDRICH, Jr.


C G7sus C
Hic, haec, hoc, In vi - no ver - i - tas, Hic, haec, hoc, Hic, haec, hoc, Hic, haec, hoc,
G7 C
In vi - no ver - i - tas, Hic - haec, hoc, Hic, haec, hoc.
F E
Sic sem-per ty - ran - nis, sem - per fi - de - lis, In vi - no ver - i - tas, Hic, haec, hoc, Sic sem-per ty - ran-nis,
F G7 C
sem - per pa - ra - tus, In vi - no ver - i - tas, Hic, haec, hoc. Hic, haec, hoc, In vi - no ver - i - tas,
G7sus C
Hic, haec, hoc, Hic, haec, hoc, Hic, haec, hoc, In vi - no ver - i - tas, Hic, haec, hoc, In vi - no ver - i - tas,
C
Hic, Haec, hoc!

Copyright © 1963 and 1965 by Mark Sandrich, Jr. and Sidney Michaels.
All rights throughout the world controlled by Morley Music Co., Inc. Used by permission.

HOW LAUGHABLE IT IS *From the Musical "BEN FRANKLIN IN PARIS"*

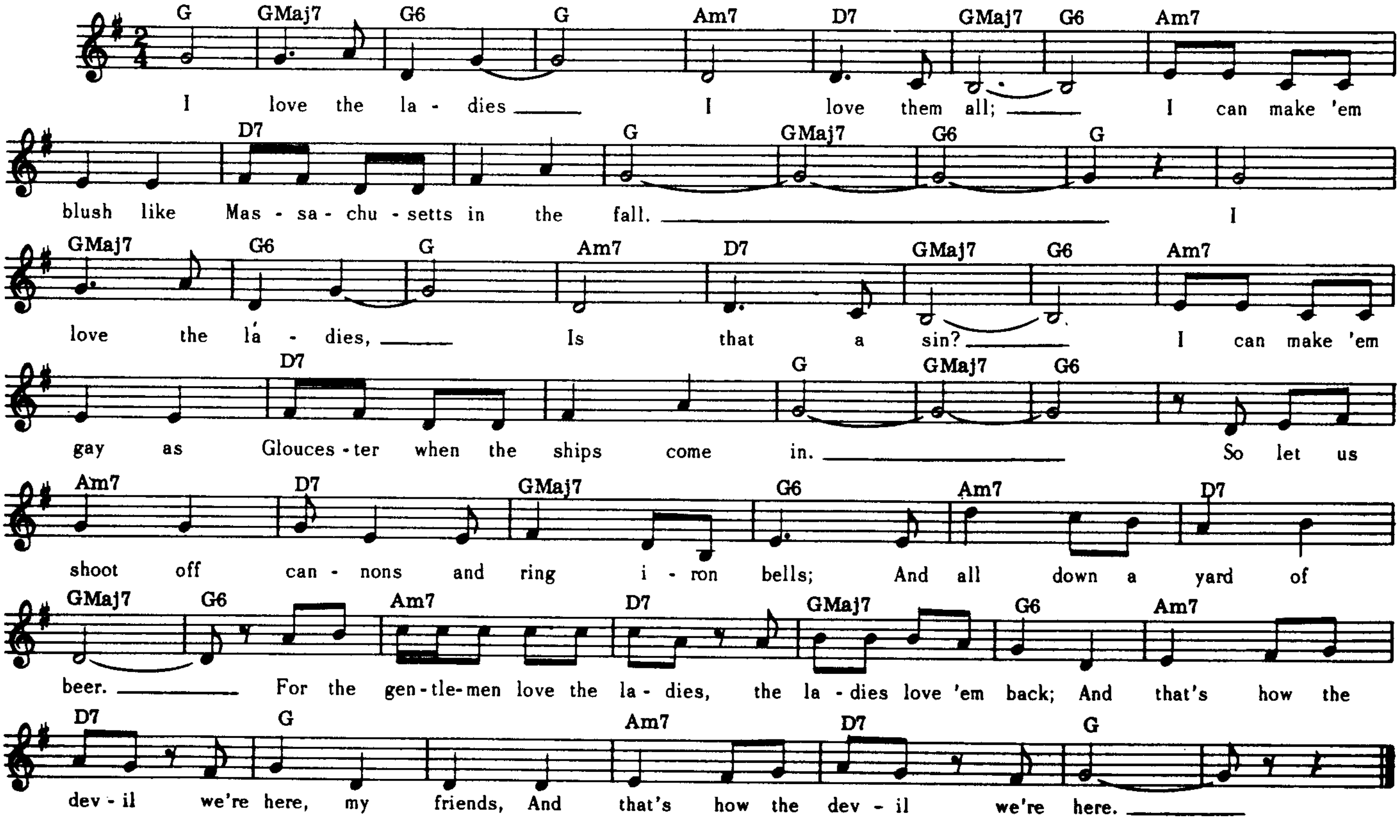
Lyric by SIDNEY MICHAELS
Music by MARK SANDRICH, Jr.


D9 GMaj7 G6 GMaj7 G6 Am7 D9 D7 G G+
Oh, how laugh-a - ble it is, that you al - ways a - dore the ver - y one you
G6 Am7 D9 Am7 D7 GMaj7 G6 GMaj7 G6 Am7
nev - er can live with; And how laugh-a - ble it is when your love's not re -
D9 D7 G G+ G6 Am7 D9 Dm7 G9 CMaj7 C6 Bm7 E9
turned, you face a fact and that's what you live with in a life - time. What a joke on peo - ple is
A A6 AMaj7 Am Am7 D7 Am7 D7-9 GMaj7 G6
hu - man feel - ing, that lets them thrill be - fore the kill that leaves them reel - ing. How laugh-a - ble it is,
GMaj7 G6 Am7 D9 D7 G6 G+
that my heart runs to hug the ver - y love that nev - er can ev - er be. I have
C Cm Bm7 GMaj7 A9 Am7♭5 G
ev - 'ry - thing my life re - quires, ex - cept the thing my heart de - sires; some-one who can make me de -
Am7 Em A9 G Am7 G6
pend - ent and free; laugh-a - ble it is and the laugh is on me.

Copyright © 1964 by Mark Sandrich, Jr. and Sidney Michaels.
All rights throughout the world controlled by Morley Music Co., Inc. Used by permission.

I LOVE THE LADIES *From the Musical "BEN FRANKLIN IN PARIS"*

Lyric by SIDNEY MICHAELS
Music by MARK SANDRICH, Jr.

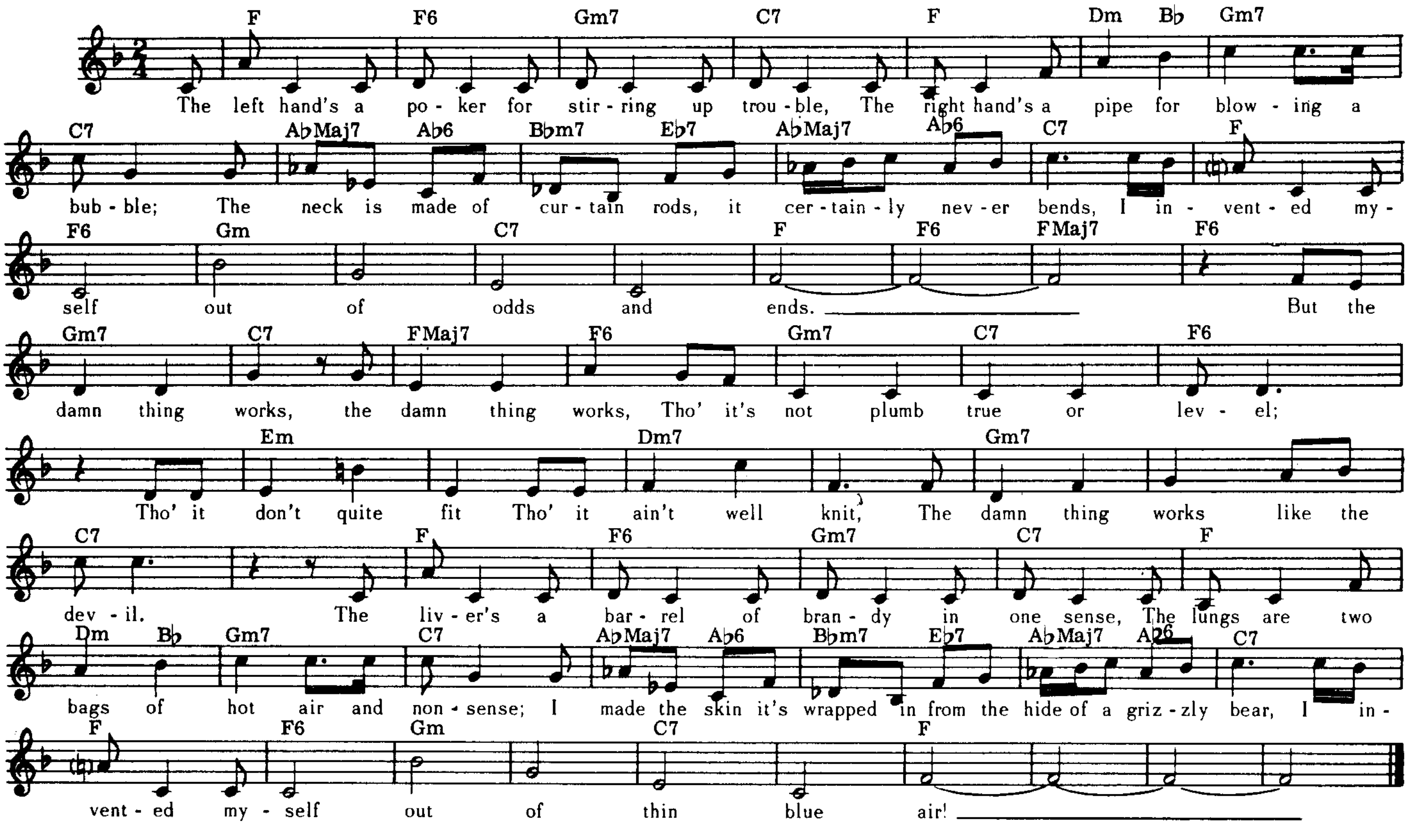

G GMaj7 G6 G Am7 D7 GMaj7 G6 Am7
I love the la - dies I love them all; I can make 'em
D7 G GMaj7 G6 G
blush like Mas - sa - chu - setts in the fall. I
GMaj7 G6 G Am7 D7 GMaj7 G6 Am7
love the la - dies, Is that a sin? I can make 'em
D7 G GMaj7 G6
gay as Glouces - ter when the ships come in. So let us
Am7 D7 GMaj7 G6 Am7 D7
shoot off can - nons and ring i - ron bells; And all down a yard of
GMaj7 G6 Am7 D7 GMaj7 G6 Am7
beer. For the gen - tle-men love the la - dies, the la - dies love 'em back; And that's how the
D7 G Am7 D7 G
dev - il we're here, my friends, And that's how the dev - il we're here.

Copyright © 1964 by Mark Sandrich, Jr. and Sidney Michaels.
All rights throughout the world controlled by Morley Music Co., Inc. Used by permission.

I INVENTED MYSELF

From the Musical "BEN FRANKLIN IN PARIS"

Lyric by SIDNEY MICHAELS
Music by MARK SANDRICH, Jr.

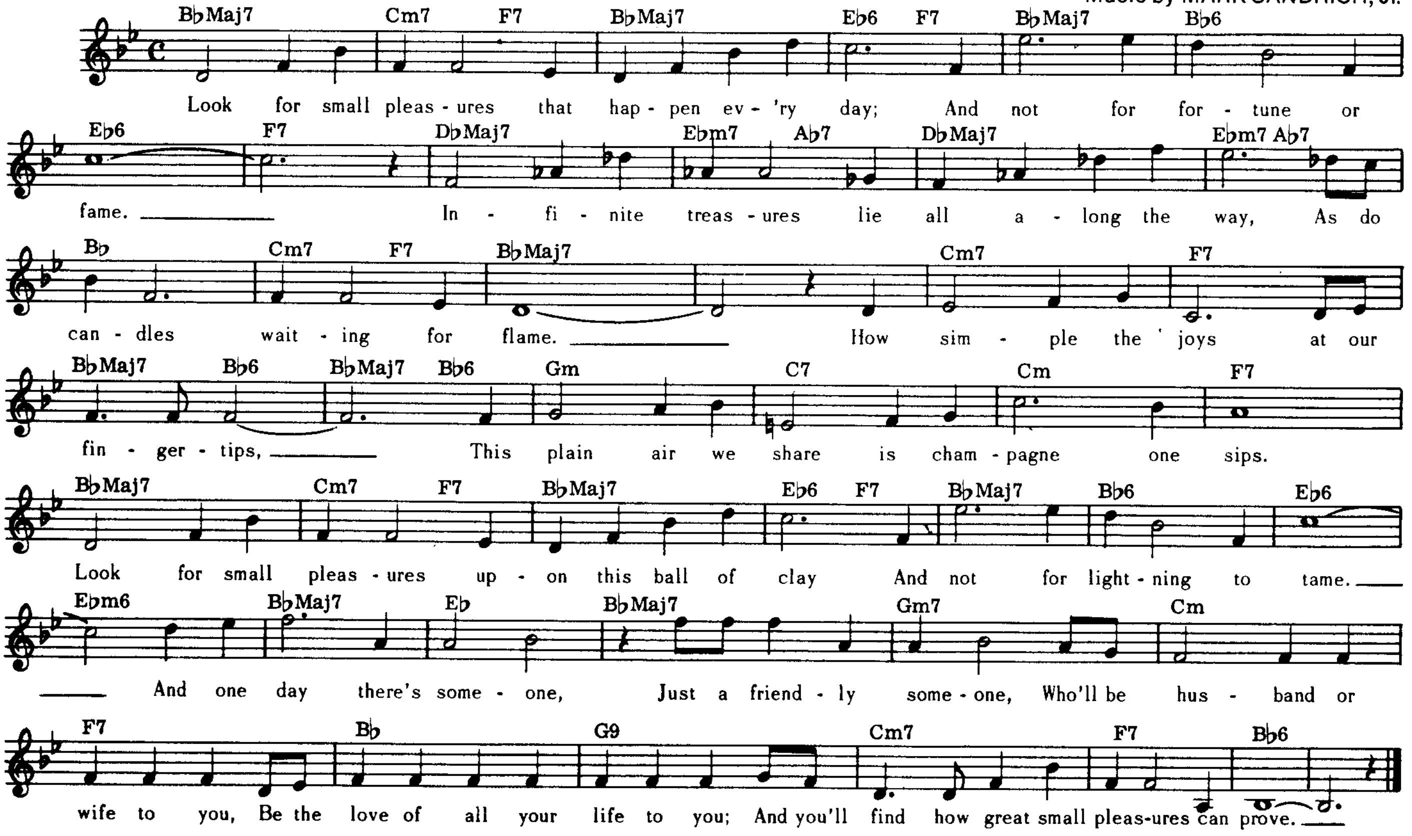

F F6 Gm7 C7 F Dm B♭ Gm7
The left hand's a po - ker for stir - ring up trou - ble, The right hand's a pipe for blow - ing a
C7 A♭Maj7 A♭6 B♭m7 E♭7 A♭Maj7 A♭6 C7 F
bub - ble; The neck is made of cur - tain rods, it cer - tain - ly nev - er bends, I in - vent - ed my -
F6 Gm C7 F F6 FMaj7 F6
self out of odds and ends. But the
Gm7 C7 FMaj7 F6 Gm7 C7 F6
damn thing works, the damn thing works, Tho' it's not plumb true or lev - el;
Em Dm7 Gm7
Tho' it don't quite fit Tho' it ain't well knit, The damn thing works like the
C7 F F6 Gm7 C7 F
dev - il. The liv - er's a bar - rel of bran - dy in one sense, The lungs are two
Dm B♭ Gm7 C7 A♭Maj7 A♭6 B♭m7 E♭7 A♭Maj7 A♭6 C7
bags of hot air and non - sense; I made the skin it's wrapped in from the hide of a griz - zly bear, I in -
F F6 Gm C7 F
vent - ed my - self out of thin blue air!

Copyright © 1963 and 1965 by Mark Sandrich, Jr. and Sidney Michaels.
All rights throughout the world controlled by Morley Music Co., Inc. Used by permission.

LOOK FOR SMALL PLEASURES

From the Musical "BEN FRANKLIN IN PARIS"

Lyric by SIDNEY MICHAELS
Music by MARK SANDRICH, Jr.

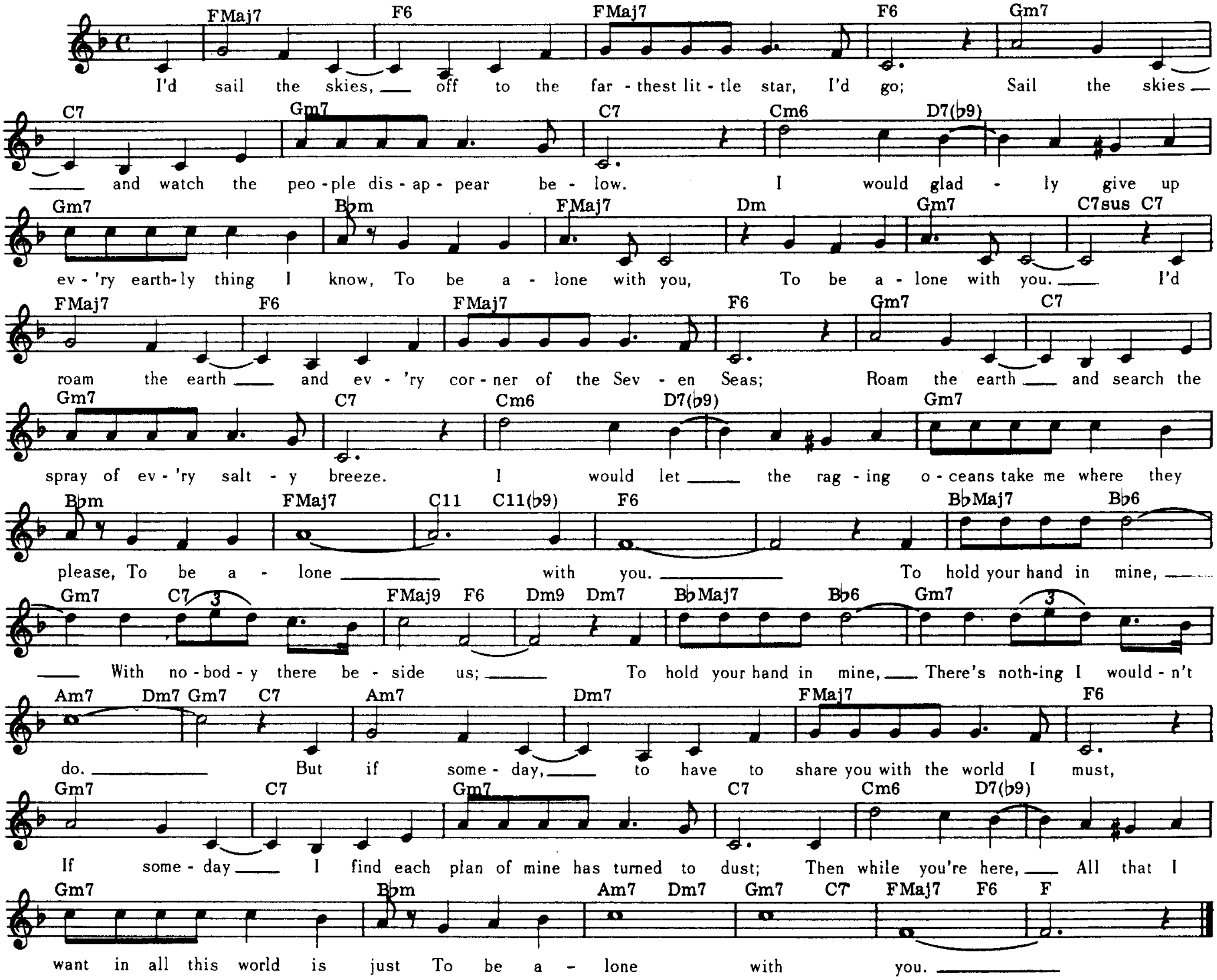

B♭Maj7 Cm7 F7 B♭Maj7 E♭6 F7 B♭Maj7 B♭6
Look for small pleas - ures that hap - pen ev - 'ry day; And not for for - tune or
E♭6 F7 D♭Maj7 E♭m7 A♭7 D♭Maj7 E♭m7 A♭7
fame. In - fi - nite treas - ures lie all a - long the way, As do
B♭ Cm7 F7 B♭Maj7 Cm7 F7
can - dles wait - ing for flame. How sim - ple the joys at our
B♭Maj7 B♭6 B♭Maj7 B♭6 Gm C7 Cm F7
fin - ger - tips, This plain air we share is cham - pagne one sips.
B♭Maj7 Cm7 F7 B♭Maj7 E♭6 F7 B♭Maj7 B♭6 E♭6
Look for small pleas - ures up - on this ball of clay And not for light - ning to tame.
E♭m6 B♭Maj7 E♭ B♭Maj7 Gm7 Cm
And one day there's some - one, Just a friend - ly some - one, Who'll be hus - band or
F7 B♭ G9 Cm7 F7 B♭6
wife to you, Be the love of all your life to you; And you'll find how great small pleas-ures can prove.

Copyright © 1963 and 1964 by Mark Sandrich, Jr. and Sidney Michaels.
All rights throughout the world controlled by Morley Music Co., Inc. Used by permission.

TO BE ALONE WITH YOU

From the Musical "BEN FRANKLIN IN PARIS"

Lyric by SIDNEY MICHAELS
Music by MARK SANDRICH, Jr.

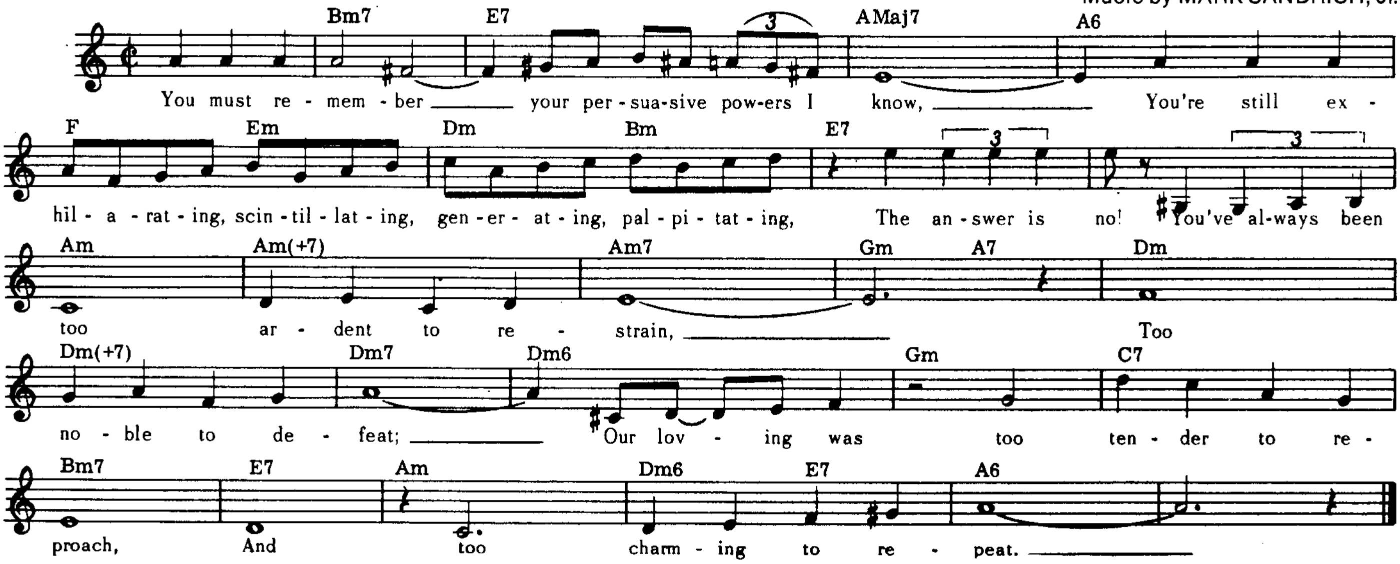

FMaj7 F6 FMaj7 F6 Gm7
I'd sail the skies, off to the far-thest lit-tle star, I'd go; Sail the skies
C7 Gm7 C7 Cm6 D7(♭9)
and watch the peo-ple dis-ap-pear be-low. I would glad-ly give up
Gm7 B♭m FMaj7 Dm Gm7 C7sus C7
ev-'ry earth-ly thing I know, To be a-lone with you, To be a-lone with you. I'd
FMaj7 F6 FMaj7 F6 Gm7 C7
roam the earth and ev-'ry cor-ner of the Sev-en Seas; Roam the earth and search the
Gm7 C7 Cm6 D7(♭9) Gm7
spray of ev-'ry salt-y breeze. I would let the rag-ing o-ceans take me where they
B♭m FMaj7 C11 C11(♭9) F6 B♭Maj7 B♭6
please, To be a-lone with you. To hold your hand in mine,
Gm7 C7 3 FMaj9 F6 Dm9 Dm7 B♭Maj7 B♭6 Gm7 3
With no-bod-y there be-side us; To hold your hand in mine, There's noth-ing I would-n't
Am7 Dm7 Gm7 C7 Am7 Dm7 FMaj7 F6
do. But if some-day, to have to share you with the world I must,
Gm7 C7 Gm7 C7 Cm6 D7(♭9)
If some-day I find each plan of mine has turned to dust; Then while you're here, All that I
Gm7 B♭m Am7 Dm7 Gm7 C7 FMaj7 F6 F
want in all this world is just To be a-lone with you.

Copyright © 1964 by Mark Sandrich, Jr. and Sidney Michaels.
All rights throughout the world controlled by Morley Music Co., Inc. Used by permission.

TOO CHARMING

From the Musical "BEN FRANKLIN IN PARIS"

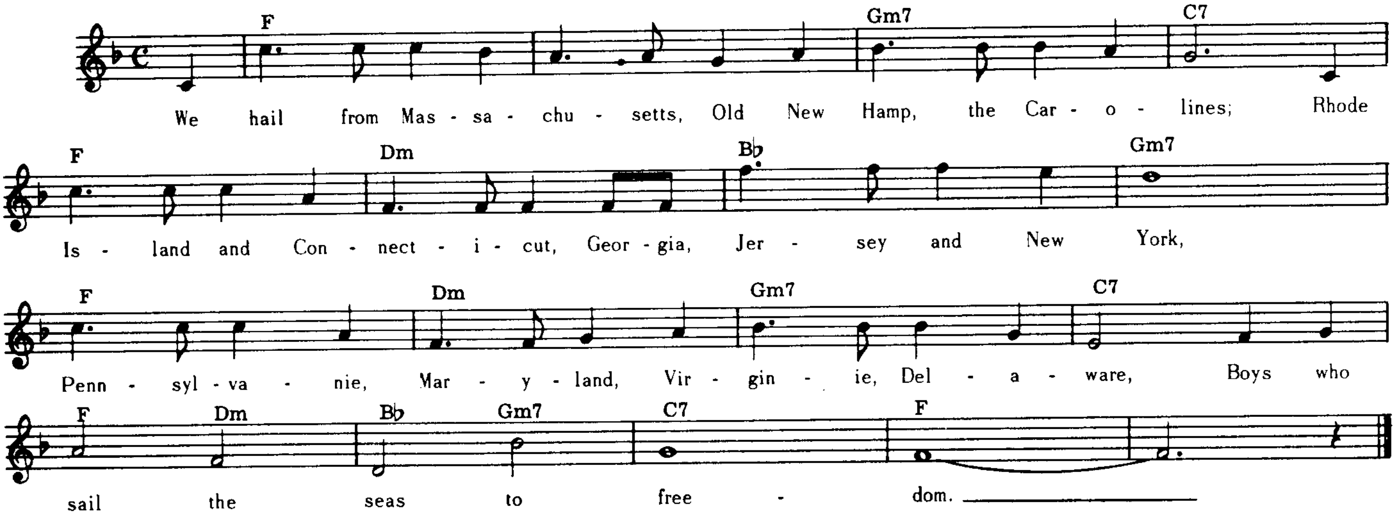
Lyric by SIDNEY MICHAELS
Music by MARK SANDRICH, Jr.


Bm7 E7 3 AMaj7 A6
You must re-mem-ber your per-sua-sive pow-ers I know, You're still ex-
F Em Dm Bm E7 3 3
hil-a-rat-ing, scin-til-lat-ing, gen-er-at-ing, pal-pi-tat-ing, The an-swer is no! You've al-ways been
Am Am(+7) Am7 Gm A7 Dm
too ar-dent to re-strain, Too
Dm(+7) Dm7 Dm6 Gm C7
no-ble to de-feat; Our lov-ing was too ten-der to re-
Bm7 E7 Am Dm6 E7 A6
proach, And too charm-ing to re-peat.

Copyright © 1964 and 1965 by Mark Sandrich, Jr. and Sidney Michaels.
All rights throughout the world controlled by Morley Music Co., Inc. Used by permission.

WE SAIL THE SEAS *From the Musical "BEN FRANKLIN IN PARIS"*

Lyric by SIDNEY MICHAELS
Music by MARK SANDRICH, Jr.

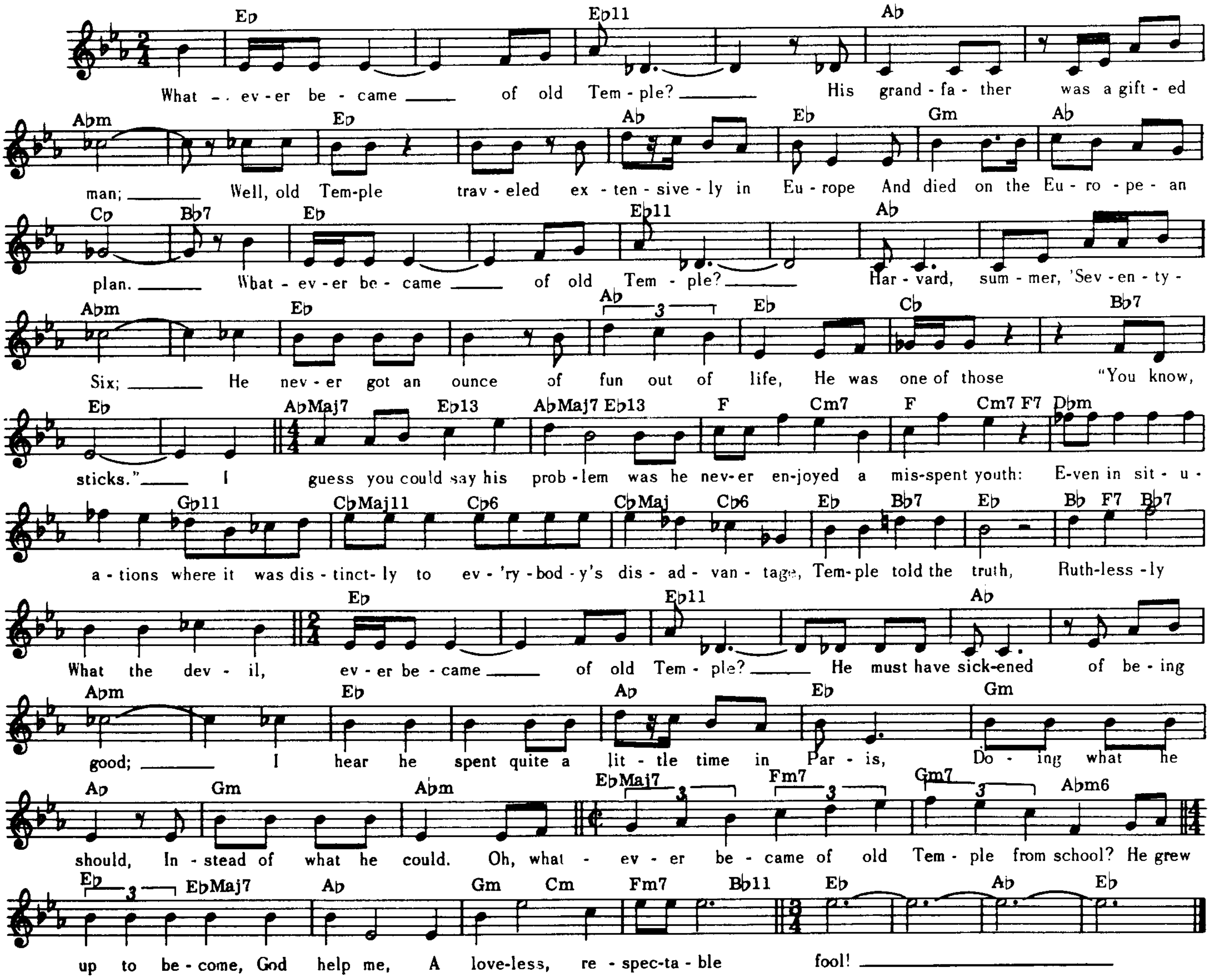

F
Gm7
C7
We hail from Mas - sa - chu - setts, Old New Hamp, the Car - o - lines; Rhode
F
Dm
Bb
Gm7
Is - land and Con - nect - i - cut, Geor - gia, Jer - sey and New York,
F
Dm
Gm7
C7
Penn - syl - va - nie, Mar - y - land, Vir - gin - ie, Del - a - ware, Boys who
F
Dm
Bb
Gm7
C7
F
sail the seas to free - dom.

Copyright © 1963 and 1965 by Mark Sandrich, Jr. and Sidney Michaels.
All rights throughout the world controlled by Morley Music Co., Inc. Used by permission.

WHATEVER BECAME OF OLD TEMPLE?

From the Musical "BEN FRANKLIN IN PARIS"

Lyric by SIDNEY MICHAELS
Music by MARK SANDRICH, Jr.

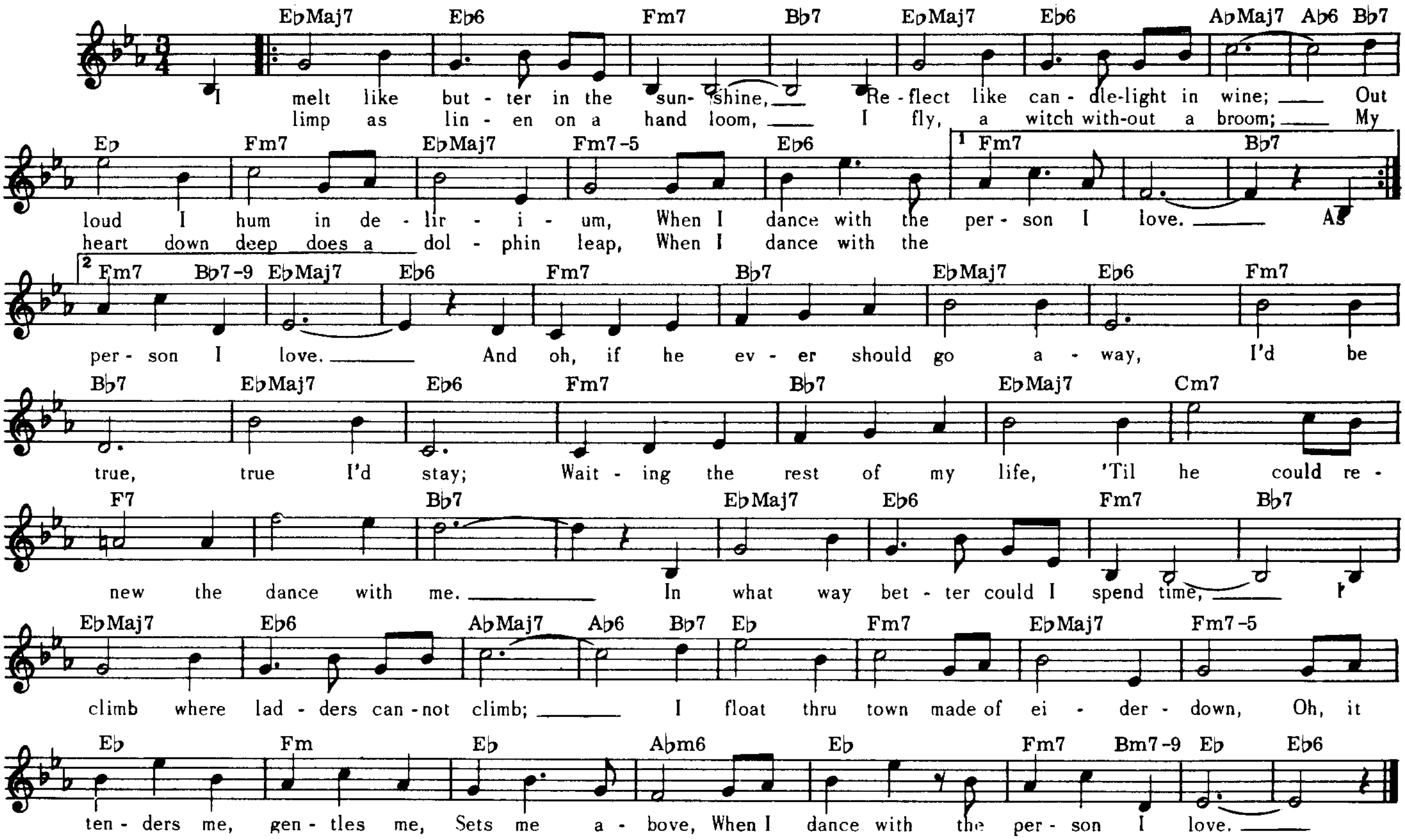

Eb
Eb11
Ab
What - ev - er be - came of old Tem - ple? His grand - fa - ther was a gift - ed
Abm
Eb
Ab
Eb
Gm
Ab
man; Well, old Tem - ple trav - eled ex - ten - sive - ly in Eu - rope And died on the Eu - ro - pe - an
Cb
Bb7
Eb
Eb11
Ab
plan. What - ev - er be - came of old Tem - ple? Har - vard, sum - mer, 'Sev - en - ty -
Abm
Eb
Ab
3
Eb
Cb
Bb7
Six; He nev - er got an ounce of fun out of life, He was one of those "You know,
Eb
AbMaj7
Eb13
AbMaj7
Eb13
F
Cm7
F
Cm7
F7
Dbm
sticks." I guess you could say his prob - lem was he nev - er en - joyed a mis - spent youth: E - ven in sit - u -
Gb11
CbMaj11
Cb6
CbMaj
Cb6
Eb
Bb7
Eb
Bb
F7
Bb7
a - tions where it was dis - tinct - ly to ev - 'ry - bod - y's dis - ad - van - tage, Tem - ple told the truth, Ruth - less - ly
Eb
Eb11
Ab
What the dev - il, ev - er be - came of old Tem - ple? He must have sick - ened of be - ing
Abm
Eb
Ab
Eb
Gm
good; I hear he spent quite a lit - tle time in Par - is, Do - ing what he
Ab
Gm
Abm
EbMaj7
3
Fm7
3
Gm7
3
Abm6
should, In - stead of what he could. Oh, what - ev - er be - came of old Tem - ple from school? He grew
Eb
3
EbMaj7
Ab
Gm
Cm
Fm7
Bb11
Eb
Ab
Eb
up to be - come, God help me, A love - less, re - spec - ta - ble fool!

Copyright © 1964 and 1965 by Mark Sandrich, Jr. and Sidney Michaels.
All rights throughout the world controlled by Morley Music Co., Inc. Used by permission.

WHEN I DANCE WITH THE PERSON I LOVE

From the Musical "BEN FRANKLIN IN PARIS"

Lyric by SIDNEY MICHAELS
Music by MARK SANDRICH, Jr.

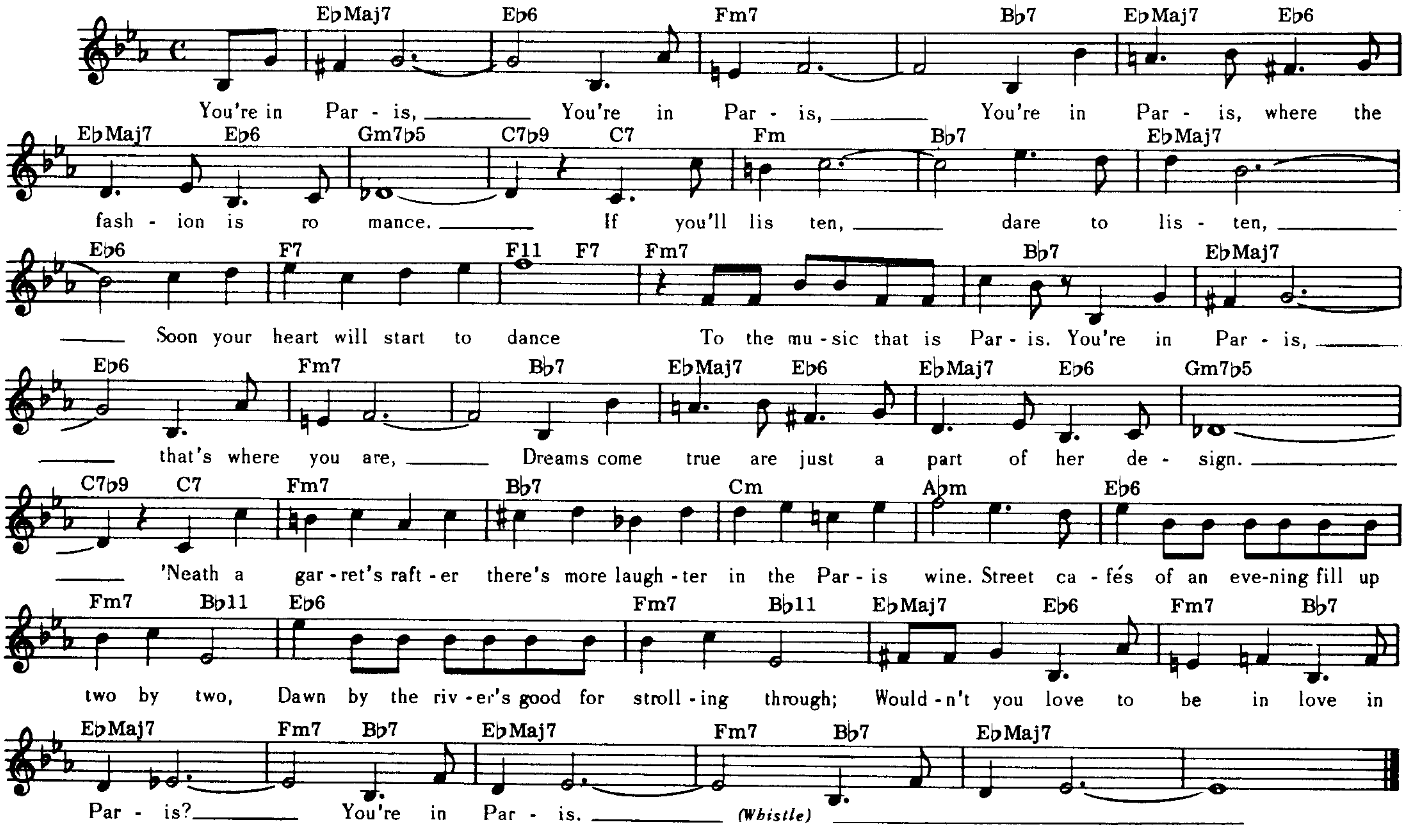

E♭Maj7 E♭6 Fm7 B♭7 E♭Maj7 E♭6 A♭Maj7 A♭6 B♭7
I melt like but - ter in the sun - shine, Re - flect like can - dle-light in wine; Out
limp as lin - en on a hand loom, I fly, a witch with-out a broom; My
E♭ Fm7 E♭Maj7 Fm7-5 E♭6 1 Fm7 B♭7
loud I hum in de - lir - i - um, When I dance with the per - son I love. As
heart down deep does a dol - phin leap, When I dance with the
2 Fm7 B♭7-9 E♭Maj7 E♭6 Fm7 B♭7 E♭Maj7 E♭6 Fm7
per - son I love. And oh, if he ev - er should go a - way, I'd be
B♭7 E♭Maj7 E♭6 Fm7 B♭7 E♭Maj7 Cm7
true, true I'd stay; Wait - ing the rest of my life, 'Til he could re -
F7 B♭7 E♭Maj7 E♭6 Fm7 B♭7
new the dance with me. In what way bet - ter could I spend time, I
E♭Maj7 E♭6 A♭Maj7 A♭6 B♭7 E♭ Fm7 E♭Maj7 Fm7-5
climb where lad - ders can - not climb; I float thru town made of ei - der - down, Oh, it
E♭ Fm E♭ A♭m6 E♭ Fm7 Bm7-9 E♭ E♭6
ten - ders me, gen - tles me, Sets me a - bove, When I dance with the per - son I love.

Copyright © 1963 and 1964 by Mark Sandrich, Jr. and Sidney Michaels.
All rights throughout the world controlled by Morley Music Co., Inc. Used by permission.

YOU'RE IN PARIS

From the Musical "BEN FRANKLIN IN PARIS"

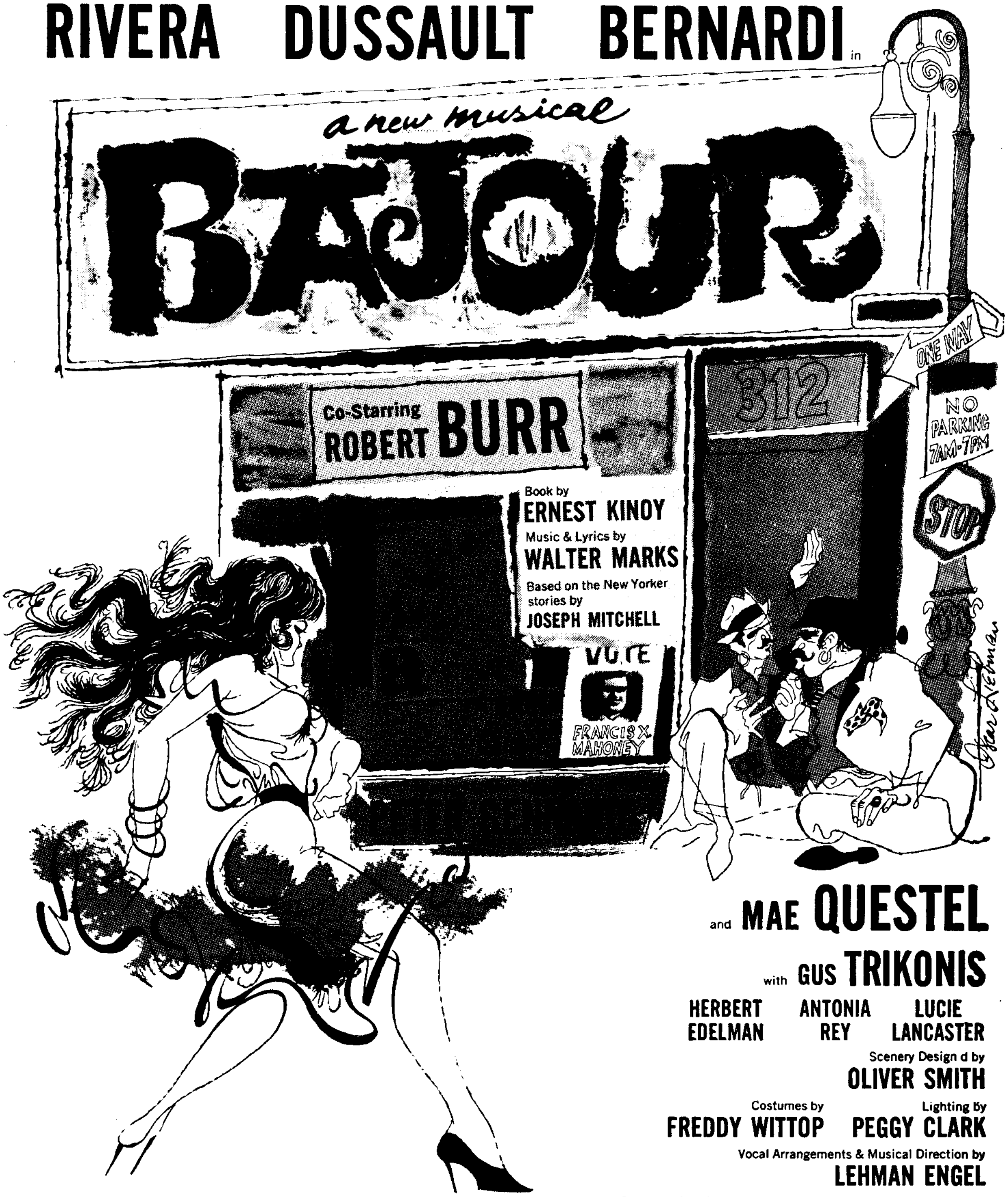
Lyric by SIDNEY MICHAELS
Music by MARK SANDRICH, Jr.


E♭Maj7 E♭6 Fm7 B♭7 E♭Maj7 E♭6
You're in Par - is, You're in Par - is, You're in Par - is, where the
E♭Maj7 E♭6 Gm7♭5 C7♭9 C7 Fm B♭7 E♭Maj7
fash - ion is ro mance. If you'll lis ten, dare to lis - ten,
E♭6 F7 F11 F7 Fm7 B♭7 E♭Maj7
Soon your heart will start to dance To the mu - sic that is Par - is. You're in Par - is,
E♭6 Fm7 B♭7 E♭Maj7 E♭6 E♭Maj7 E♭6 Gm7♭5
that's where you are, Dreams come true are just a part of her de - sign.
C7♭9 C7 Fm7 B♭7 Cm A♭m E♭6
'Neath a gar - ret's raft - er there's more laugh - ter in the Par - is wine. Street ca - fés of an eve-ning fill up
Fm7 B♭11 E♭6 Fm7 B♭11 E♭Maj7 E♭6 Fm7 B♭7
two by two, Dawn by the riv - er's good for stroll - ing through; Would - n't you love to be in love in
E♭Maj7 Fm7 B♭7 E♭Maj7 Fm7 B♭7 E♭Maj7
Par - is? You're in Par - is. (Whistle)

Copyright © 1963 and 1965 by Mark Sandrich, Jr. and Sidney Michaels.
All rights throughout the world controlled by Morley Music Co., Inc. Used by permission.

EDWARD PADULA
CARROLL and **HARRIS MASTERSON**
NORMAN TWAIN present

CHITA RIVERA **NANCY DUSSAULT** **HERSCHEL BERNARDI** in



a new musical

BAJOUR

Co-Starring **ROBERT BURR**

Book by
ERNEST KINOY
Music & Lyrics by
WALTER MARKS
Based on the New Yorker stories by
JOSEPH MITCHELL

and **MAE QUESTEL**

with **GUS TRIKONIS**

HERBERT EDELMAN **ANTONIA REY** **LUCIE LANCASTER**

Scenery Design d by
OLIVER SMITH

Costumes by
FREDDY WITTOP

Lighting by
PEGGY CLARK

Vocal Arrangements & Musical Direction by
LEHMAN ENGEL

Orchestrations by
MORT LINDSEY

Dance Music Arranged by
RICHARD DE BENEDICTIS

Assistant Choreographer
WALLY SEIBERT

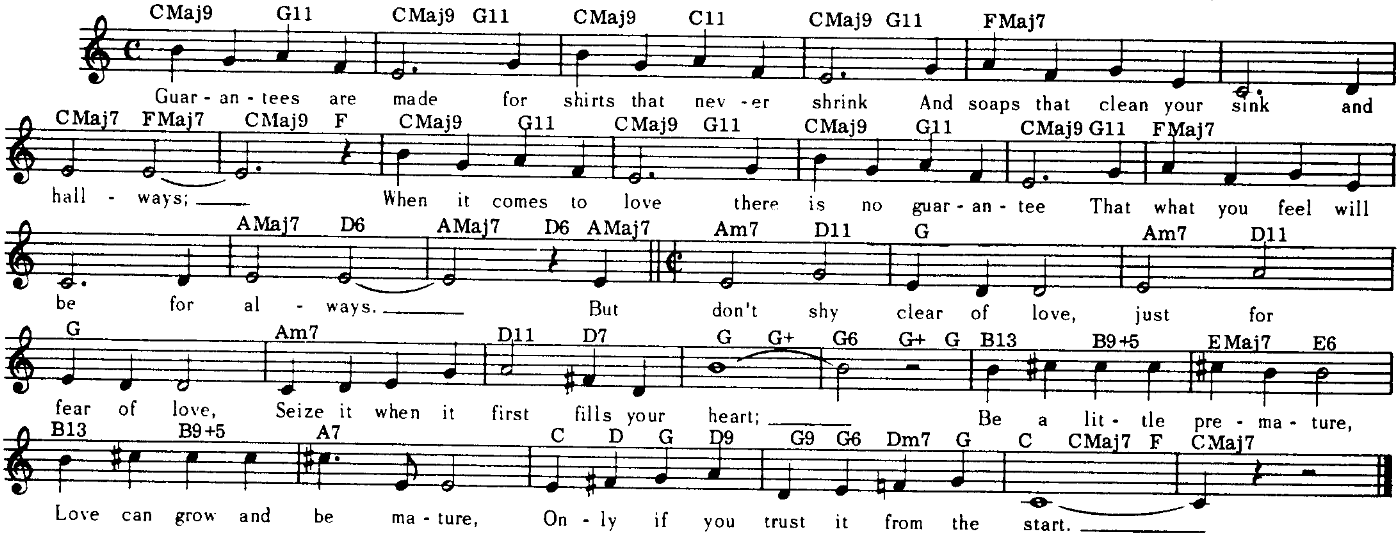
Production Manager
DUANE CAMP

Directed by **LAWRENCE KASHA**

Original Cast Album by **COLUMBIA RECORDS**

GUARANTEES *From the Musical "BAJOUR"*

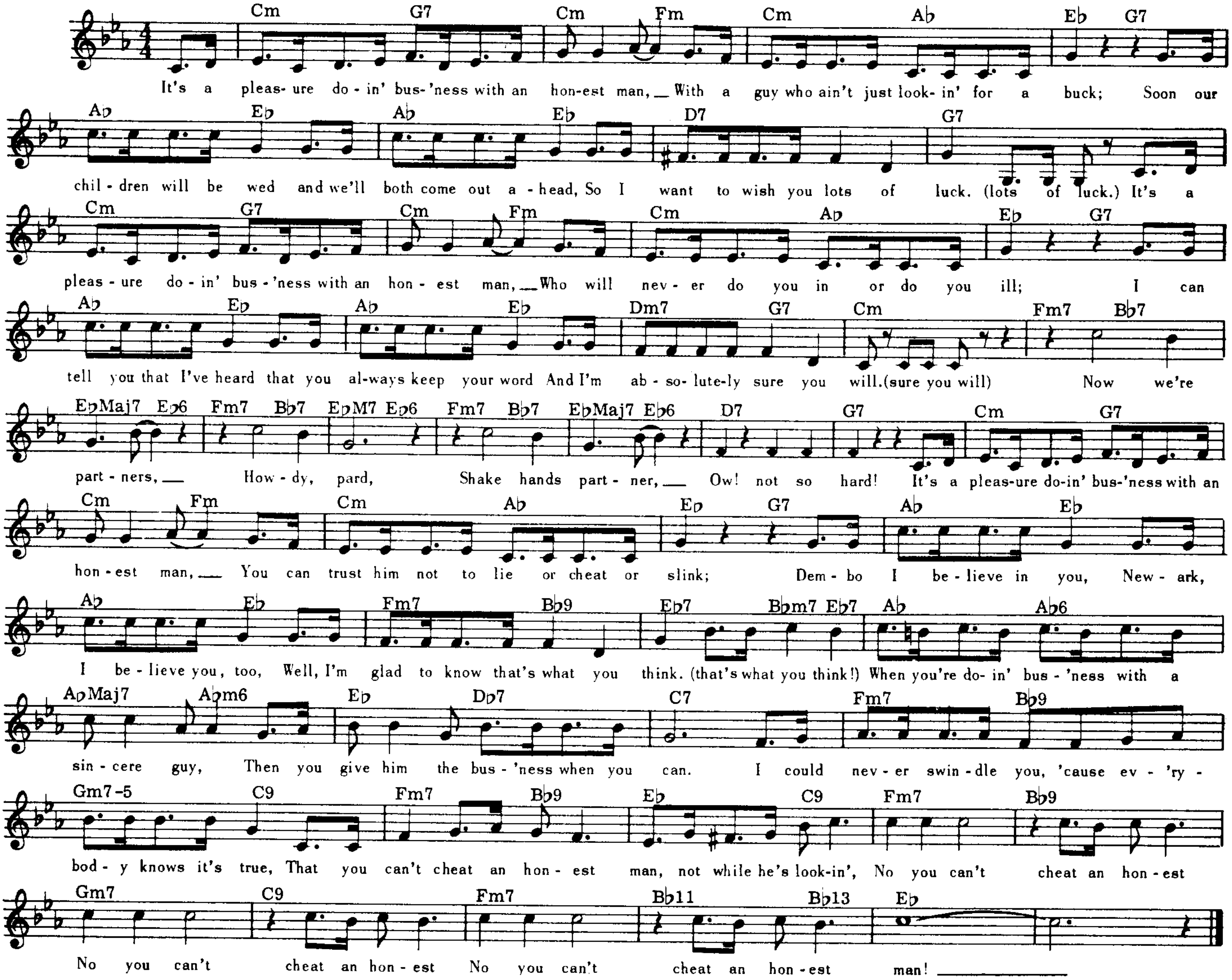
Music and Lyric by WALTER MARKS


CMaj9 G11 CMaj9 G11 CMaj9 C11 CMaj9 G11 FMaj7
Guar - an - tees are made for shirts that nev - er shrink And soaps that clean your sink and
CMaj7 FMaj7 CMaj9 F CMaj9 G11 CMaj9 G11 CMaj9 G11 CMaj9 G11 FMaj7
hall - ways; When it comes to love there is no guar - an - tee That what you feel will
AMaj7 D6 AMaj7 D6 AMaj7 Am7 D11 G Am7 D11
be for al - ways. But don't shy clear of love, just for
G Am7 D11 D7 G G+ G6 G+ G B13 B9+5 EMaj7 E6
fear of love, Seize it when it first fills your heart; Be a lit - tle pre - ma - ture,
B13 B9+5 A7 C D G D9 G9 G6 Dm7 G C CMaj7 F CMaj7
Love can grow and be ma - ture, On - ly if you trust it from the start.

Copyright © 1964 and 1965 by Walter Marks.
All rights throughout the world controlled by Mesquite Music Corp. Used by permission.

HONEST MAN *From the Musical "BAJOUR"*

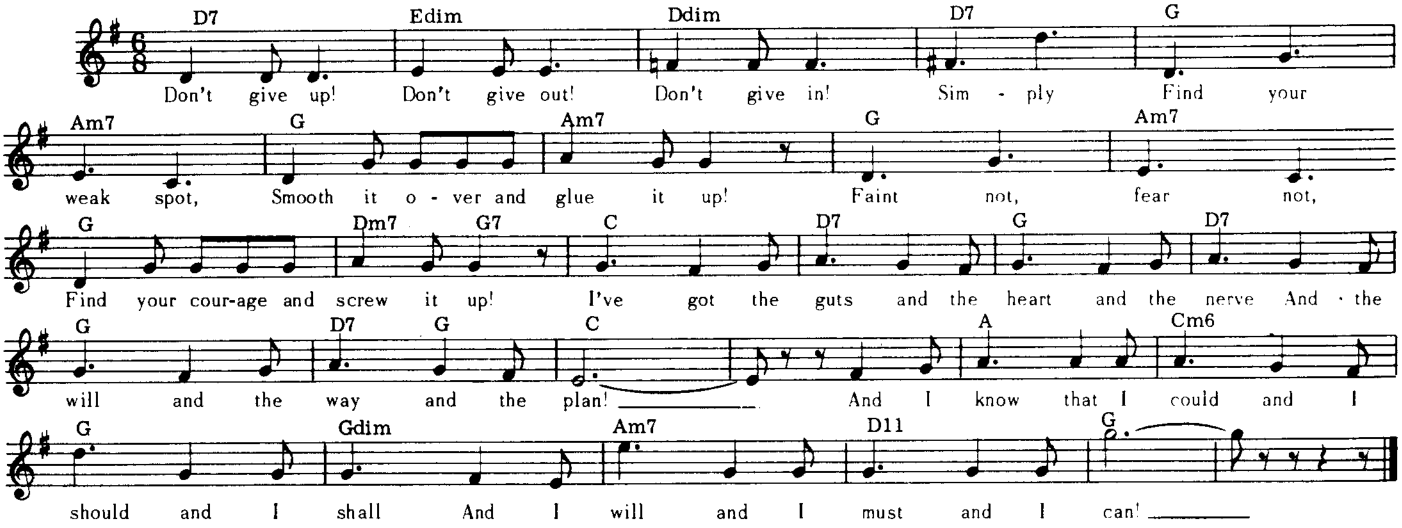
Music and Lyric by WALTER MARKS


Cm G7 Cm Fm Cm A♭ E♭ G7
It's a pleas- ure do - in' bus-'ness with an hon-est man, With a guy who ain't just look- in' for a buck; Soon our
A♭ E♭ A♭ E♭ D7 G7
chil - dren will be wed and we'll both come out a - head, So I want to wish you lots of luck. (lots of luck.) It's a
Cm G7 Cm Fm Cm A♭ E♭ G7
pleas - ure do - in' bus - 'ness with an hon - est man, Who will nev - er do you in or do you ill; I can
A♭ E♭ A♭ E♭ Dm7 G7 Cm Fm7 B♭7
tell you that I've heard that you al-ways keep your word And I'm ab - so- lute-ly sure you will.(sure you will) Now we're
E♭Maj7 E♭6 Fm7 B♭7 E♭M7 E♭6 Fm7 B♭7 E♭Maj7 E♭6 D7 G7 Cm G7
part - ners, How - dy, pard, Shake hands part - ner, Ow! not so hard! It's a pleas-ure do-in' bus-'ness with an
Cm Fm Cm A♭ E♭ G7 A♭ E♭
hon - est man, You can trust him not to lie or cheat or slink; Dem - bo I be - lieve in you, New - ark,
A♭ E♭ Fm7 B♭9 E♭7 B♭m7 E♭7 A♭ A♭6
I be - lieve you, too, Well, I'm glad to know that's what you think. (that's what you think!) When you're do- in' bus - 'ness with a
A♭Maj7 A♭m6 E♭ D♭7 C7 Fm7 B♭9
sin - cere guy, Then you give him the bus - 'ness when you can. I could nev - er swin - dle you, 'cause ev - 'ry -
Gm7-5 C9 Fm7 B♭9 E♭ C9 Fm7 B♭9
bod - y knows it's true, That you can't cheat an hon - est man, not while he's look-in', No you can't cheat an hon - est
Gm7 C9 Fm7 B♭11 B♭13 E♭
No you can't cheat an hon - est No you can't cheat an hon - est man!

Copyright © 1965 by Walter Marks.
All rights throughout the world controlled by Mesquite Music Corp. Used by permission.

I CAN *From the Musical "BAJOUR"*

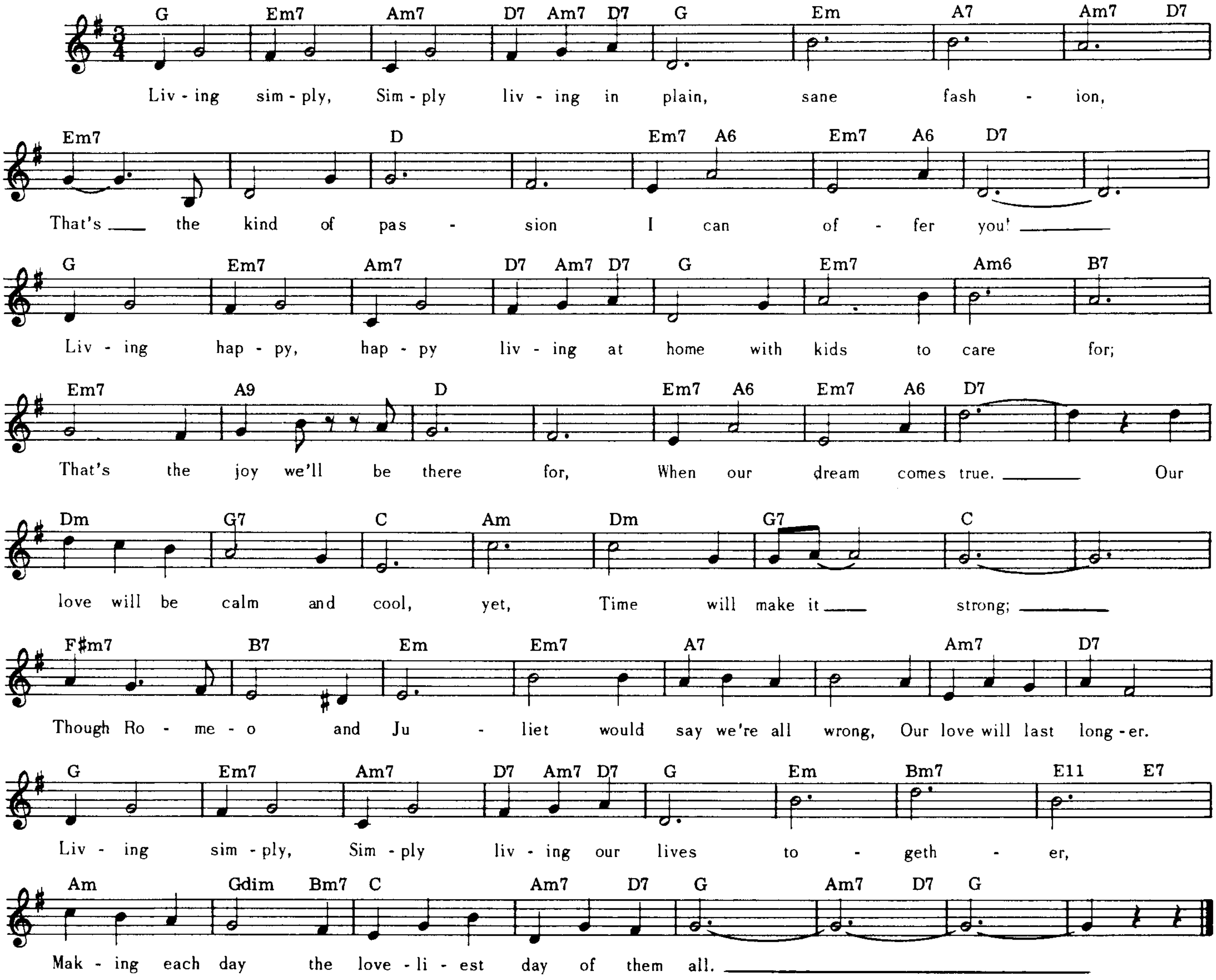
Music and Lyric by WALTER MARKS


D7 Edim Ddim D7 G
Don't give up! Don't give out! Don't give in! Sim - ply Find your
Am7 G Am7 G Am7
weak spot, Smooth it o - ver and glue it up! Faint not, fear not,
G Dm7 G7 C D7 G D7
Find your cour-age and screw it up! I've got the guts and the heart and the nerve And · the
G D7 G C A Cm6
will and the way and the plan! And I know that I could and I
G Gdim Am7 D11 G
should and I shall And I will and I must and I can!

Copyright © 1965 by Walter Marks.
All rights throughout the world controlled by Mesquite Music Corp. Used by permission.

LIVING SIMPLE *From the Musical "BAJOUR"*

Music and Lyric by WALTER MARKS

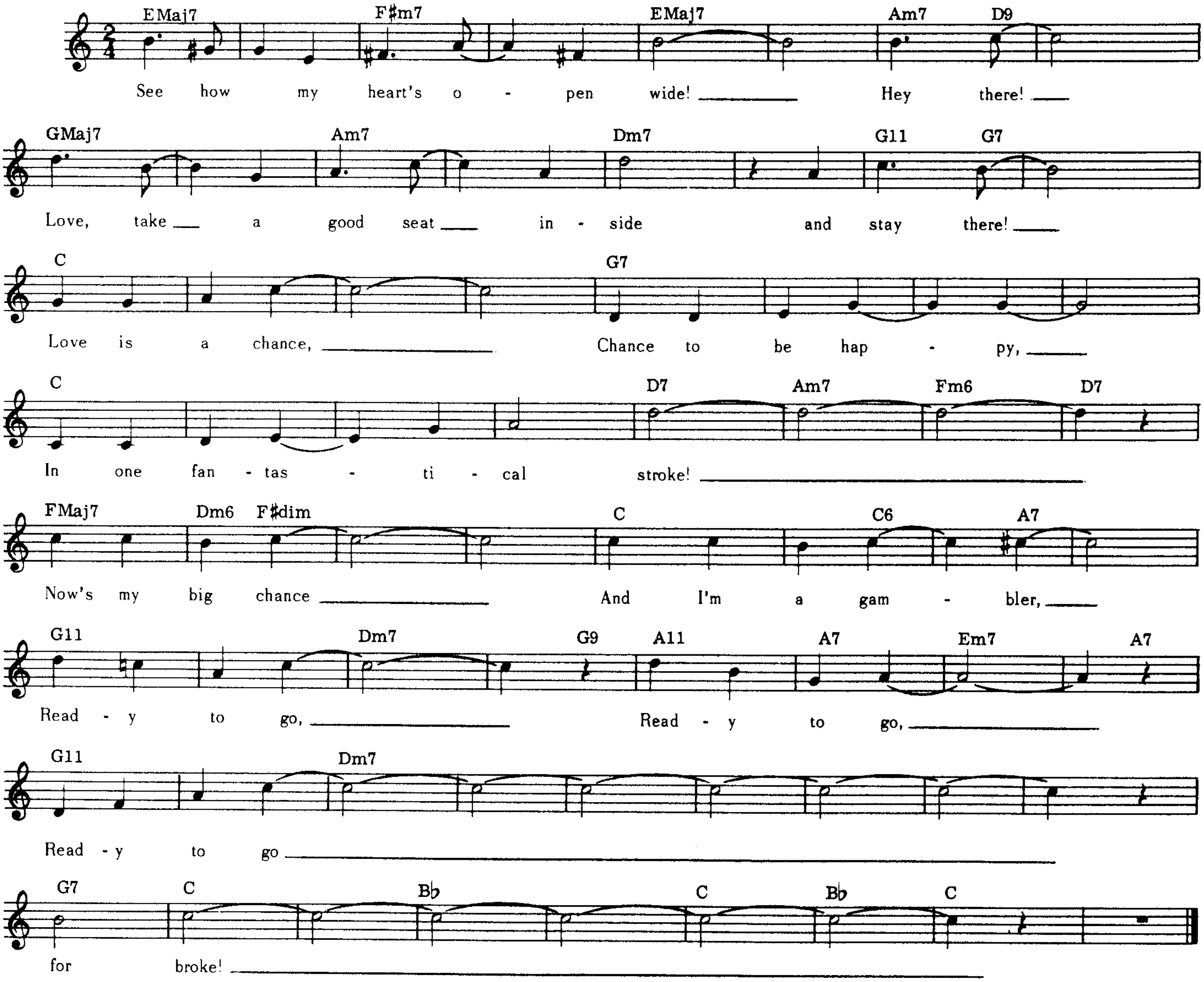

G Em7 Am7 D7 Am7 D7 G Em A7 Am7 D7
Liv - ing sim - ply, Sim - ply liv - ing in plain, sane fash - ion,
Em7 D Em7 A6 Em7 A6 D7
That's the kind of pas - sion I can of - fer you!
G Em7 Am7 D7 Am7 D7 G Em7 Am6 B7
Liv - ing hap - py, hap - py liv - ing at home with kids to care for;
Em7 A9 D Em7 A6 Em7 A6 D7
That's the joy we'll be there for, When our dream comes true. Our
Dm G7 C Am Dm G7 C
love will be calm and cool, yet, Time will make it strong;
F♯m7 B7 Em Em7 A7 Am7 D7
Though Ro - me - o and Ju - liet would say we're all wrong, Our love will last long - er.
G Em7 Am7 D7 Am7 D7 G Em Bm7 E11 E7
Liv - ing sim - ply, Sim - ply liv - ing our lives to - geth - er,
Am Gdim Bm7 C Am7 D7 G Am7 D7 G
Mak - ing each day the love - li - est day of them all.

Copyright © 1964 by Walter Marks.
All rights throughout the world controlled by Mesquite Music Corp. Used by permission.

LOVE IS A CHANCE

From the Musical "BAJOUR"

Music and Lyric by WALTER MARKS

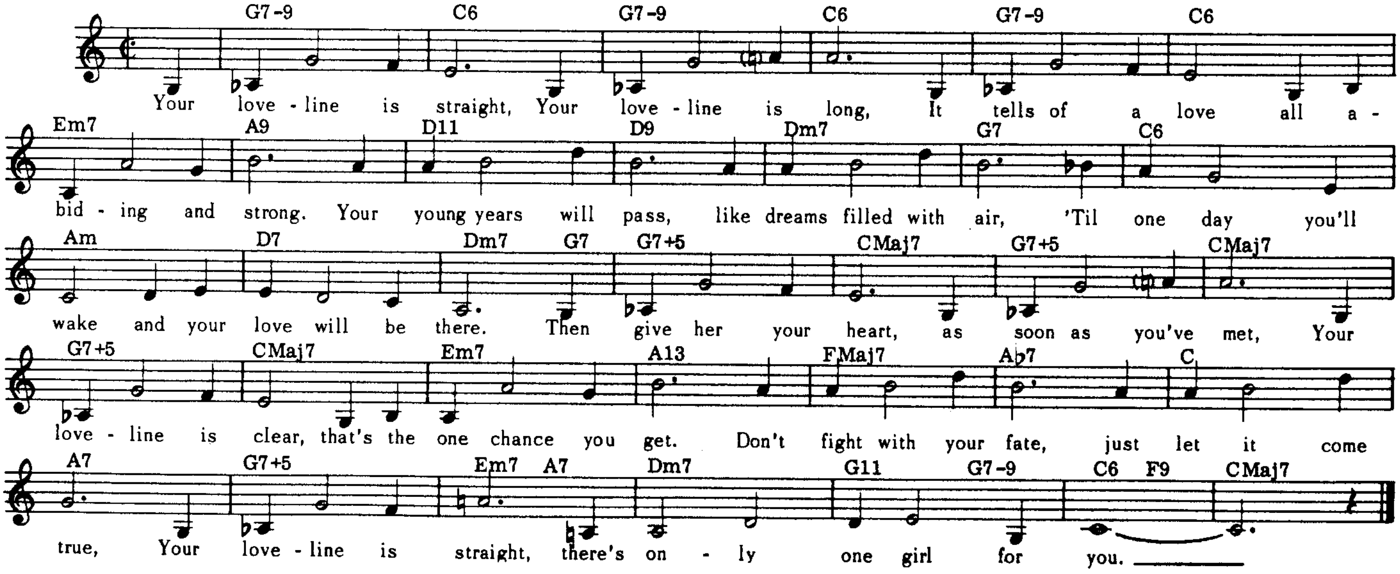

EMaj7 F♯m7 EMaj7 Am7 D9
See how my heart's o - pen wide! Hey there!
GMaj7 Am7 Dm7 G11 G7
Love, take a good seat in - side and stay there!
C G7
Love is a chance, Chance to be hap - py,
C D7 Am7 Fm6 D7
In one fan - tas - ti - cal stroke!
FMaj7 Dm6 F♯dim C C6 A7
Now's my big chance And I'm a gam - bler,
G11 Dm7 G9 A11 A7 Em7 A7
Read - y to go, Read - y to go,
G11 Dm7
Read - y to go
G7 C B♭ C B♭ C
for broke!

Copyright © 1964 by Walter Marks.
All rights throughout the world controlled by Mesquite Music Corp. Used by permission.

LOVE-LINE

From the Musical "BAJOUR"

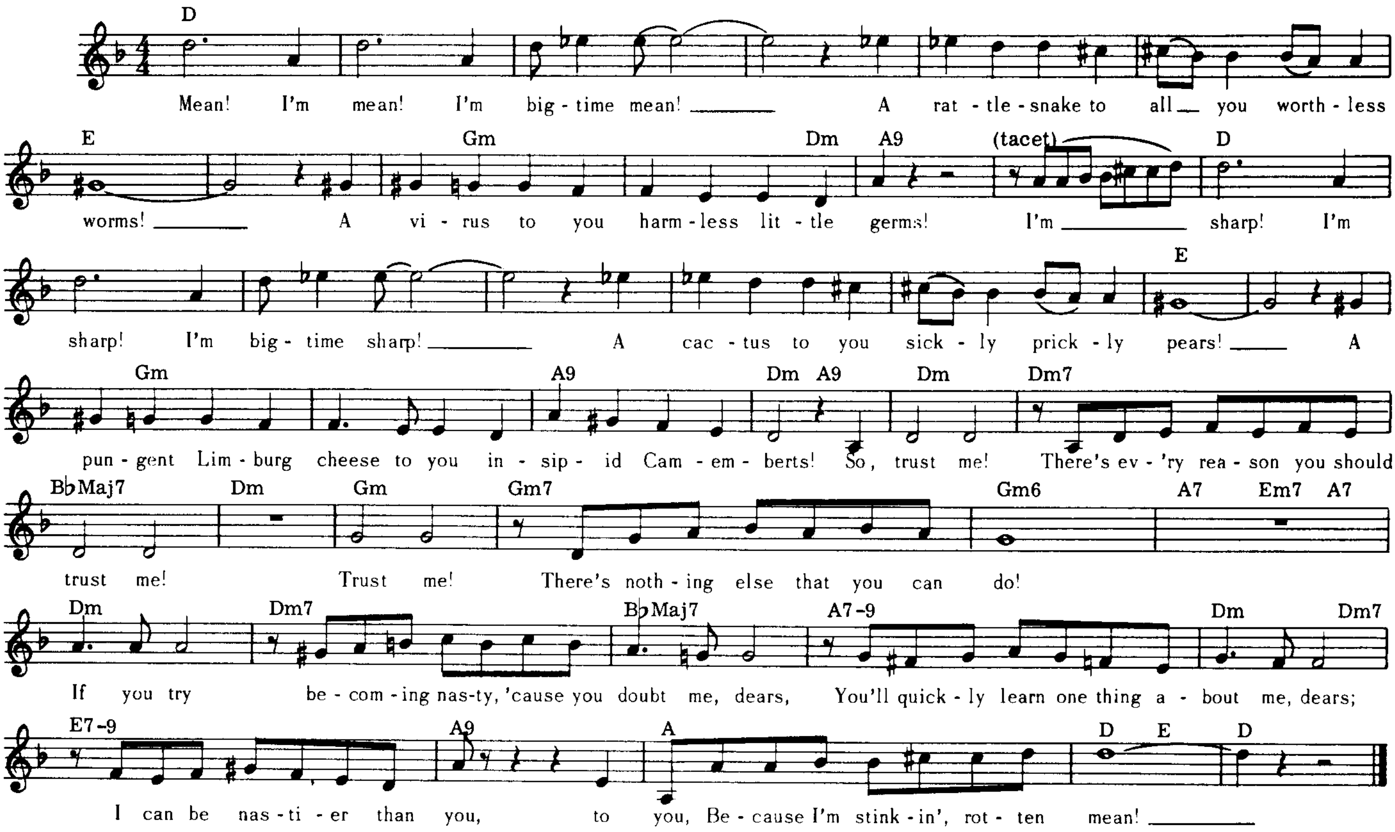
Music and Lyric by WALTER MARKS


G7-9 C6 G7-9 C6 G7-9 C6
Your love - line is straight, Your love - line is long, It tells of a love all a -
Em7 A9 D11 D9 Dm7 G7 C6
bid - ing and strong. Your young years will pass, like dreams filled with air, 'Til one day you'll
Am D7 Dm7 G7 G7+5 CMaj7 G7+5 CMaj7
wake and your love will be there. Then give her your heart, as soon as you've met, Your
G7+5 CMaj7 Em7 A13 FMaj7 A♭7 C
love - line is clear, that's the one chance you get. Don't fight with your fate, just let it come
A7 G7+5 Em7 A7 Dm7 G11 G7-9 C6 F9 CMaj7
true, Your love - line is straight, there's on - ly one girl for you.

Copyright © 1964 by Walter Marks.
All rights throughout the world controlled by Mesquite Music Corp. Used by permission.

MEAN *From the Musical "BAJOUR"*

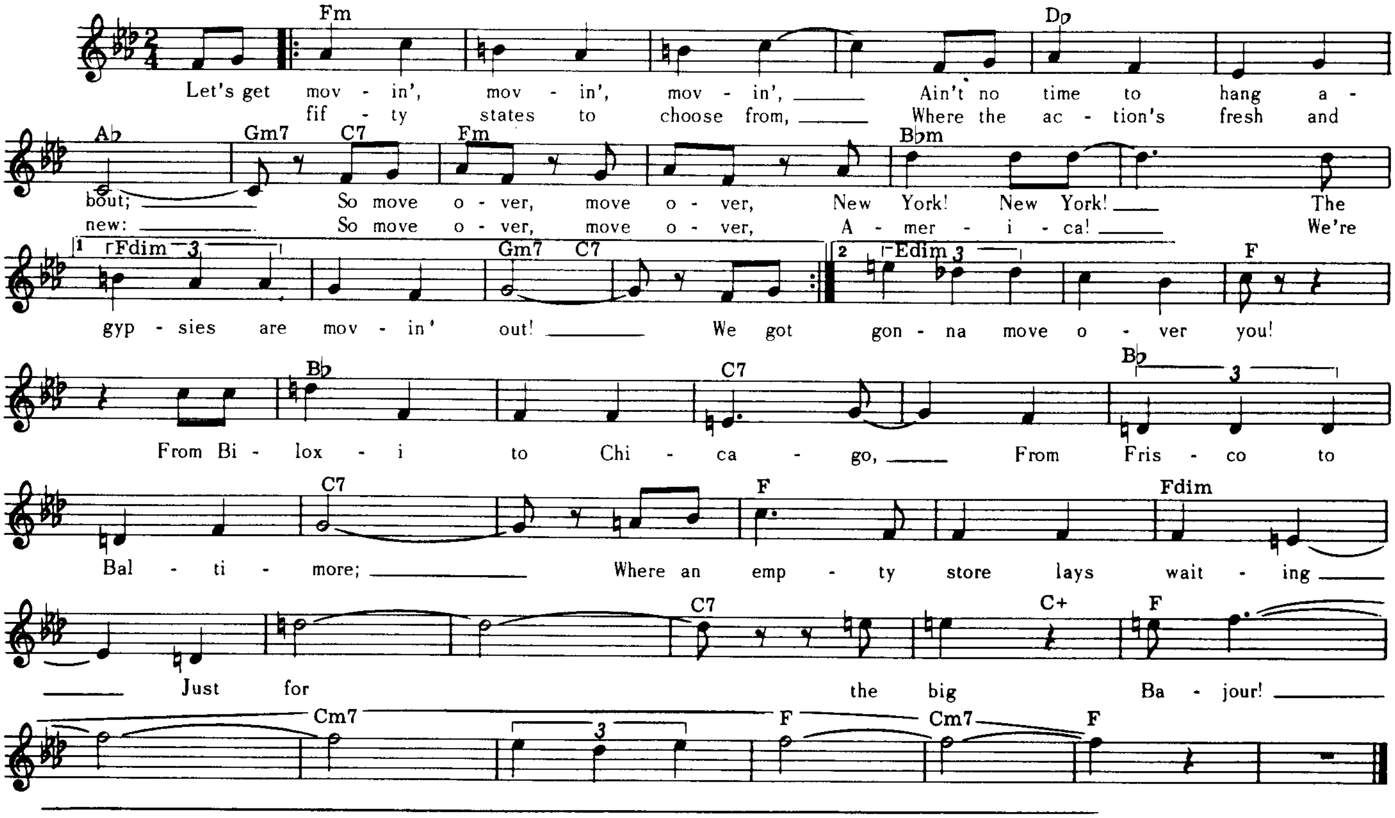
Music and Lyric by WALTER MARKS


D
Mean! I'm mean! I'm big - time mean! A rat - tle - snake to all you worth - less
E Gm Dm A9 (tacet) D
worms! A vi - rus to you harm - less lit - tle germs! I'm sharp! I'm
E
sharp! I'm big - time sharp! A cac - tus to you sick - ly prick - ly pears! A
Gm A9 Dm A9 Dm Dm7
pun - gent Lim - burg cheese to you in - sip - id Cam - em - berts! So, trust me! There's ev - 'ry rea - son you should
B♭Maj7 Dm Gm Gm7 Gm6 A7 Em7 A7
trust me! Trust me! There's noth - ing else that you can do!
Dm Dm7 B♭Maj7 A7-9 Dm Dm7
If you try be - com - ing nas-ty, 'cause you doubt me, dears, You'll quick - ly learn one thing a - bout me, dears;
E7-9 A9 A D E D
I can be nas - ti - er than you, to you, Be - cause I'm stink - in', rot - ten mean!

Copyright © 1964 and 1965 by Walter Marks.
All rights throughout the world controlled by Mesquite Music Corp. Used by permission.

MOVE OVER, AMERICA *From the Musical "BAJOUR"*

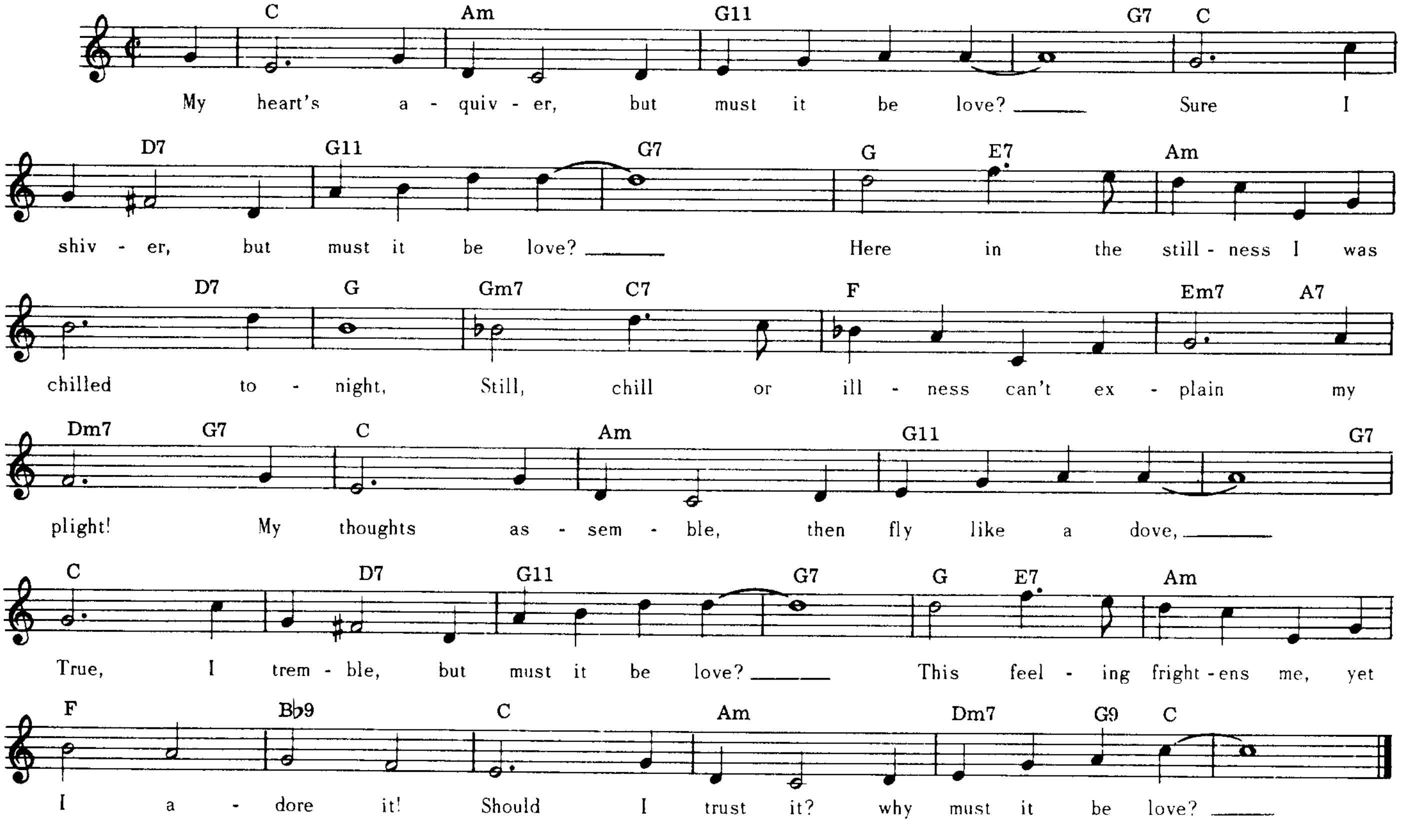
Music and Lyric by WALTER MARKS


Fm D♭
Let's get mov - in', mov - in', mov - in', Ain't no time to hang a -
fif - ty states to choose from, Where the ac - tion's fresh and
A♭ Gm7 C7 Fm B♭m
bout; So move o - ver, move o - ver, New York! New York! The
new: So move o - ver, move o - ver, A - mer - i - ca! We're
1 Fdim 3 Gm7 C7 2 Edim 3 F
gyp - sies are mov - in' out! We got gon - na move o - ver you!
B♭ C7 B♭ 3
From Bi - lox - i to Chi - ca - go, From Fris - co to
C7 F Fdim
Bal - ti - more; Where an emp - ty store lays wait - ing
C7 C+ F
Just for the big Ba - jour!
Cm7 3 F Cm7 F

Copyright © 1964 and 1965 by Walter Marks.
All rights throughout the world controlled by Mesquite Music Corp. Used by permission.

MUST IT BE LOVE? *From the Musical "BAJOUR"*

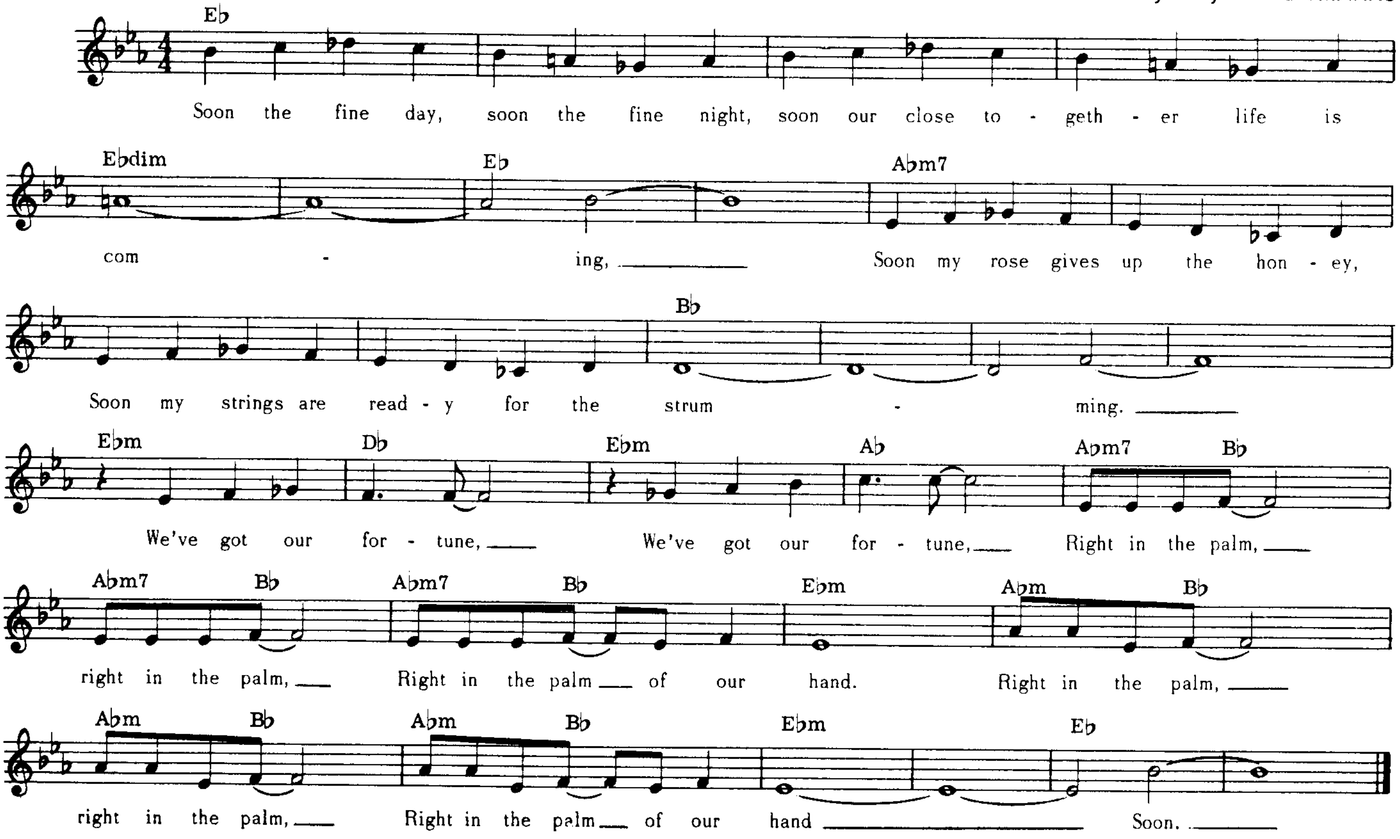
Music and Lyric by WALTER MARKS


C Am G11 G7 C
My heart's a - quiv - er, but must it be love? Sure I
D7 G11 G7 G E7 Am
shiv - er, but must it be love? Here in the still - ness I was
D7 G Gm7 C7 F Em7 A7
chilled to - night, Still, chill or ill - ness can't ex - plain my
Dm7 G7 C Am G11 G7
plight! My thoughts as - sem - ble, then fly like a dove,
C D7 G11 G7 G E7 Am
True, I trem - ble, but must it be love? This feel - ing fright - ens me, yet
F Bb9 C Am Dm7 G9 C
I a - dore it! Should I trust it? why must it be love?

Copyright © 1964 by Walter Marks.
All rights throughout the world controlled by Mesquite Music Corp. Used by permission.

SOON *From the Musical "BAJOUR"*

Music and Lyric by WALTER MARKS

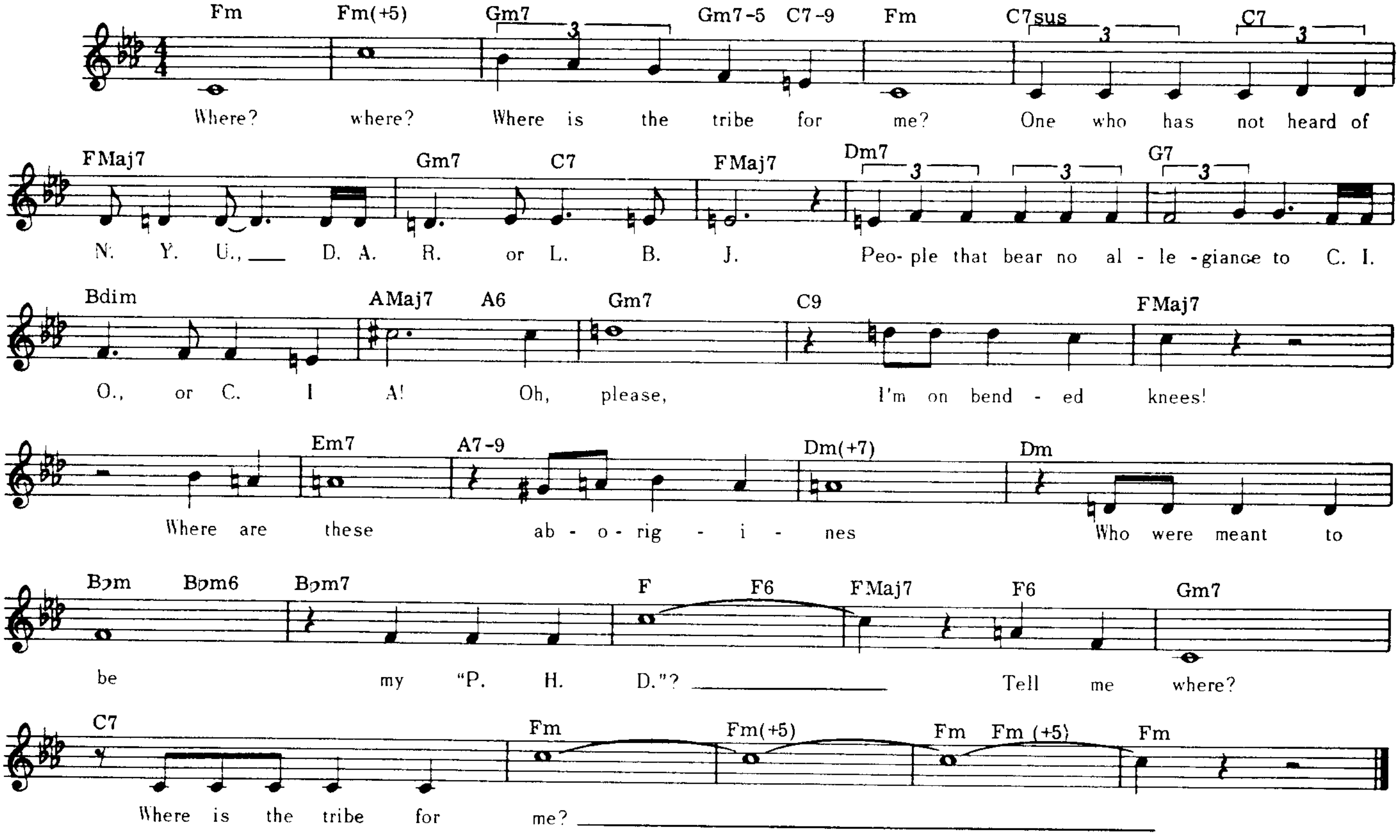

Eb
Soon the fine day, soon the fine night, soon our close to - geth - er life is
Ebdim Eb Abm7
com - ing, Soon my rose gives up the hon - ey,
Bb
Soon my strings are read - y for the strum - ming.
Ebm Db Ebm Ab Abm7 Bb
We've got our for - tune, We've got our for - tune, Right in the palm,
Abm7 Bb Abm7 Bb Ebm Abm Bb
right in the palm, Right in the palm of our hand. Right in the palm,
Abm Bb Abm Bb Ebm Eb
right in the palm, Right in the palm of our hand Soon.

Copyright © 1965 by Walter Marks.
All rights throughout the world controlled by Mesquite Music Corp. Used by permission.

WHERE IS THE TRIBE FOR ME?

From the Musical "BAJOUR"

Music and Lyric by WALTER MARKS

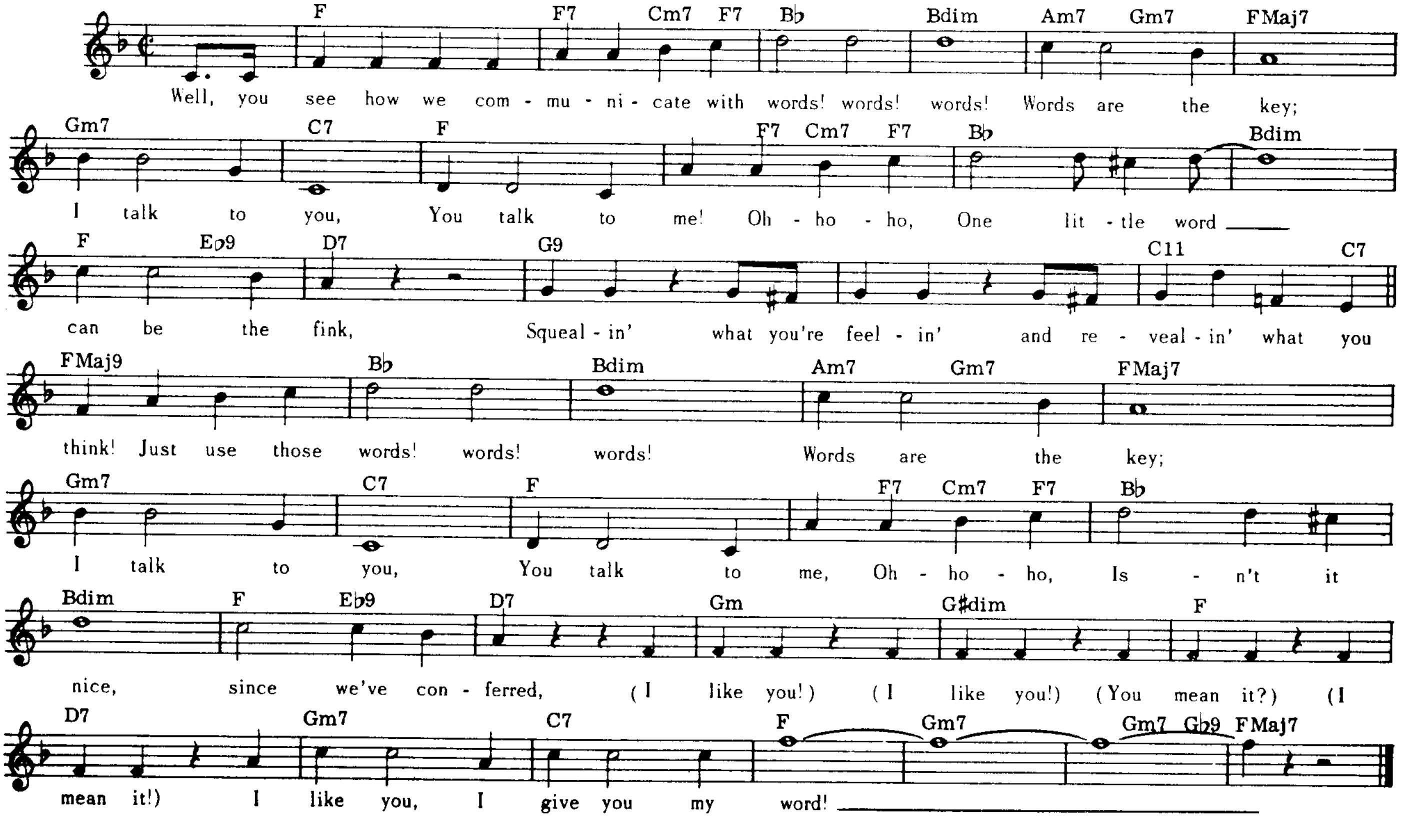

Fm Fm(+5) Gm7 Gm7-5 C7-9 Fm C7sus C7
Where? where? Where is the tribe for me? One who has not heard of
FMaj7 Gm7 C7 FMaj7 Dm7 G7
N. Y. U., D. A. R. or L. B. J. Peo-ple that bear no al-le-giance to C. I.
Bdim AMaj7 A6 Gm7 C9 FMaj7
O., or C. I A! Oh, please, I'm on bend-ed knees!
Em7 A7-9 Dm(+7) Dm
Where are these ab-o-rig-i-nes Who were meant to
B♭m B♭m6 B♭m7 F F6 FMaj7 F6 Gm7
be my "P. H. D."? Tell me where?
C7 Fm Fm(+5) Fm Fm (+5) Fm
Where is the tribe for me?

Copyright © 1964 and 1965 by Walter Marks.
All rights throughout the world controlled by Mesquite Music Corp. Used by permission.

WORDS, WORDS, WORDS

From the Musical "BAJOUR"

Music and Lyric by WALTER MARKS

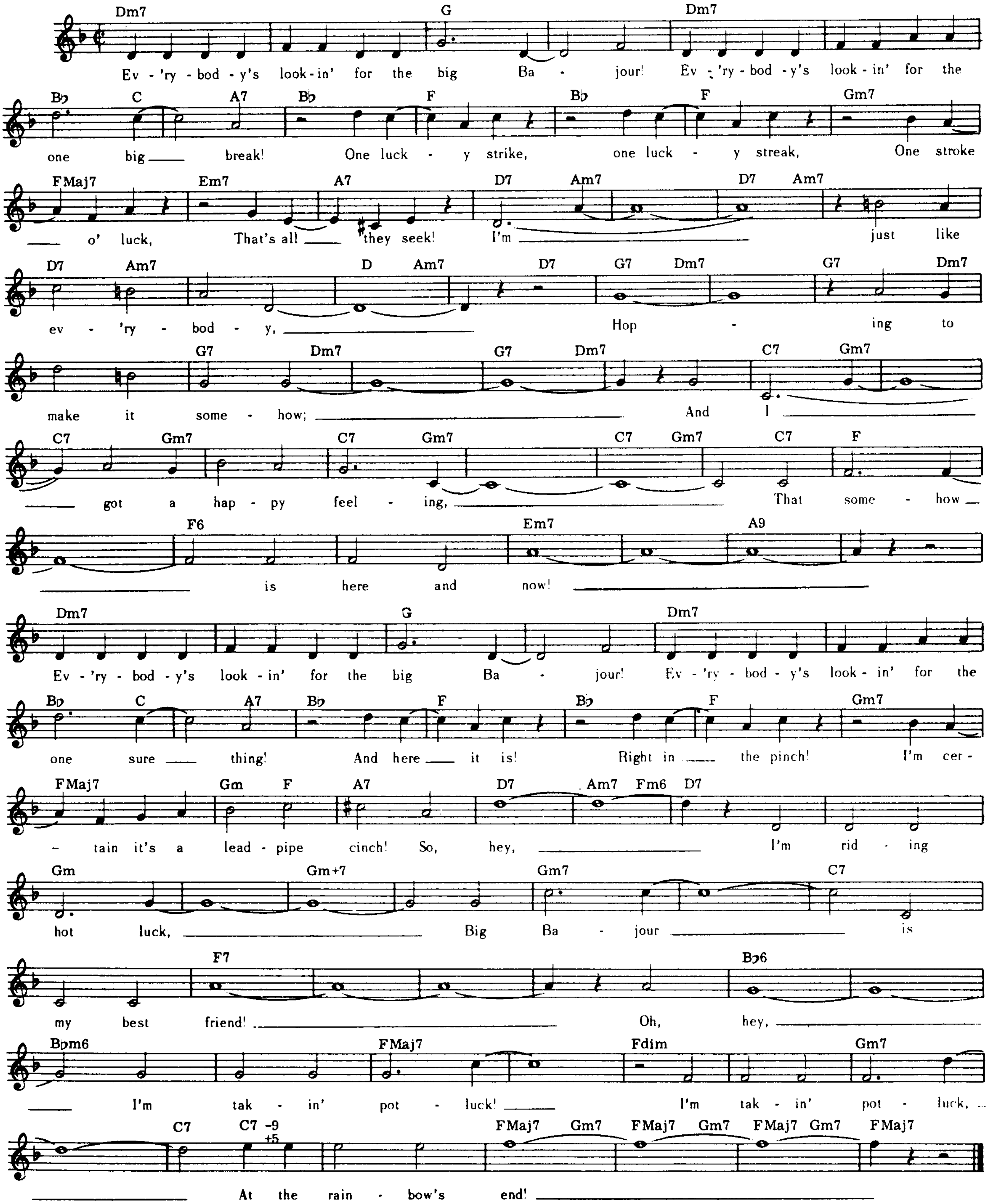

F F7 Cm7 F7 B♭ Bdim Am7 Gm7 FMaj7
Well, you see how we com-mu-ni-cate with words! words! words! Words are the key;
Gm7 C7 F F7 Cm7 F7 B♭ Bdim
I talk to you, You talk to me! Oh-ho-ho, One lit-tle word
F E♭9 D7 G9 C11 C7
can be the fink, Squeal-in' what you're feel-in' and re-veal-in' what you
FMaj9 B♭ Bdim Am7 Gm7 FMaj7
think! Just use those words! words! words! Words are the key;
Gm7 C7 F F7 Cm7 F7 B♭
I talk to you, You talk to me, Oh-ho-ho, Is-n't it
Bdim F E♭9 D7 Gm G♯dim F
nice, since we've con-ferred, (I like you!) (I like you!) (You mean it?) (I
D7 Gm7 C7 F Gm7 Gm7 G♭9 FMaj7
mean it!) I like you, I give you my word!

Copyright © 1965 by Walter Marks.
All rights throughout the world controlled by Mesquite Music Corp. Used by permission.

BAJOUR

From the Musical "BAJOUR"

Music and Lyric by WALTER MARKS

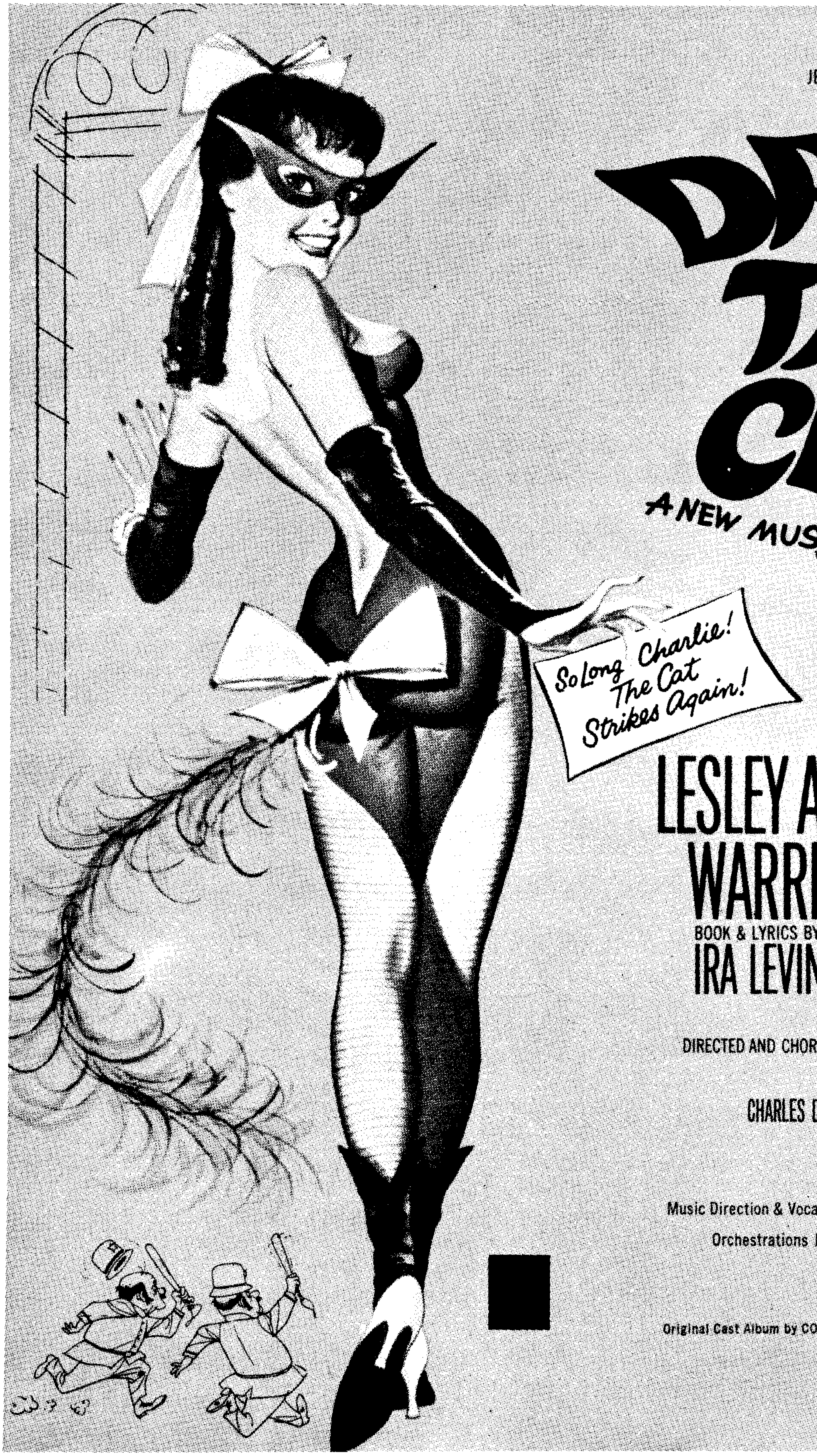

Dm7 G Dm7
Ev - 'ry - bod - y's look - in' for the big Ba - jour! Ev - 'ry - bod - y's look - in' for the
B♭ C A7 B♭ F B♭ F Gm7
one big break! One luck - y strike, one luck - y streak, One stroke
FMaj7 Em7 A7 D7 Am7 D7 Am7
o' luck, That's all they seek! I'm just like
D7 Am7 D Am7 D7 G7 Dm7 G7 Dm7
ev - 'ry - bod - y, Hop - ing to
G7 Dm7 G7 Dm7 C7 Gm7
make it some - how; And I
C7 Gm7 C7 Gm7 C7 Gm7 C7 F
got a hap - py feel - ing, That some - how
F6 Em7 A9
is here and now!
Dm7 G Dm7
Ev - 'ry - bod - y's look - in' for the big Ba - jour! Ev - 'ry - bod - y's look - in' for the
B♭ C A7 B♭ F B♭ F Gm7
one sure thing! And here it is! Right in the pinch! I'm cer -
FMaj7 Gm F A7 D7 Am7 Fm6 D7
tain it's a lead - pipe cinch! So, hey, I'm rid - ing
Gm Gm+7 Gm7 C7
hot luck, Big Ba - jour is
F7 B♭6
my best friend! Oh, hey,
B♭m6 FMaj7 Fdim Gm7
I'm tak - in' pot - luck! I'm tak - in' pot - luck,
C7 C7 -9 +5 FMaj7 Gm7 FMaj7 Gm7 FMaj7 Gm7 FMaj7
At the rain - bow's end!

Copyright © 1965 by Walter Marks.
All rights throughout the world controlled by Mesquite Music Corp. Used by permission.

JERRY ADLER AND NORMAN ROSEMONT
present

DRAT! THE CAT!

A NEW MUSICAL COMEDY


So Long Charlie!
The Cat
Strikes Again!

STARRING

LESLEY ANN WARREN **ELLIOTT GOULD**

BOOK & LYRICS BY
IRA LEVIN

MUSIC BY
MILTON SCHAFER

DIRECTED AND CHOREOGRAPHED BY **JOE LAYTON**

WITH **JANE CONNELL · JACK FLETCHER**
CHARLES DURNING · LU LEONARD · GENE VARRONE

Scenery & Lighting by **DAVID HAYS**

Costumes by **FRED VOELPEL**

Music Direction & Vocal Arrangements by **HERBERT GROSSMAN**

Orchestrations by **HERSHY KAY** and **CLARE GRUNDMAN**

Dance Music by **GENEVIEVE PITOT**

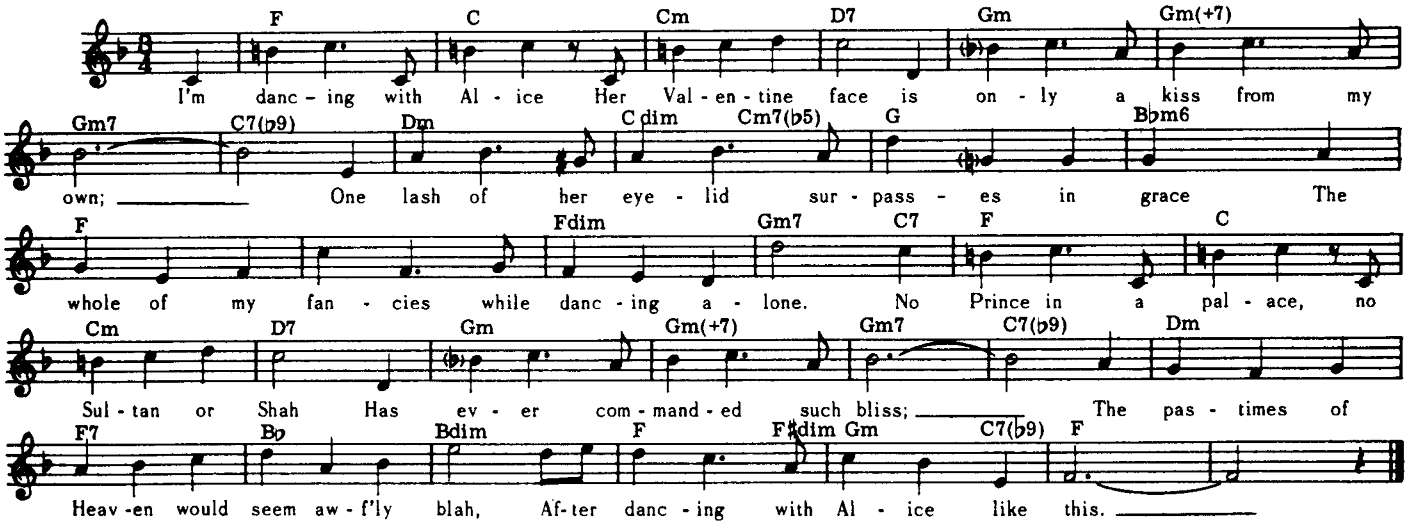
Choreographic Associate JAMES MOORE

Production Stage Manager GEORGE THORN

Original Cast Album by COLUMBIA RECORDS A ROGO PRODUCTION

Lyric by IRA LEVIN
Music by MILTON SCHAFER

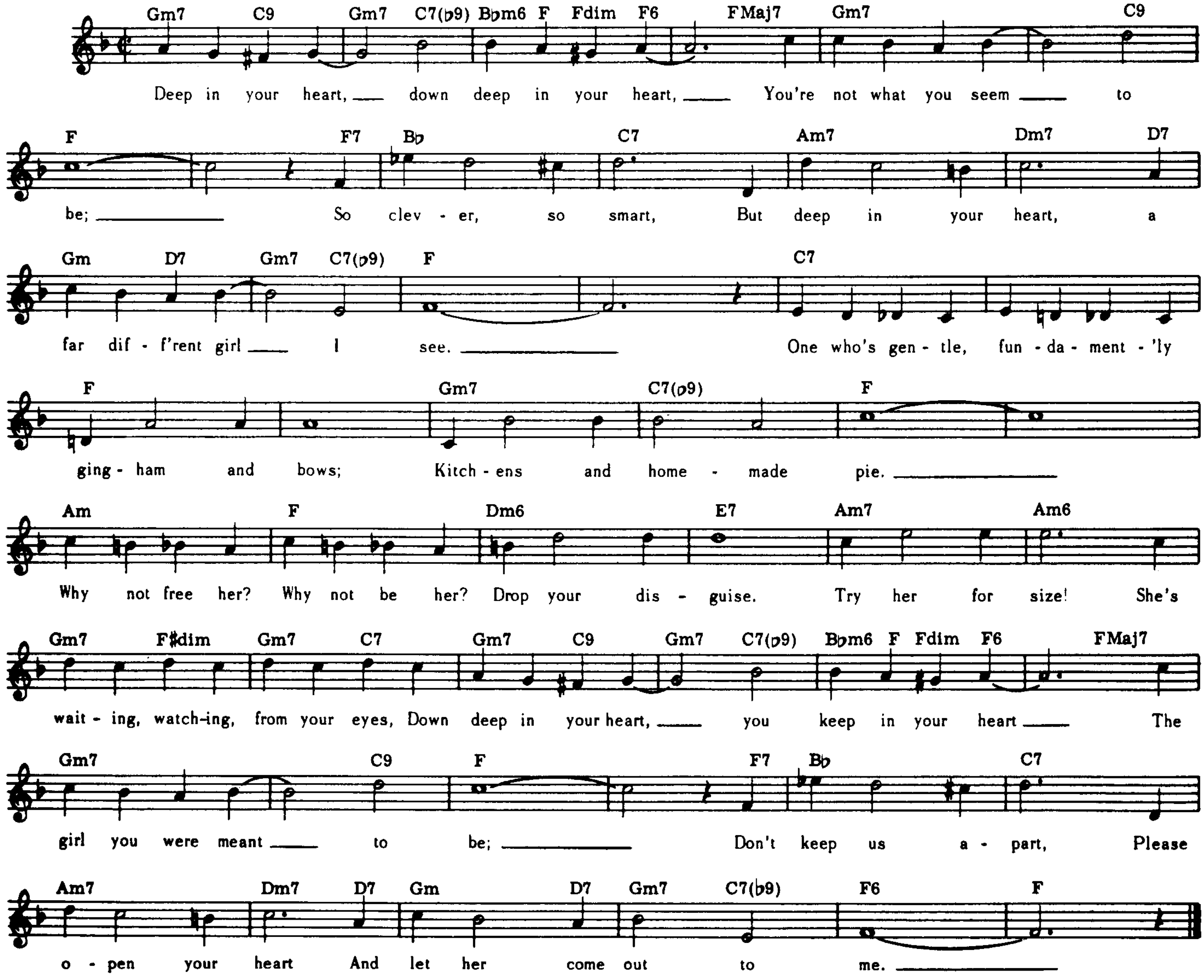
DANCING WITH ALICE *From the Musical "DRAT! THE CAT"*


F C Cm D7 Gm Gm(+7)
I'm danc - ing with Al - ice Her Val - en - tine face is on - ly a kiss from my
Gm7 C7(♭9) Dm C dim Cm7(♭5) G B♭m6
own; One lash of her eye - lid sur - pass - es in grace The
F Fdim Gm7 C7 F C
whole of my fan - cies while danc - ing a - lone. No Prince in a pal - ace, no
Cm D7 Gm Gm(+7) Gm7 C7(♭9) Dm
Sul - tan or Shah Has ev - er com - mand - ed such bliss; The pas - times of
F7 B♭ Bdim F F♯dim Gm C7(♭9) F
Heav - en would seem aw - f'ly blah, Af - ter danc - ing with Al - ice like this.

Copyright © 1965 and 1966 by Ira Levin and Milton Schafer.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

Lyric by IRA LEVIN
Music by MILTON SCHAFER

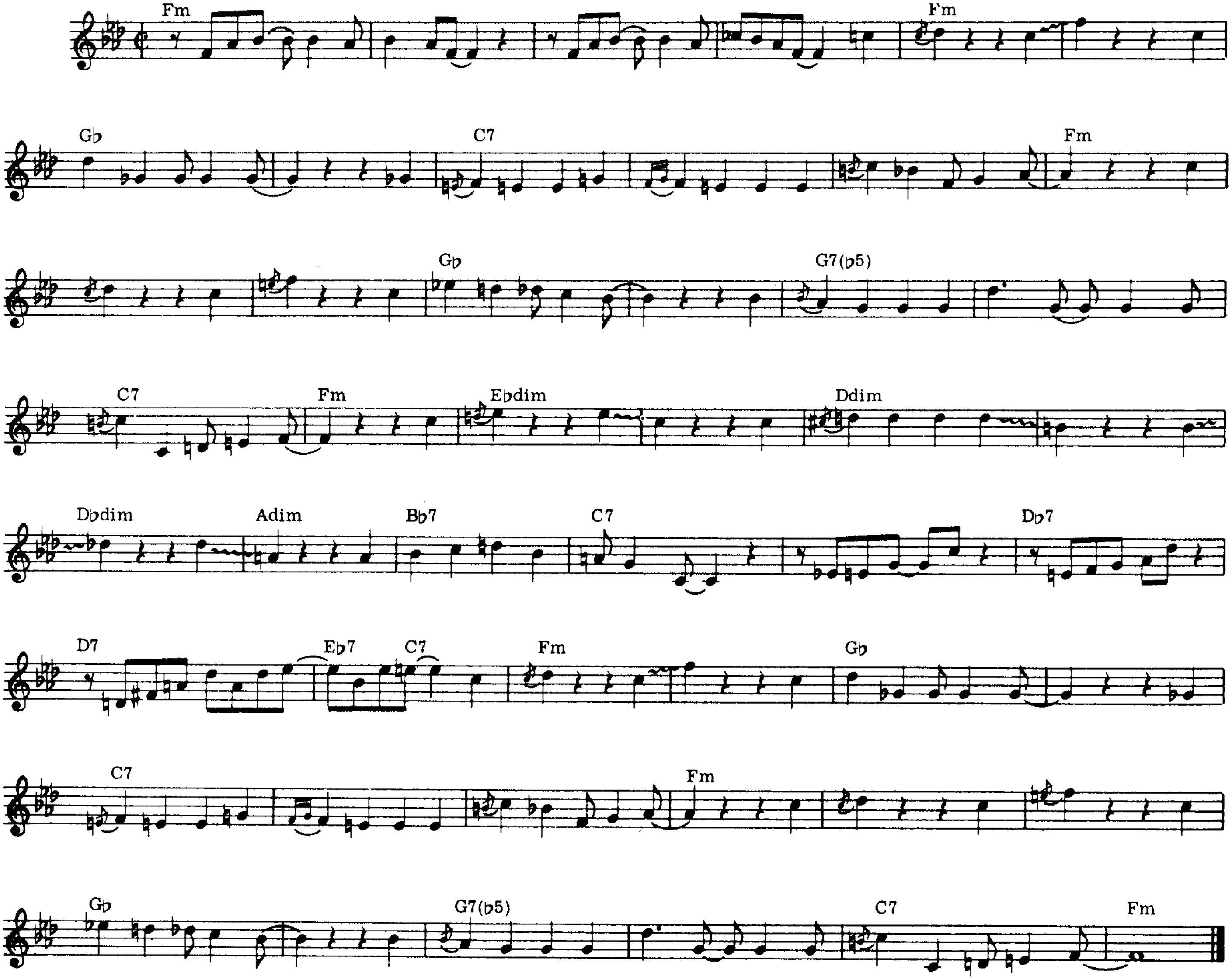
DEEP IN YOUR HEART *From the Musical "DRAT! THE CAT"*


Gm7 C9 Gm7 C7(♭9) B♭m6 F Fdim F6 FMaj7 Gm7 C9
Deep in your heart, down deep in your heart, You're not what you seem to
F F7 B♭ C7 Am7 Dm7 D7
be; So clev - er, so smart, But deep in your heart, a
Gm D7 Gm7 C7(♭9) F C7
far dif - f'rent girl I see. One who's gen - tle, fun - da - ment - 'ly
F Gm7 C7(♭9) F
ging - ham and bows; Kitch - ens and home - made pie.
Am F Dm6 E7 Am7 Am6
Why not free her? Why not be her? Drop your dis - guise. Try her for size! She's
Gm7 F♯dim Gm7 C7 Gm7 C9 Gm7 C7(♭9) B♭m6 F Fdim F6 FMaj7
wait - ing, watch - ing, from your eyes, Down deep in your heart, you keep in your heart The
Gm7 C9 F F7 B♭ C7
girl you were meant to be; Don't keep us a - part, Please
Am7 Dm7 D7 Gm D7 Gm7 C7(♭9) F6 F
o - pen your heart And let her come out to me.

Copyright © 1965 by Ira Levin and Milton Schafer.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

DRAT! THE CAT! SAMBA *From the Musical "DRAT! THE CAT"*

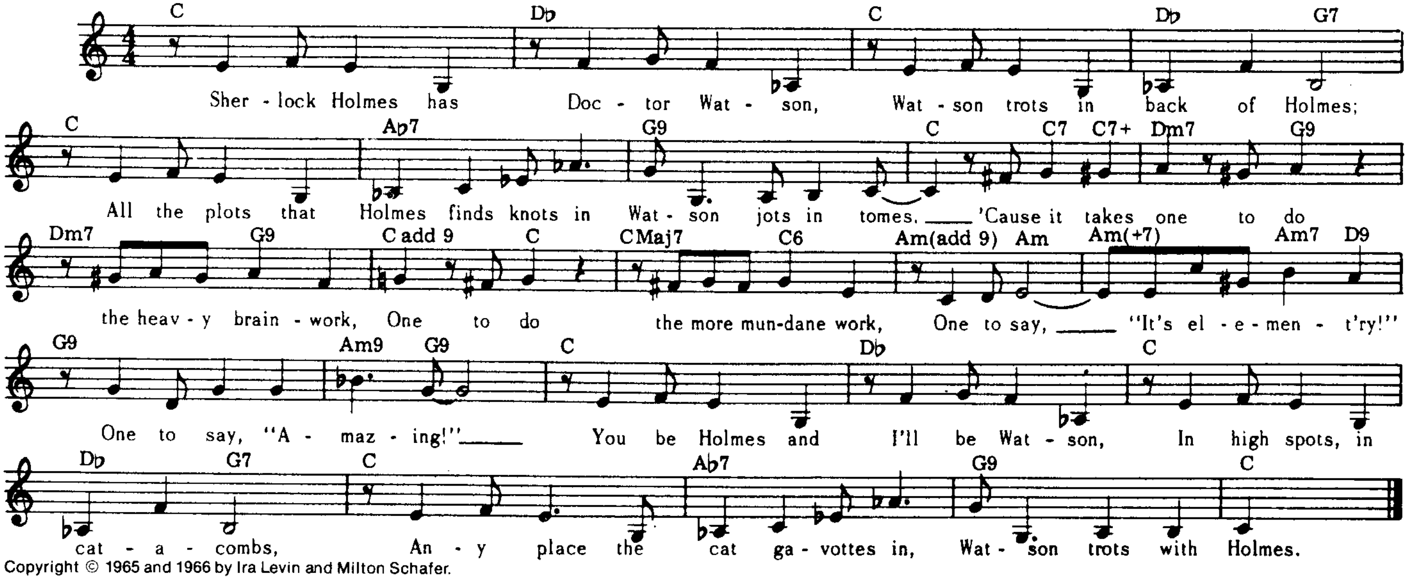
Lyric by IRA LEVIN
Music by MILTON SCHAFER


Fm
Fm
Gb
C7
Fm
Gb
G7(b5)
C7
Fm
Ebdim
Ddim
Dbdim
Adim
Bb7
C7
Db7
D7
Eb7
C7
Fm
Gb
C7
Fm
Gb
G7(b5)
C7
Fm

Copyright © 1965 by Ira Levin and Milton Schafer.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

HOLMES AND WATSON *From the Musical "DRAT! THE CAT"*

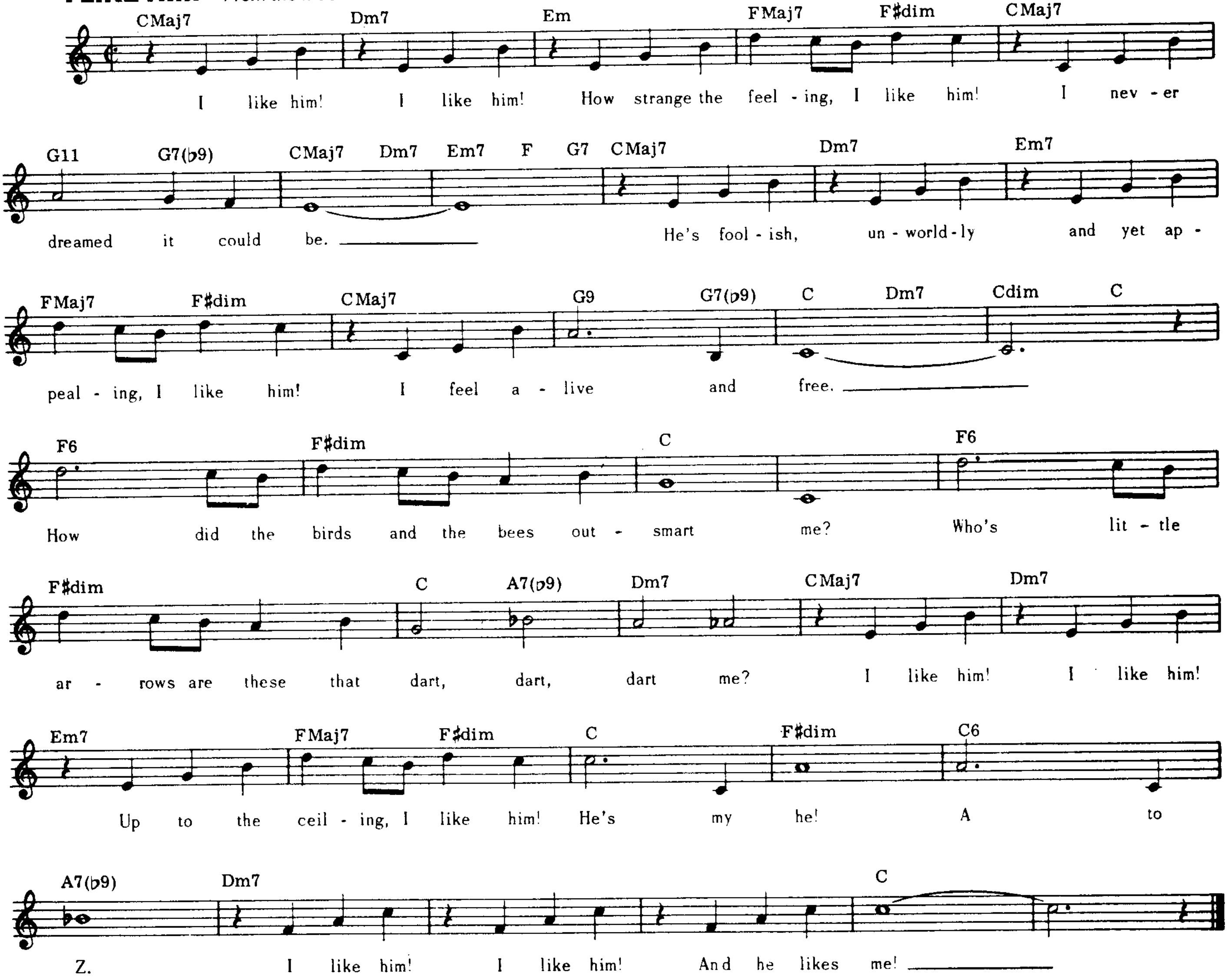
Lyric by IRA LEVIN
Music by MILTON SCHAFER


C
Db
C
Db
G7
Sher - lock Holmes has Doc - tor Wat - son, Wat - son trots in back of Holmes;
C
Ab7
G9
C
C7
C7+
Dm7
G9
All the plots that Holmes finds knots in Wat - son jots in tomes. 'Cause it takes one to do
Dm7
G9
C add 9
C
CMaj7
C6
Am(add 9)
Am
Am(+7)
Am7
D9
the heav - y brain - work, One to do the more mun-dane work, One to say, "It's el - e - men - t'ry!"
G9
Am9
G9
C
Db
C
One to say, "A - maz - ing!" You be Holmes and I'll be Wat - son, In high spots, in
Db
G7
C
Ab7
G9
C
cat - a - combs, An - y place the cat ga - vottes in, Wat - son trots with Holmes.

Copyright © 1965 and 1966 by Ira Levin and Milton Schafer.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

I LIKE HIM *From the Musical "DRAT! THE CAT"*

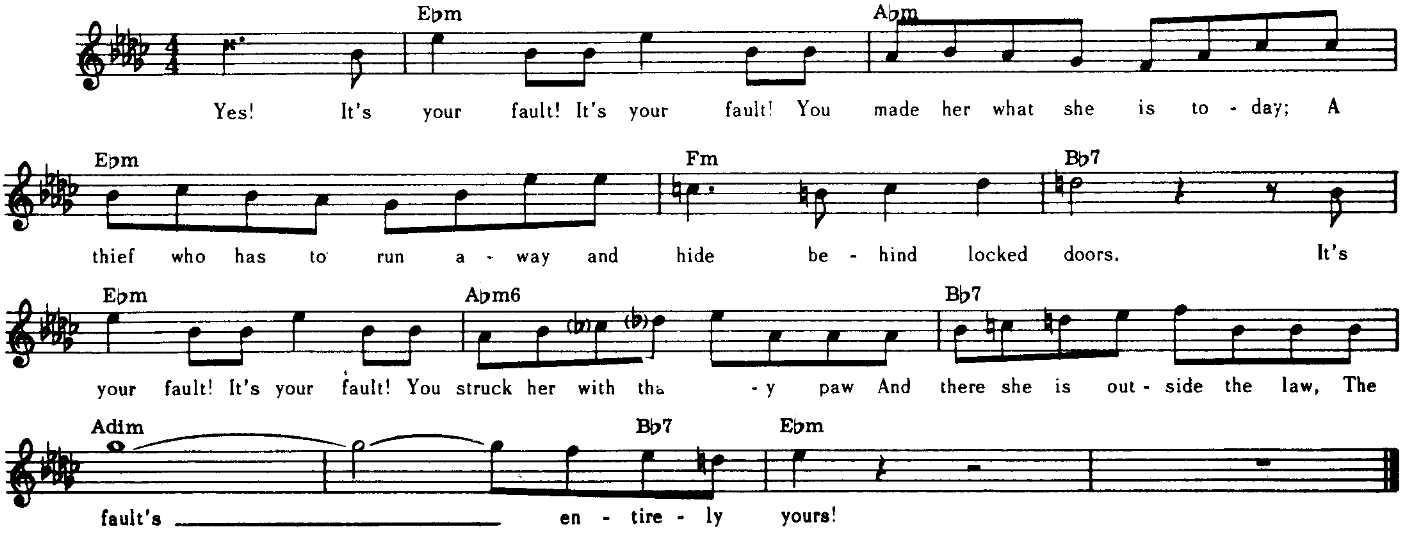
Lyric by IRA LEVIN
Music by MILTON SCHAFER


CMaj7 Dm7 Em FMaj7 F♯dim CMaj7
I like him! I like him! How strange the feel - ing, I like him! I nev - er
G11 G7(♭9) CMaj7 Dm7 Em7 F G7 CMaj7 Dm7 Em7
dreamed it could be. He's fool - ish, un - world - ly and yet ap -
FMaj7 F♯dim CMaj7 G9 G7(♭9) C Dm7 Cdim C
peal - ing, I like him! I feel a - live and free.
F6 F♯dim C F6
How did the birds and the bees out - smart me? Who's lit - tle
F♯dim C A7(♭9) Dm7 CMaj7 Dm7
ar - rows are these that dart, dart, dart me? I like him! I like him!
Em7 FMaj7 F♯dim C F♯dim C6
Up to the ceil - ing, I like him! He's my he! A to
A7(♭9) Dm7 C
Z. I like him! I like him! And he likes me!

Copyright © 1965 by Ira Levin and Milton Schafer.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

IT'S YOUR FAULT *From the Musical "DRAT! THE CAT"*

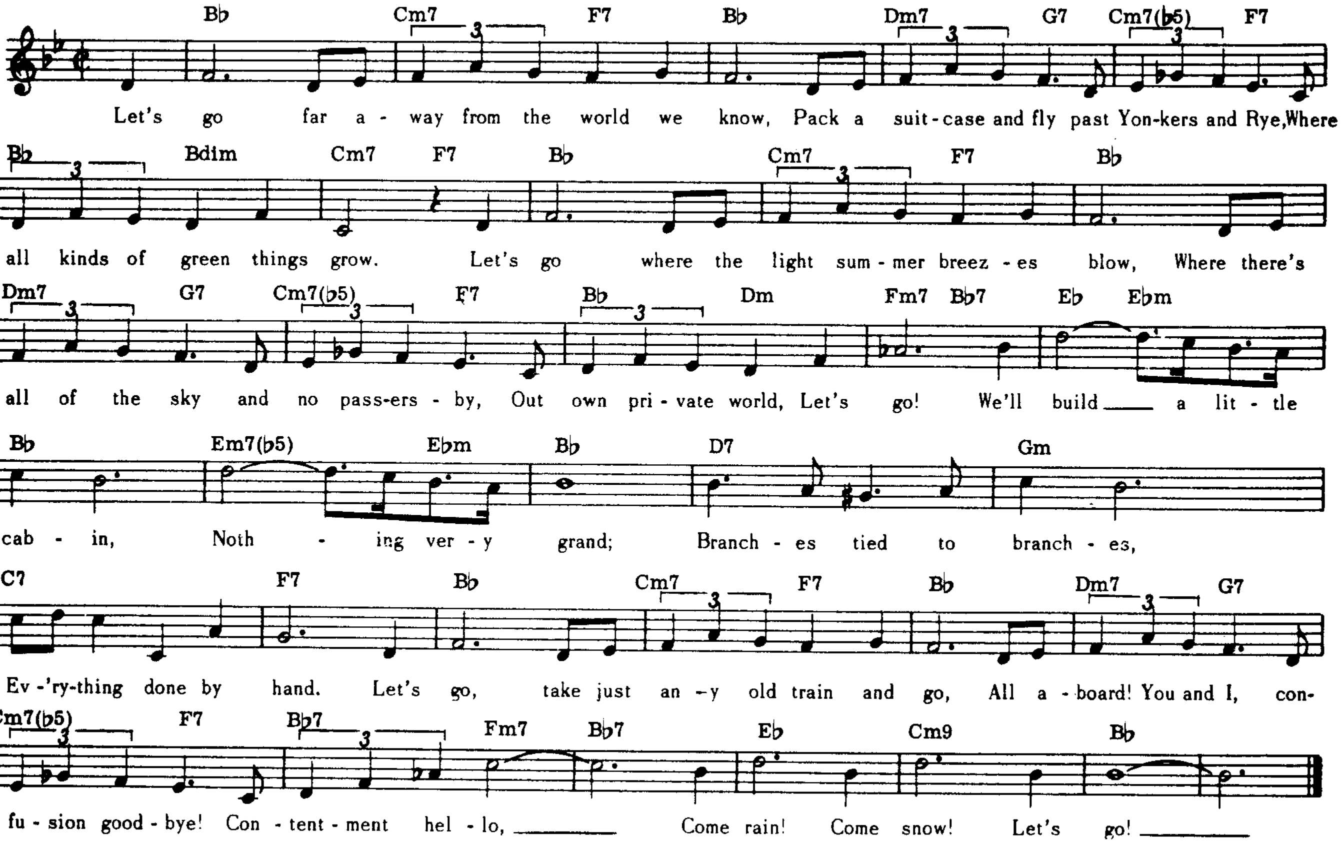
Lyric by IRA LEVIN
Music by MILTON SCHAFER


E♭m A♭m
Yes! It's your fault! It's your fault! You made her what she is to - day; A
E♭m Fm B♭7
thief who has to run a - way and hide be - hind locked doors. It's
E♭m A♭m6 B♭7
your fault! It's your fault! You struck her with tha - y paw And there she is out - side the law, The
Adim B♭7 E♭m
fault's en - tire - ly yours!

Copyright © 1965 and 1966 by Ira Levin and Milton Schafer.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

LET'S GO *From the Musical "DRAT! THE CAT"*

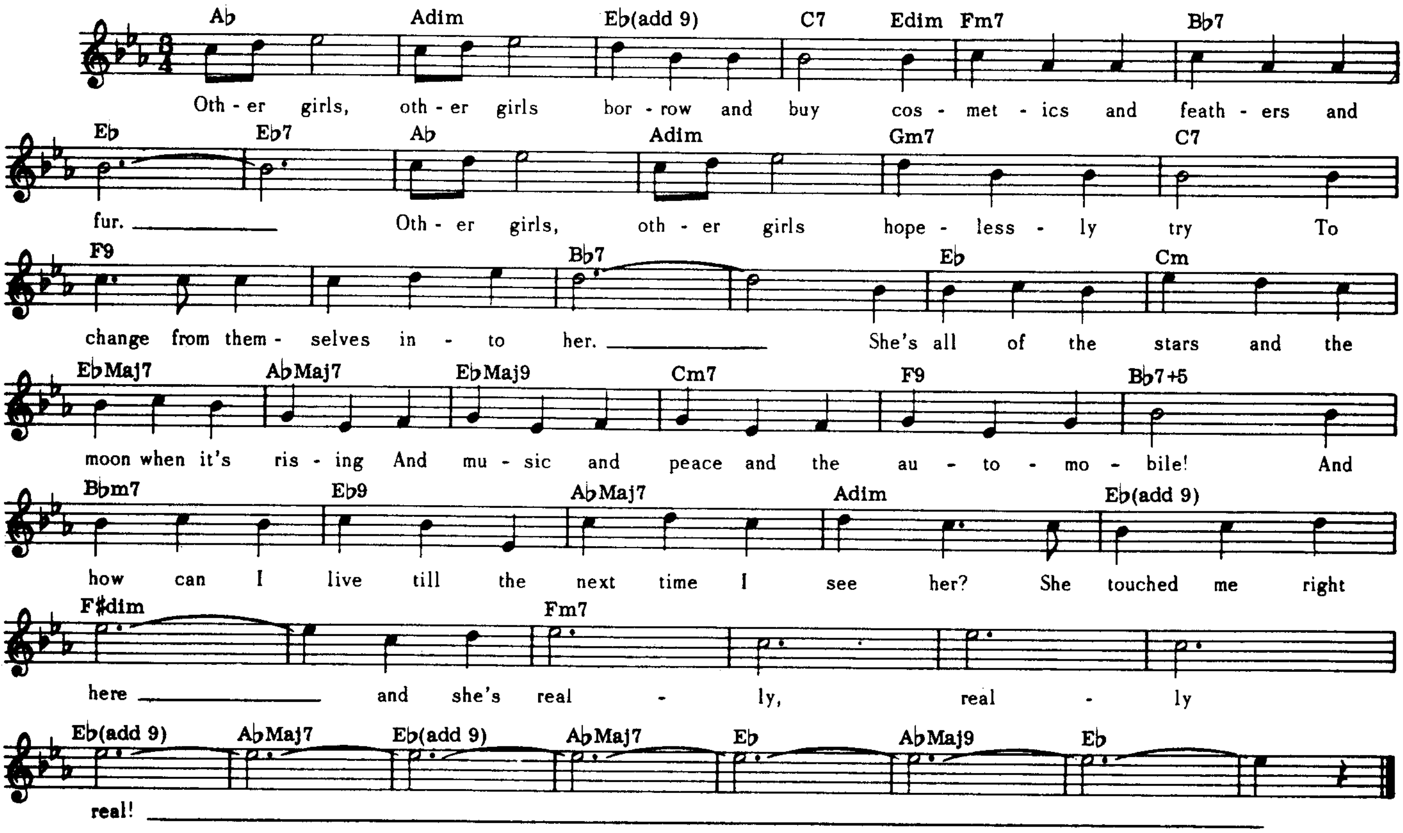
Lyric by IRA LEVIN
Music by MILTON SCHAFER


Let's go far a - way from the world we know, Pack a suit-case and fly past Yon-kers and Rye,Where
all kinds of green things grow. Let's go where the light sum-mer breez - es blow, Where there's
all of the sky and no pass-ers - by, Out own pri - vate world, Let's go! We'll build a lit - tle
cab - in, Noth - ing ver - y grand; Branch - es tied to branch - es,
Ev-'ry-thing done by hand. Let's go, take just an-y old train and go, All a-board! You and I, con-
fu - sion good - bye! Con - tent - ment hel - lo, Come rain! Come snow! Let's go!

Copyright © 1965 by Ira Levin and Milton Schafer.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

SHE'S ROSES *From the Musical "DRAT! THE CAT"*

Lyric by IRA LEVIN
Music by MILTON SCHAFER

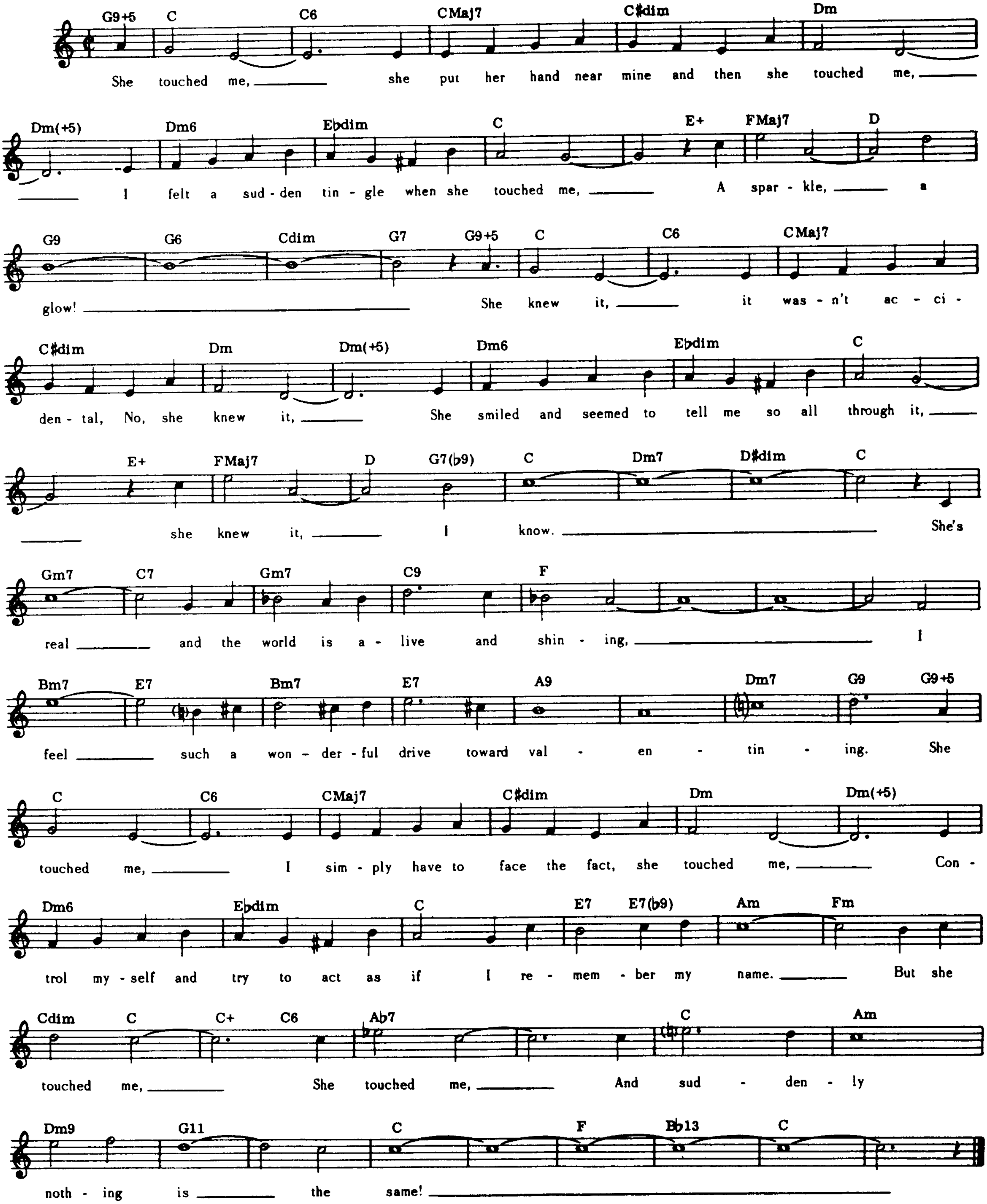

Oth - er girls, oth - er girls bor - row and buy cos - met - ics and feath - ers and
fur. Oth - er girls, oth - er girls hope - less - ly try To
change from them - selves in - to her. She's all of the stars and the
moon when it's ris - ing And mu - sic and peace and the au - to - mo - bile! And
how can I live till the next time I see her? She touched me right
here and she's real - ly, real - ly
real!

Copyright © 1965 and 1966 by Ira Levin and Milton Schafer.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

Lyric by IRA LEVIN
Music by MILTON SCHAFER

SHE TOUCHED ME

From the Musical "DRAT! THE CAT"

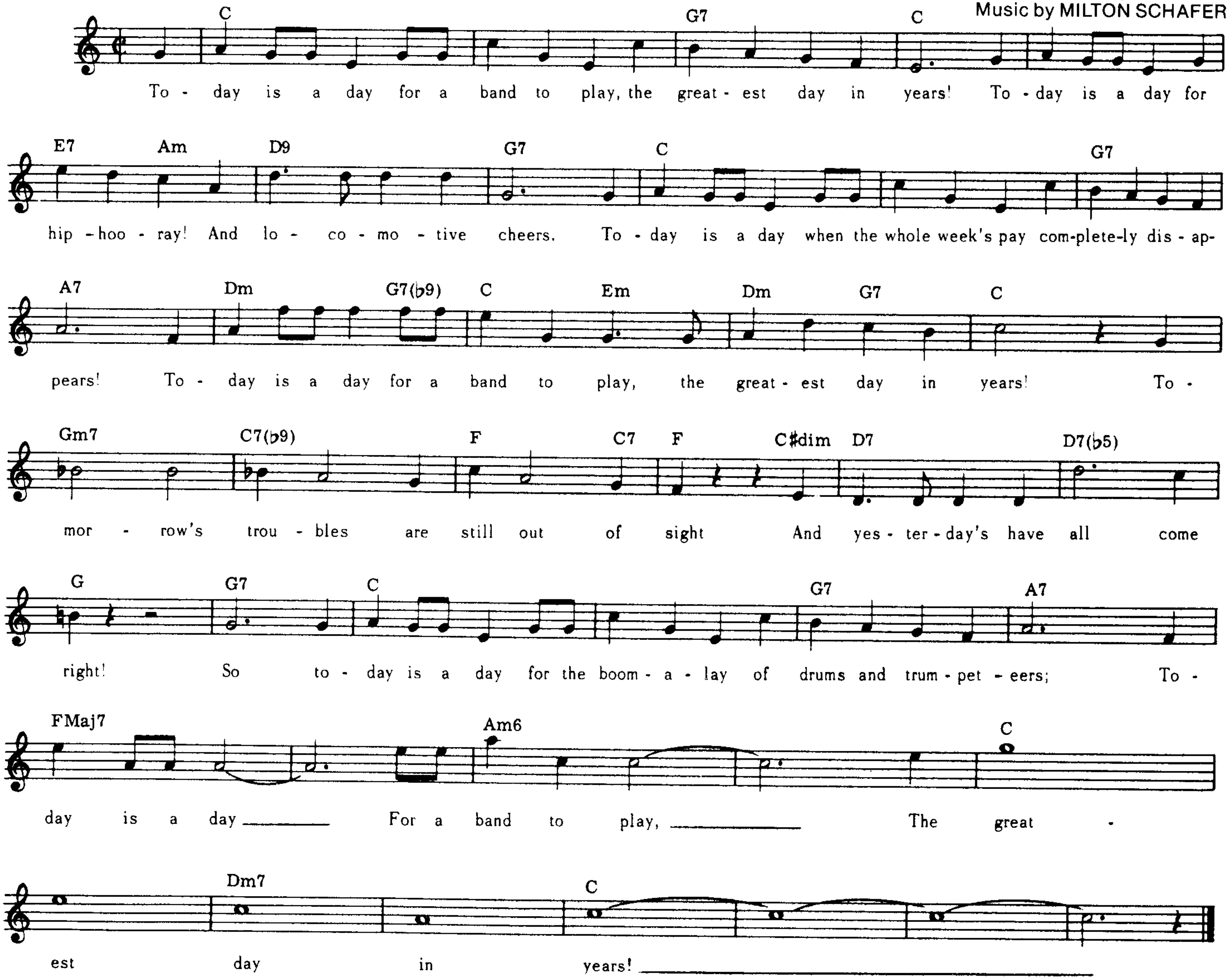

G9+5 C C6 CMaj7 C♯dim Dm
She touched me, she put her hand near mine and then she touched me,
Dm(+5) Dm6 E♭dim C E+ FMaj7 D
I felt a sud - den tin - gle when she touched me, A spar - kle, a
G9 G6 Cdim G7 G9+5 C C6 CMaj7
glow! She knew it, it was - n't ac - ci -
C♯dim Dm Dm(+5) Dm6 E♭dim C
den - tal, No, she knew it, She smiled and seemed to tell me so all through it,
E+ FMaj7 D G7(♭9) C Dm7 D♯dim C
she knew it, I know. She's
Gm7 C7 Gm7 C9 F
real and the world is a - live and shin - ing, I
Bm7 E7 Bm7 E7 A9 Dm7 G9 G9+5
feel such a won - der - ful drive toward val - en - tin - ing. She
C C6 CMaj7 C♯dim Dm Dm(+5)
touched me, I sim - ply have to face the fact, she touched me, Con -
Dm6 E♭dim C E7 E7(♭9) Am Fm
trol my - self and try to act as if I re - mem - ber my name. But she
Cdim C C+ C6 A♭7 C Am
touched me, She touched me, And sud - den - ly
Dm9 G11 C F B♭13 C
noth - ing is the same!

Copyright © 1965 by Ira Levin and Milton Schafer.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

TODAY IS A DAY FOR A BAND TO PLAY

From the Musical "DRAT! THE CAT"

Lyric by IRA LEVIN
Music by MILTON SCHAFER

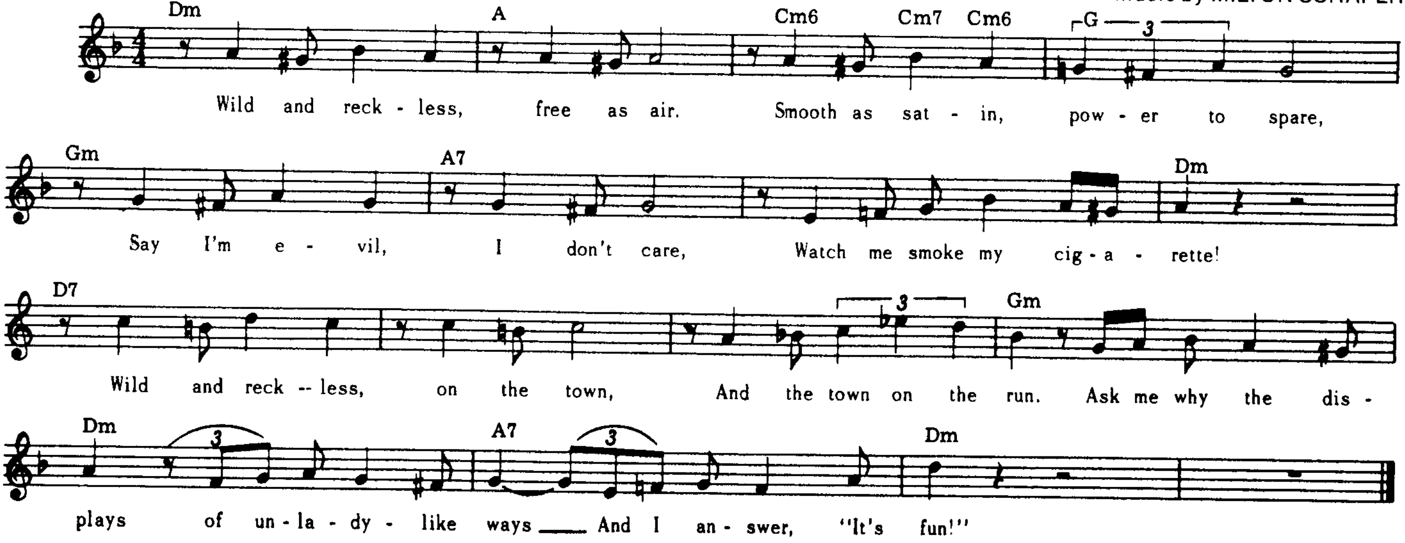

C G7 C
To - day is a day for a band to play, the great - est day in years! To - day is a day for
E7 Am D9 G7 C G7
hip - hoo - ray! And lo - co - mo - tive cheers. To - day is a day when the whole week's pay com-plete-ly dis - ap-
A7 Dm G7(♭9) C Em Dm G7 C
pears! To - day is a day for a band to play, the great - est day in years! To -
Gm7 C7(♭9) F C7 F C♯dim D7 D7(♭5)
mor - row's trou - bles are still out of sight And yes - ter - day's have all come
G G7 C G7 A7
right! So to - day is a day for the boom - a - lay of drums and trum - pet - eers; To -
FMaj7 Am6 C
day is a day For a band to play, The great -
Dm7 C
est day in years!

Copyright © 1965 by Ira Levin and Milton Schafer.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

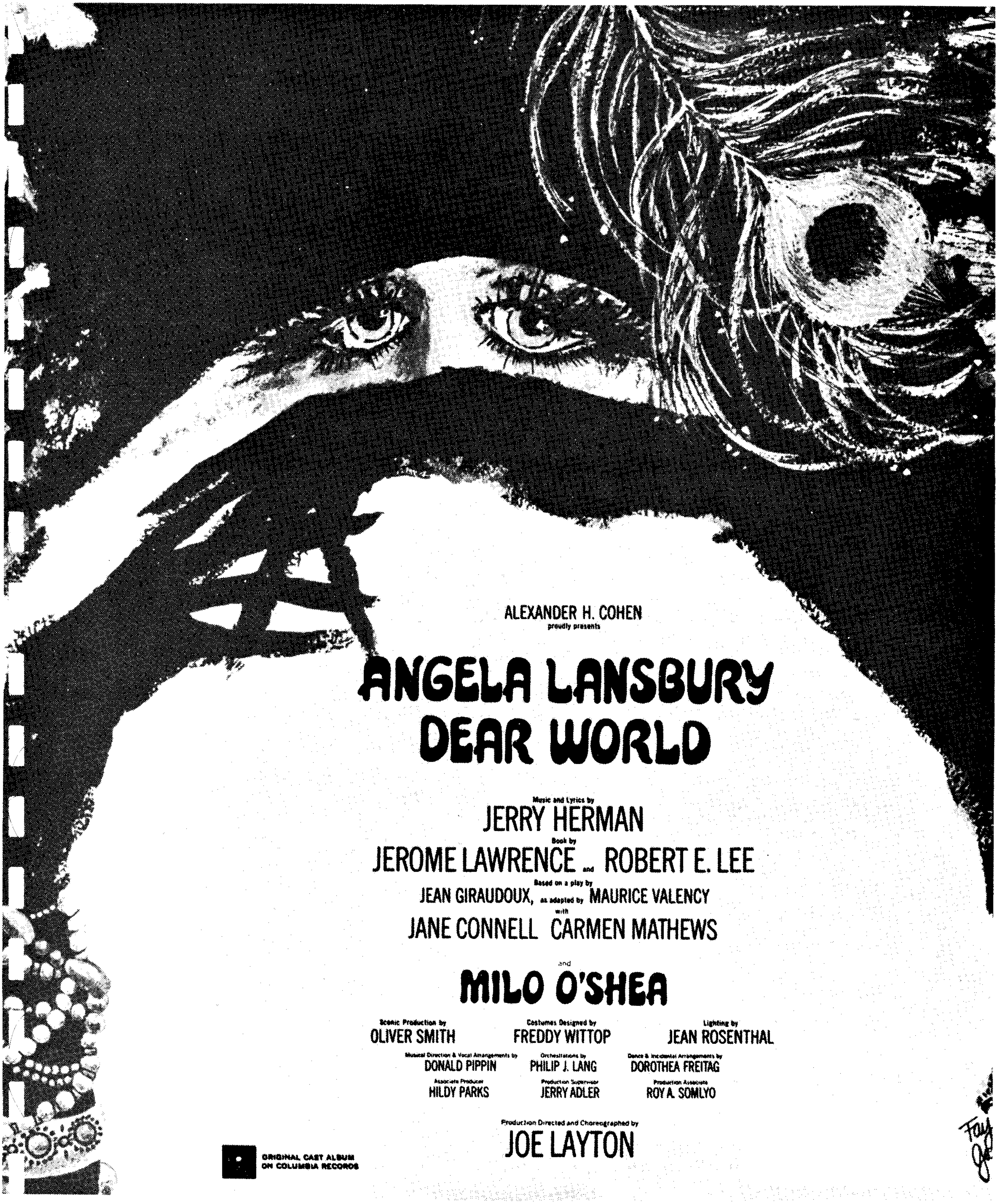
WILD AND RECKLESS

From the Musical "DRAT! THE CAT"

Lyric by IRA LEVIN
Music by MILTON SCHAFER


Dm A Cm6 Cm7 Cm6 G
Wild and reck - less, free as air. Smooth as sat - in, pow - er to spare,
Gm A7 Dm
Say I'm e - vil, I don't care, Watch me smoke my cig - a - rette!
D7 Gm
Wild and reck -- less, on the town, And the town on the run. Ask me why the dis -
Dm A7 Dm
plays of un - la - dy - like ways And I an - swer, "It's fun!"

Copyright © 1966 by Ira Levin and Milton Schafer.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.



ALEXANDER H. COHEN
proudly presents

ANGELA LANSBURY
DEAR WORLD

Music and Lyrics by
JERRY HERMAN
Book by
JEROME LAWRENCE and ROBERT E. LEE
Based on a play by
JEAN GIRAUDOUX, as adapted by MAURICE VALENCY
with
JANE CONNELL CARMEN MATHEWS

and

MILO O'SHEA

Scenic Production by
OLIVER SMITH

Costumes Designed by
FREDDY WITTOP

Lighting by
JEAN ROSENTHAL

Musical Direction & Vocal Arrangements by
DONALD PIPPIN

Orchestrations by
PHILIP J. LANG

Dance & Incidental Arrangements by
DOROTHEA FREITAG

Associate Producer
HILDY PARKS

Production Supervisor
JERRY ADLER

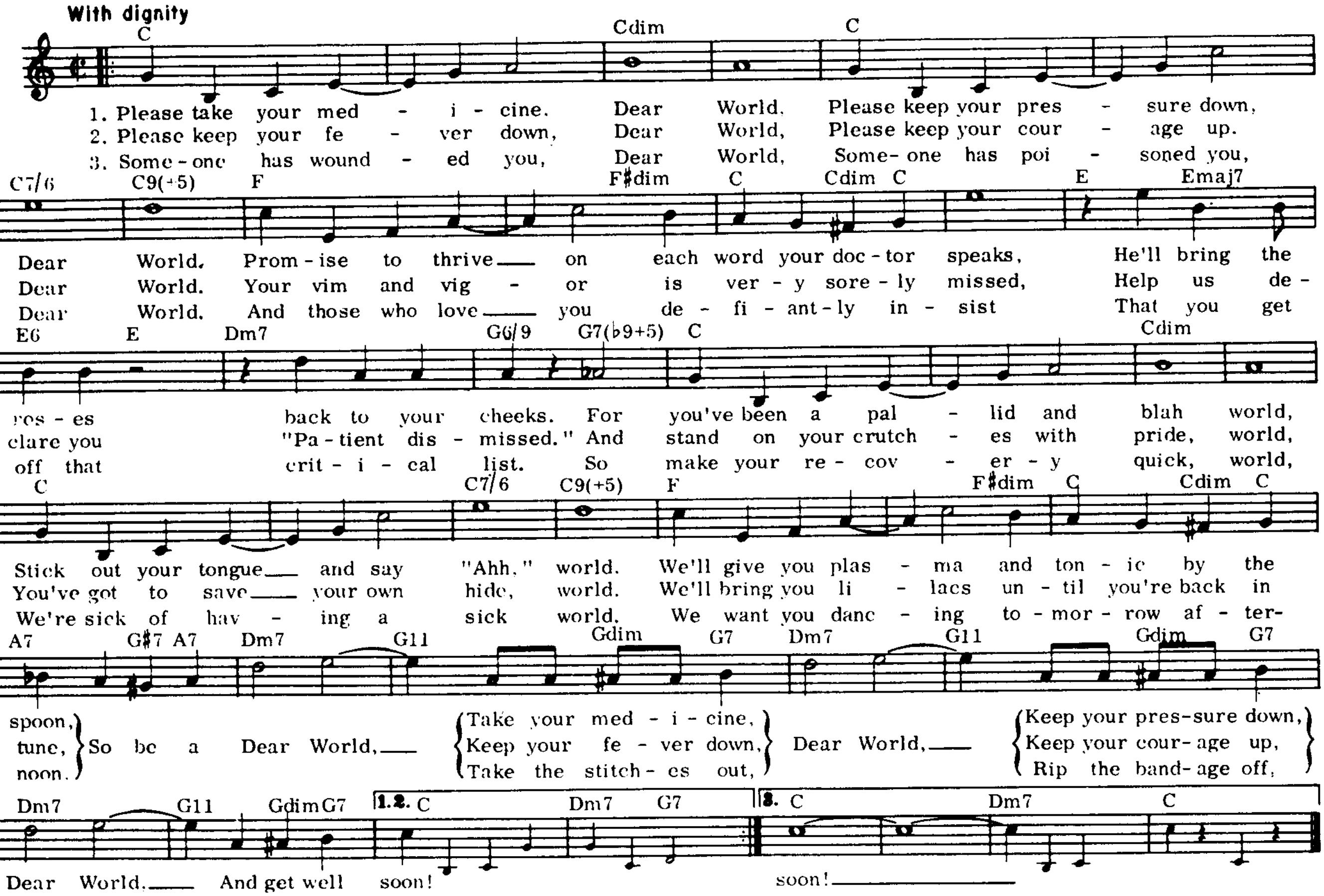
Production Associate
ROY A. SOMLYO

Production Directed and Choreographed by
JOE LAYTON

ORIGINAL CAST ALBUM
ON COLUMBIA RECORDS

DEAR WORLD *From the Musical "DEAR WORLD"*

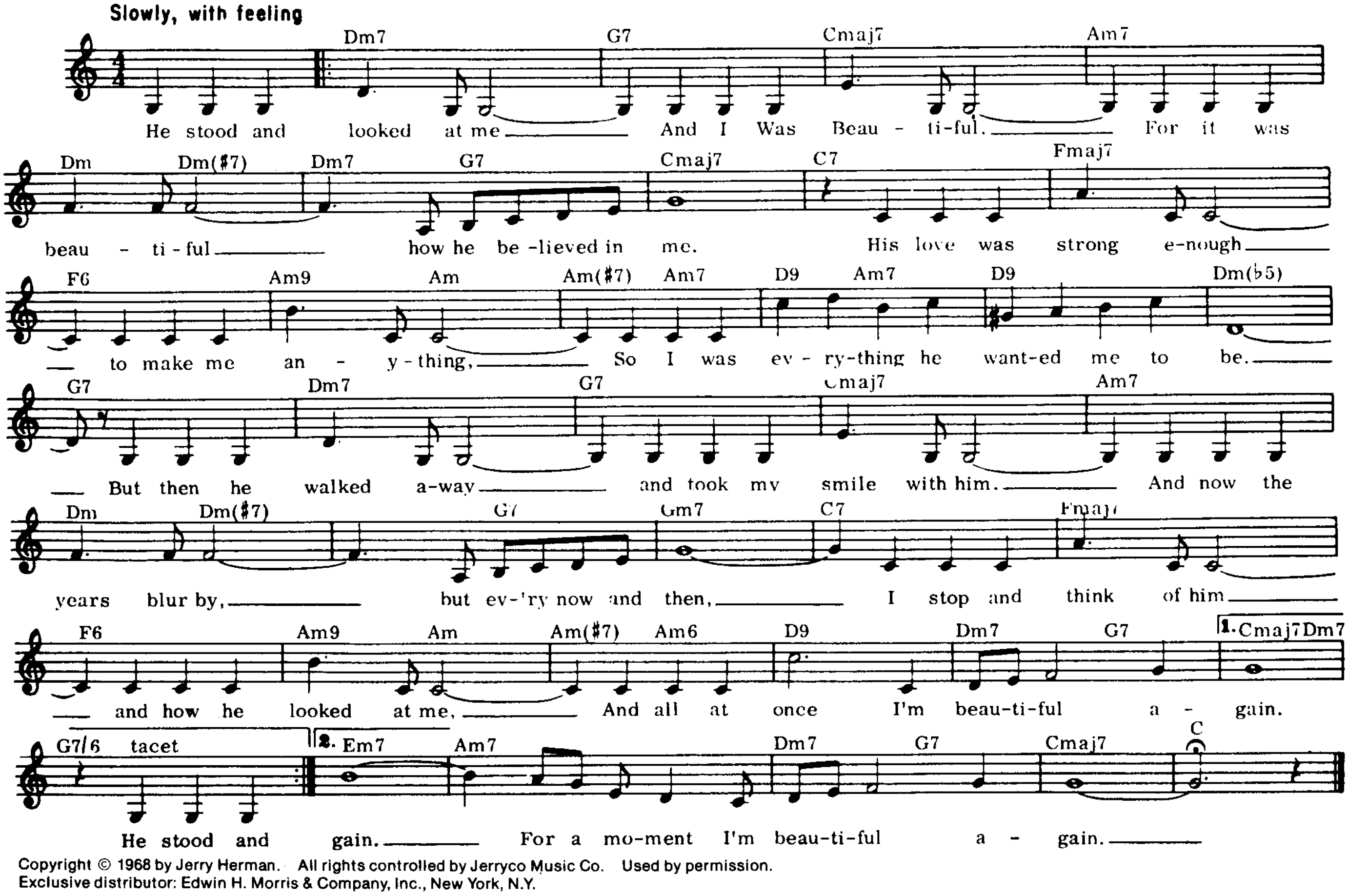
Lyric and Music by JERRY HERMAN


With dignity
C Cdim C C7/6 C9(+5) F F♯dim C Cdim C E Emaj7 E6 E Dm7 G6/9 G7(♭9+5) C Cdim C C7/6 C9(+5) F F♯dim C Cdim C A7 G♯7 A7 Dm7 G11 Gdim G7 Dm7 G11 Gdim G7 Dm7 G11 Gdim G7 C Dm7 G7 C Dm7 C
1. Please take your med - i - cine. Dear World. Please keep your pres - sure down,
2. Please keep your fe - ver down, Dear World, Please keep your cour - age up.
3. Some-one has wound - ed you, Dear World, Some-one has poi - soned you,
Dear World. Prom-ise to thrive on each word your doc-tor speaks, He'll bring the
Dear World. Your vim and vig - or is ver-y sore-ly missed, Help us de-
Dear World. And those who love you de - fi - ant-ly in - sist That you get
ros - es back to your cheeks. For you've been a pal - lid and blah world,
clare you "Pa-tient dis - missed." And stand on your crutch - es with pride, world,
off that crit - i - cal list. So make your re - cov - er - y quick, world,
Stick out your tongue and say "Ahh," world. We'll give you plas - ma and ton - ic by the
You've got to save your own hide, world. We'll bring you li - lacs un - til you're back in
We're sick of hav - ing a sick world. We want you danc - ing to-mor-row af - ter-
spoon, / tune, / noon. So be a Dear World, Take your med - i - cine, / Keep your fe - ver down, / Take the stitch - es out, Dear World, Keep your pres-sure down, / Keep your cour-age up, / Rip the band-age off,
Dear World. And get well soon! soon!
1.2. 3.

Copyright © 1968 by Jerry Herman. All rights controlled by Jerryco Music Co. Used by permission.
Exclusive distributor: Edwin H. Morris & Company, Inc., New York, N.Y.

AND I WAS BEAUTIFUL *From the Musical "DEAR WORLD"*

Lyric and Music by JERRY HERMAN

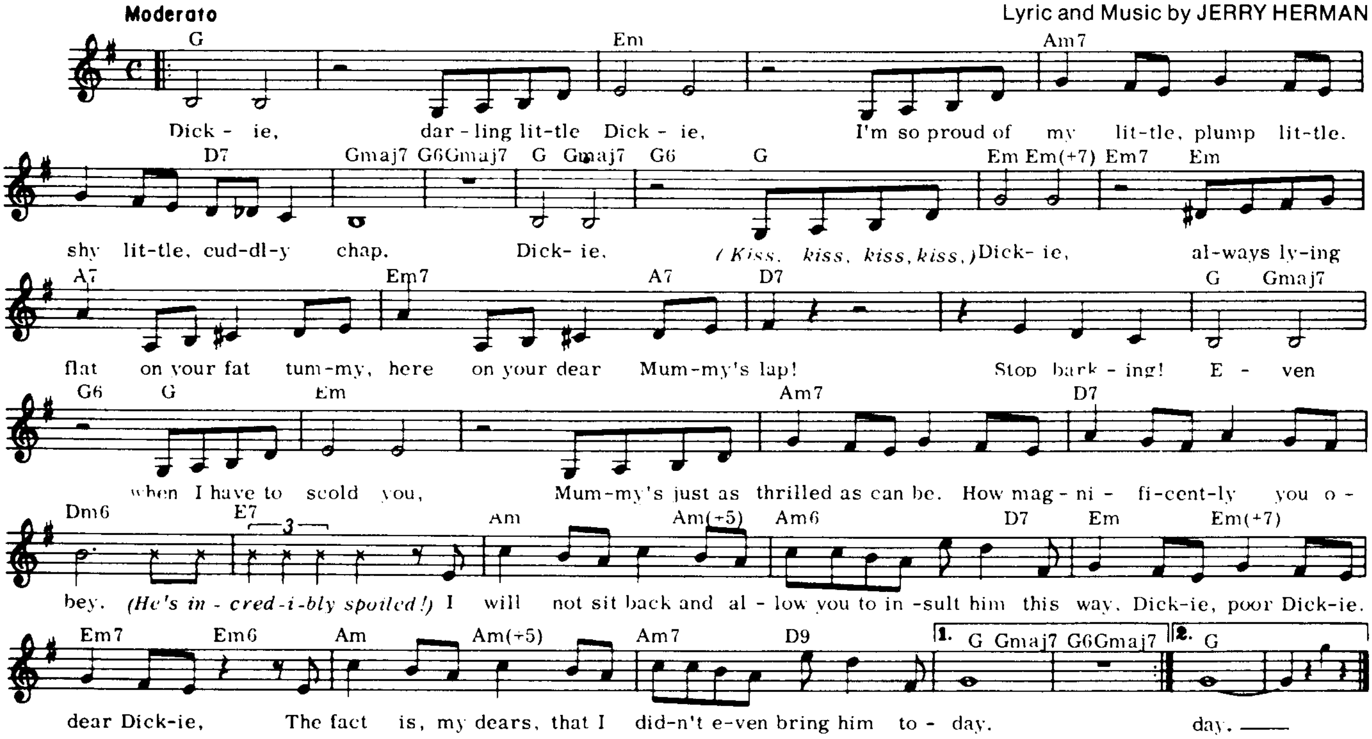

Slowly, with feeling
Dm7 G7 Cmaj7 Am7 Dm Dm(♯7) Dm7 G7 Cmaj7 C7 Fmaj7 F6 Am9 Am Am(♯7) Am7 D9 Am7 D9 Dm(♭5) G7 Dm7 G7 Cmaj7 Am7 Dm Dm(♯7) G7 Gm7 C7 Fmaj7 F6 Am9 Am Am(♯7) Am6 D9 Dm7 G7 1. Cmaj7 Dm7 G7/6 tacet 2. Em7 Am7 Dm7 G7 Cmaj7 C
He stood and looked at me And I Was Beau - ti-ful. For it was
beau - ti - ful how he be-lieved in me. His love was strong e-nough
to make me an - y-thing, So I was ev - ry-thing he want-ed me to be.
But then he walked a-way and took my smile with him. And now the
years blur by, but ev-'ry now and then, I stop and think of him
and how he looked at me, And all at once I'm beau-ti-ful a - gain.
He stood and gain. For a mo-ment I'm beau-ti-ful a - gain.

Copyright © 1968 by Jerry Herman. All rights controlled by Jerryco Music Co. Used by permission.
Exclusive distributor: Edwin H. Morris & Company, Inc., New York, N.Y.

DICKIE

From the Musical "DEAR WORLD"

Lyric and Music by JERRY HERMAN

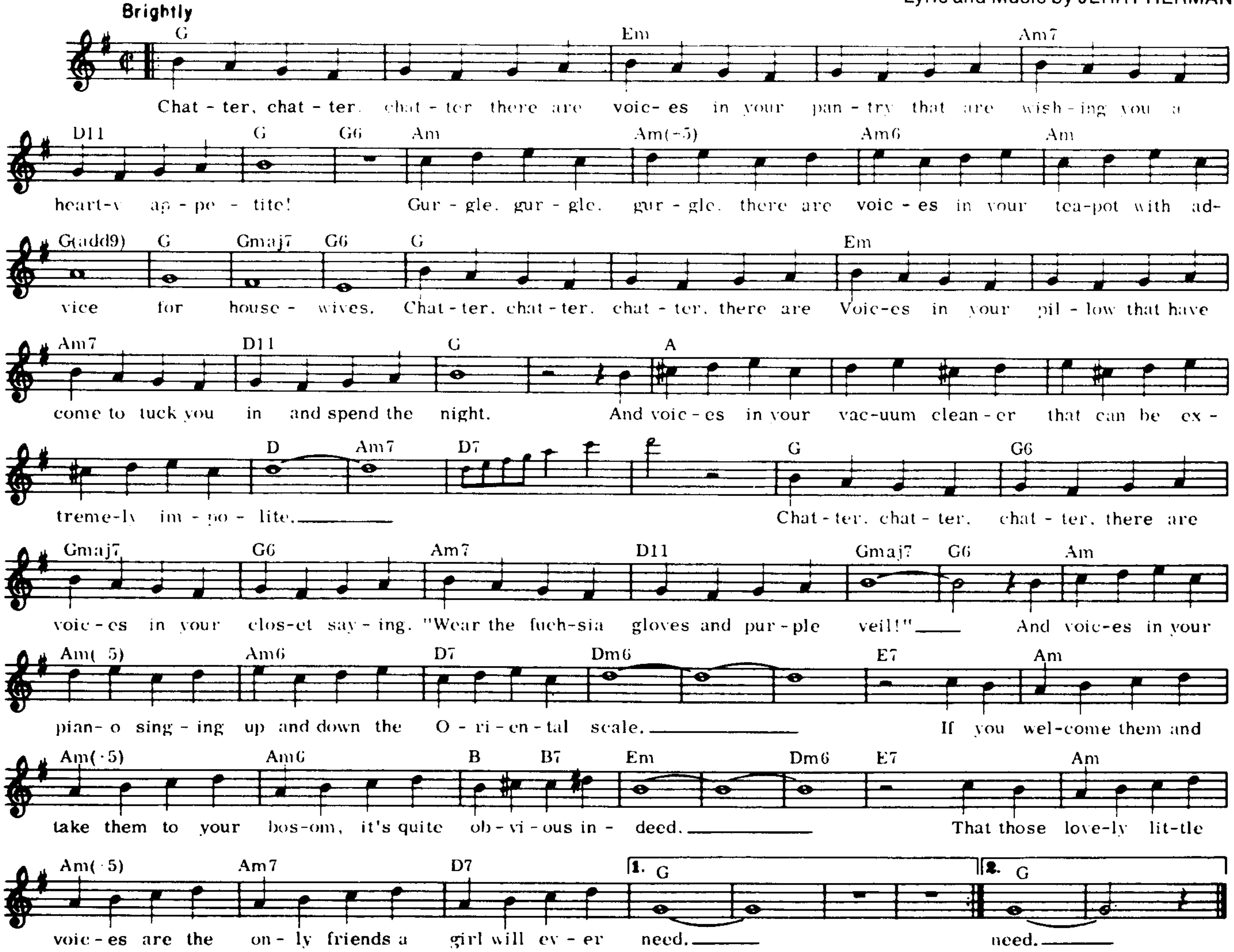

Moderato
G Em Am7
Dick - ie, dar - ling lit-tle Dick - ie, I'm so proud of my lit-tle, plump lit-tle,
D7 Gmaj7 G6Gmaj7 G Gmaj7 G6 G Em Em(+7) Em7 Em
shy lit-tle, cud-dl-y chap. Dick- ie, (Kiss, kiss, kiss, kiss,) Dick- ie, al-ways ly-ing
A7 Em7 A7 D7 G Gmaj7
flat on your fat tum-my, here on your dear Mum-my's lap! Stop bark - ing! E - ven
G6 G Em Am7 D7
when I have to scold you, Mum-my's just as thrilled as can be. How mag - ni - fi-cent-ly you o -
Dm6 E7 3 Am Am(+5) Am6 D7 Em Em(+7)
bey. (He's in - cred-i-bly spoiled!) I will not sit back and al - low you to in -sult him this way. Dick-ie, poor Dick-ie,
Em7 Em6 Am Am(+5) Am7 D9 1. G Gmaj7 G6Gmaj7 2. G
dear Dick-ie, The fact is, my dears, that I did-n't e-ven bring him to - day. day.

Copyright © 1968 and 1969 by Jerry Herman. All rights controlled by Jerryco Music Co. Used by permission.
Exclusive distributor: Edwin H. Morris & Company, Inc., New York, N.Y.

VOICES

From the Musical "DEAR WORLD"

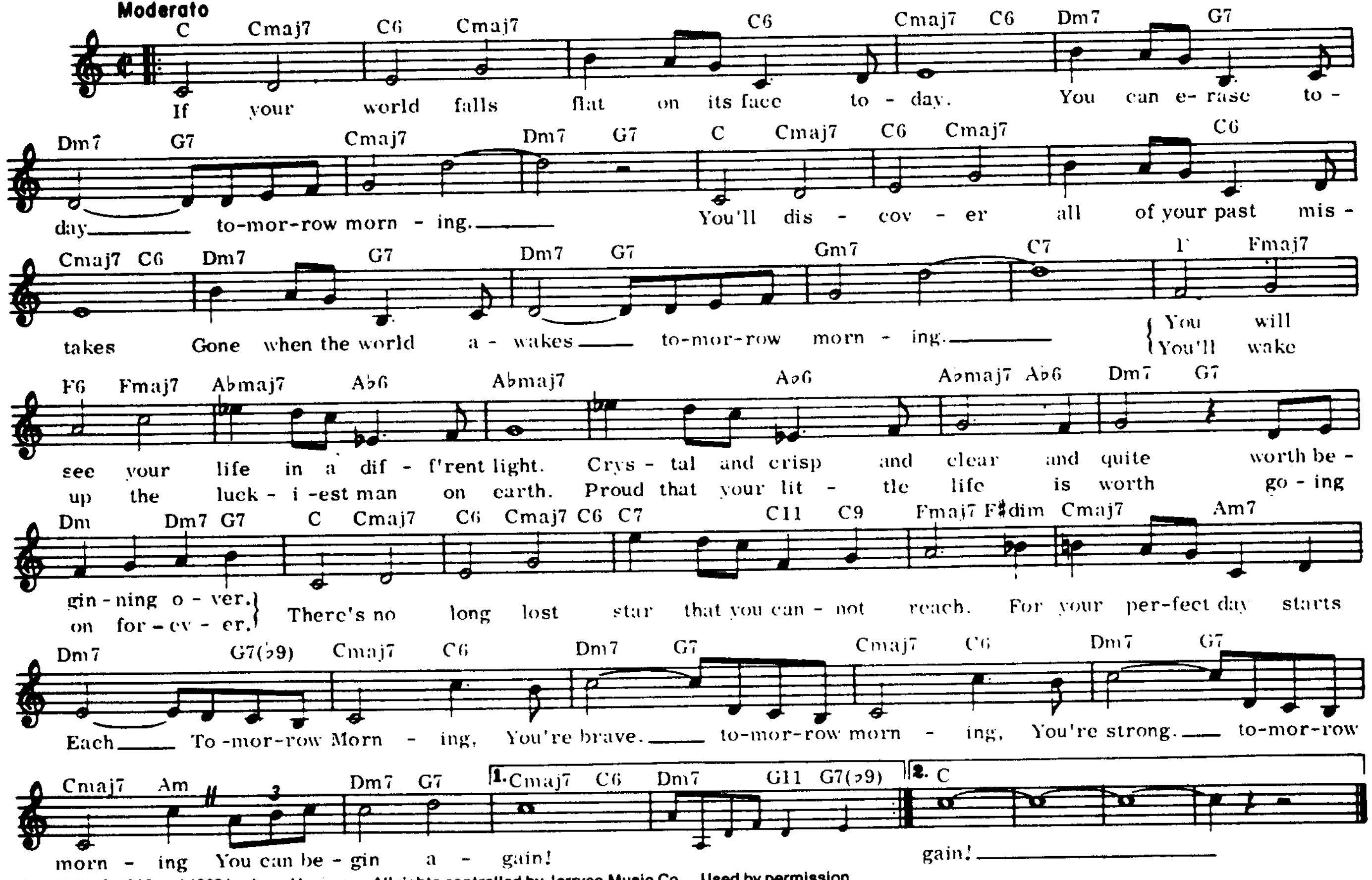
Lyric and Music by JERRY HERMAN


Brightly
G Em Am7
Chat - ter, chat - ter, chat - ter there are voic- es in your pan - try that are wish - ing you a
D11 G G6 Am Am(+5) Am6 Am
heart-y ap - pe - tite! Gur - gle, gur - gle, gur - gle, there are voic - es in your tea-pot with ad-
G(add9) G Gmaj7 G6 G Em
vice for house - wives. Chat-ter, chat-ter, chat - ter, there are Voic-es in your pil - low that have
Am7 D11 G A
come to tuck you in and spend the night. And voic - es in your vac-uum clean - er that can be ex -
D Am7 D7 G G6
treme-ly im - po - lite. Chat-ter, chat - ter, chat - ter, there are
Gmaj7 G6 Am7 D11 Gmaj7 G6 Am
voic - es in your clos-et say - ing, "Wear the fuch-sia gloves and pur - ple veil!" And voic-es in your
Am(+5) Am6 D7 Dm6 E7 Am
pian- o sing - ing up and down the O - ri - en - tal scale. If you wel-come them and
Am(+5) Am6 B B7 Em Dm6 E7 Am
take them to your bos-om, it's quite ob - vi - ous in - deed. That those love-ly lit-tle
Am(+5) Am7 D7 1. G 2. G
voic - es are the on - ly friends a girl will ev - er need. need.

Copyright © 1968 and 1969 by Jerry Herman. All rights controlled by Jerryco Music Co. Used by permission.
Exclusive distributor: Edwin H. Morris & Company, Inc., New York, N.Y.

EACH TOMORROW MORNING *From the Musical "DEAR WORLD"*

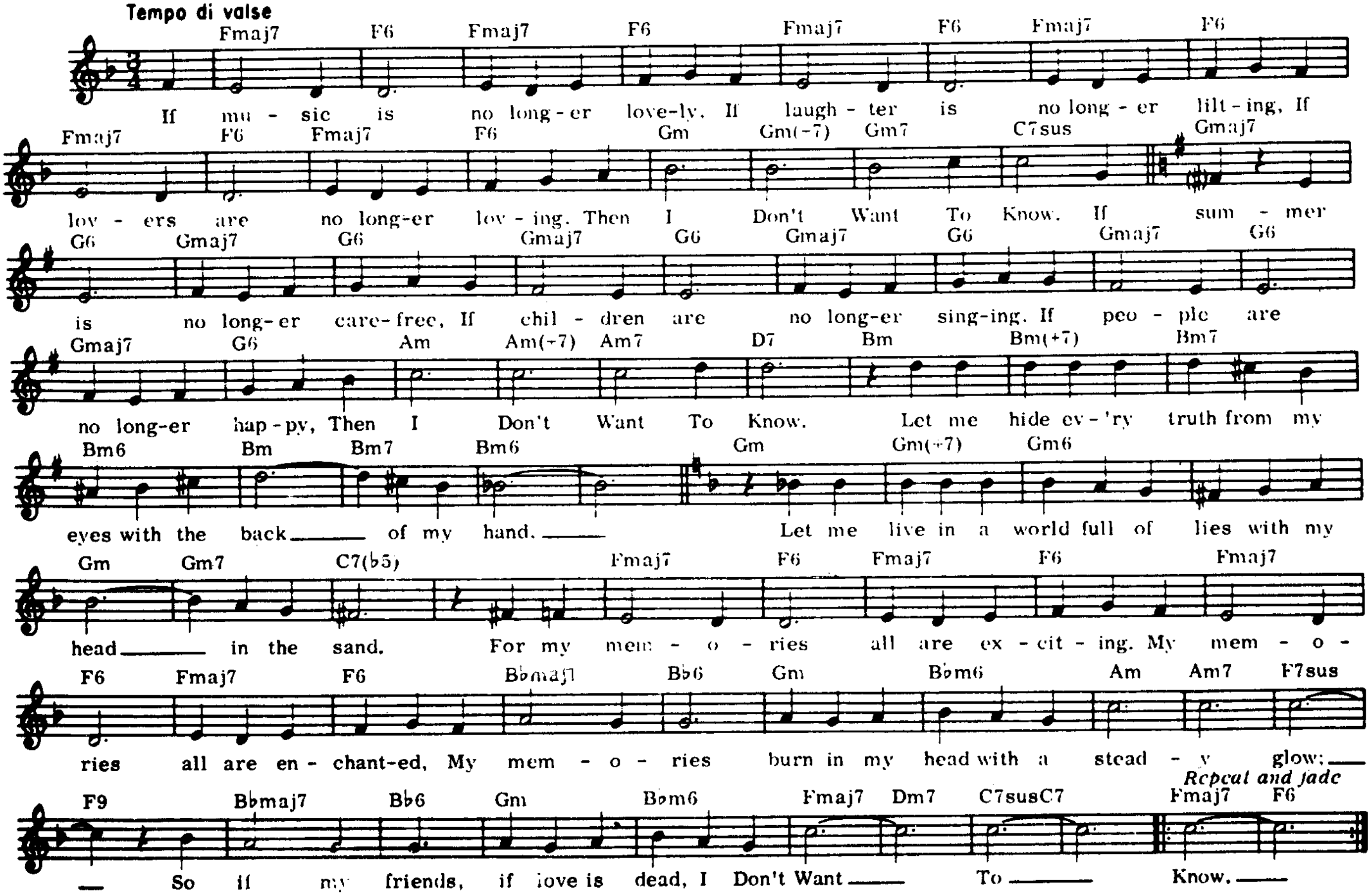
Lyric and Music by JERRY HERMAN


Moderato
If your world falls flat on its face to - day. You can e - rase to - day to-mor-row morn - ing.
You'll dis - cov - er all of your past mis - takes Gone when the world a - wakes to-mor-row morn - ing.
{You will / You'll wake}
see your life in a dif - f'rent light. Crys - tal and crisp and clear and quite worth be - gin - ning o - ver.
up the luck - i -est man on earth. Proud that your lit - tle life is worth go - ing on for - ev - er.
There's no long lost star that you can - not reach. For your per-fect day starts
Each To-mor-row Morn - ing, You're brave. to-mor-row morn - ing, You're strong. to-mor-row morn - ing You can be - gin a - gain!
gain!

Copyright © 1968 and 1969 by Jerry Herman. All rights controlled by Jerryco Music Co. Used by permission.
Exclusive distributor: Edwin H. Morris & Company, Inc., New York, N.Y.

I DON'T WANT TO KNOW *From the Musical "DEAR WORLD"*

Lyric and Music by JERRY HERMAN

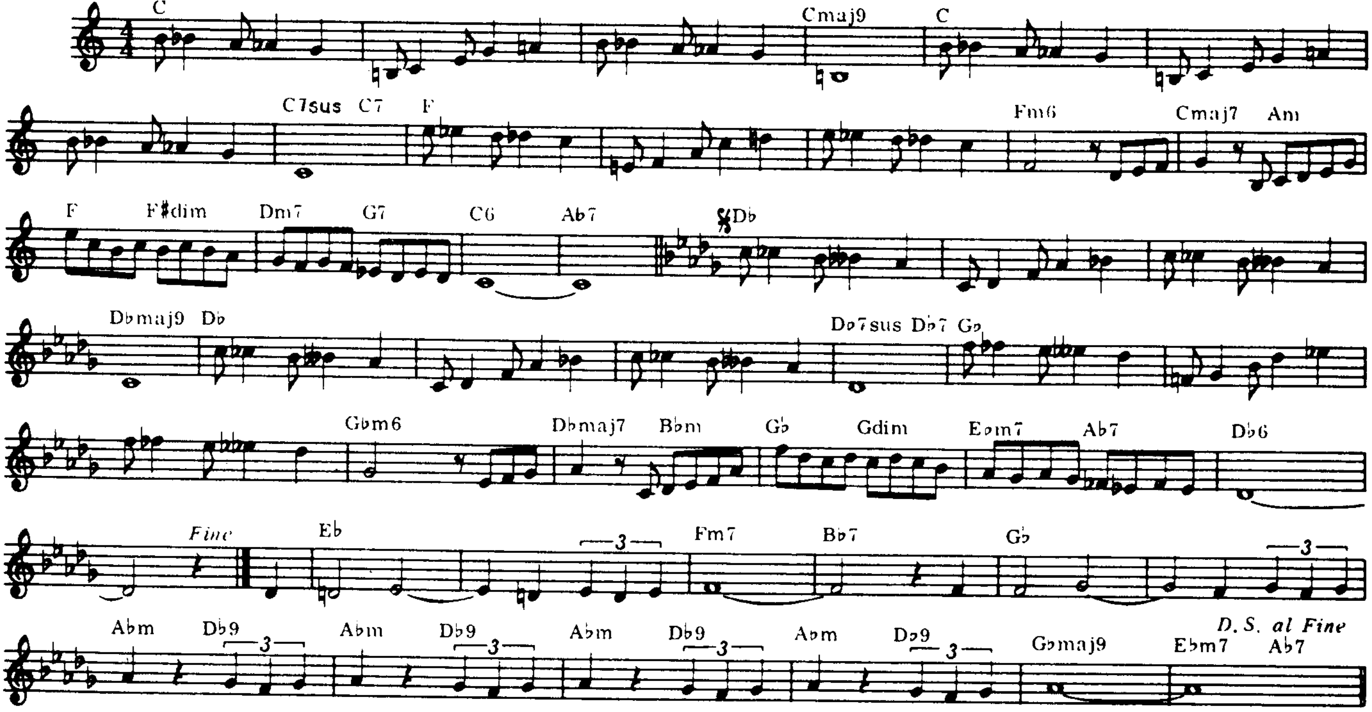

Tempo di valse
If mu - sic is no long - er love-ly, If laugh - ter is no long - er lilt - ing, If
lov - ers are no long-er lov - ing. Then I Don't Want To Know. If sum - mer
is no long-er care-free, If chil - dren are no long-er sing-ing. If peo - ple are
no long-er hap-py, Then I Don't Want To Know. Let me hide ev - 'ry truth from my
eyes with the back of my hand. Let me live in a world full of lies with my
head in the sand. For my mem - o - ries all are ex - cit - ing. My mem - o -
ries all are en - chant-ed, My mem - o - ries burn in my head with a stead - y glow;
So if my friends, if love is dead, I Don't Want To Know.
Repeat and fade

Copyright © 1968 and 1969 by Jerry Herman. All rights controlled by Jerryco Music Co. Used by permission.
Exclusive distributor: Edwin H. Morris & Company, Inc., New York, N.Y.

GARBAGE *From the Musical "DEAR WORLD"*

Lyric and Music by JERRY HERMAN

Tango tempo

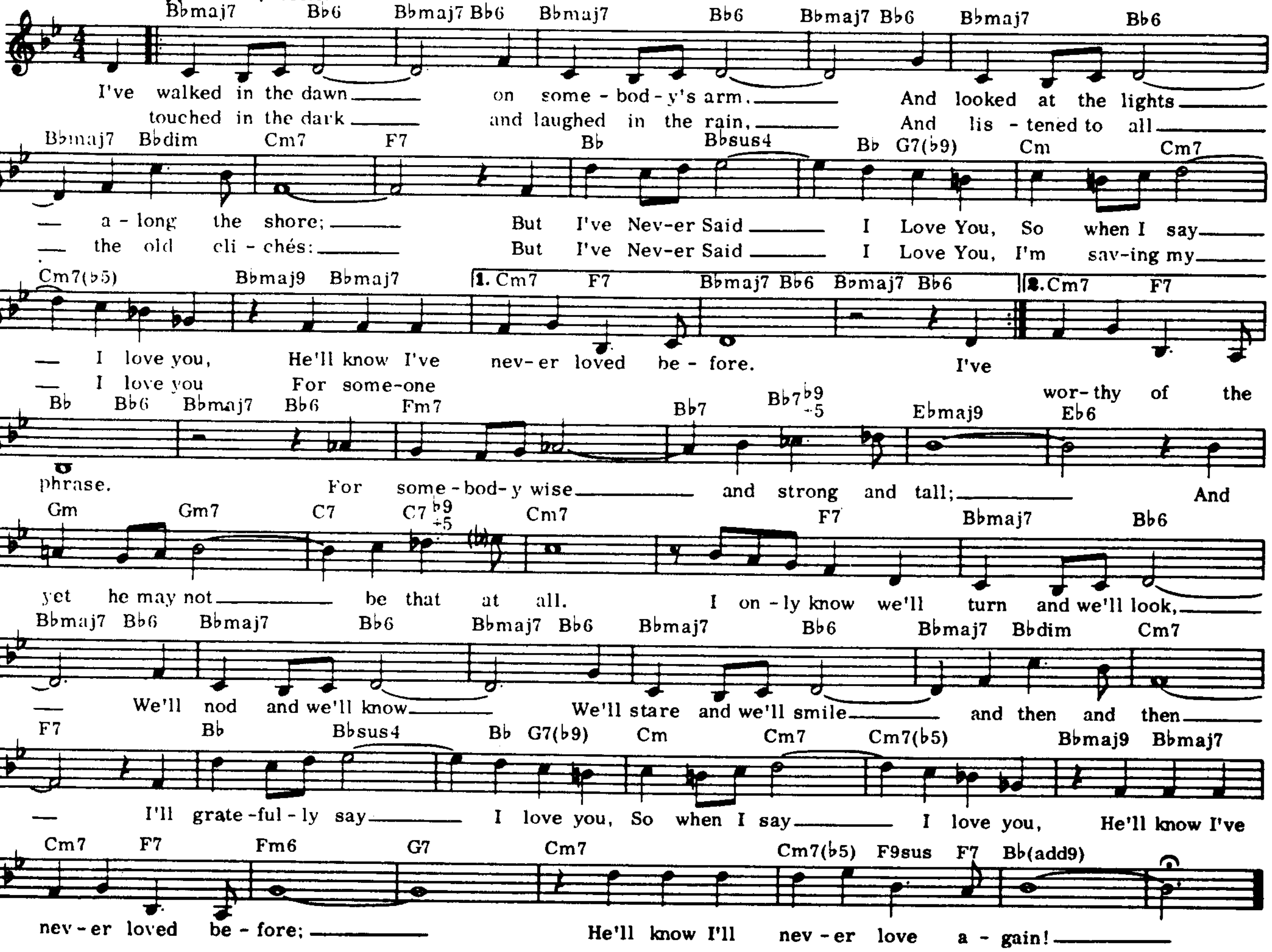

C
Cmaj9
C
C7sus C7
F
Fm6
Cmaj7 Am
F
F♯dim
Dm7
G7
C6
Ab7
Db
Dbmaj9 Db
Db7sus Db7 Gb
Gbm6
Dbmaj7
Bbm
Gb
Gdim
Ebm7
Ab7
Db6
Fine
Eb
3
Fm7
Bb7
Gb
3
Abm Db9
3
Abm Db9
3
Abm Db9
3
Abm Db9
3
Gbmaj9
Ebm7 Ab7
D.S. al Fine

Copyright © 1968 by Jerry Herman. All rights controlled by Jerryco Music Co. Used by permission.
Exclusive distributor: Edwin H. Morris & Company, Inc., New York, N.Y.

I'VE NEVER SAID I LOVE YOU *From the Musical "DEAR WORLD"*

Lyric and Music by JERRY HERMAN

Moderately, with expression

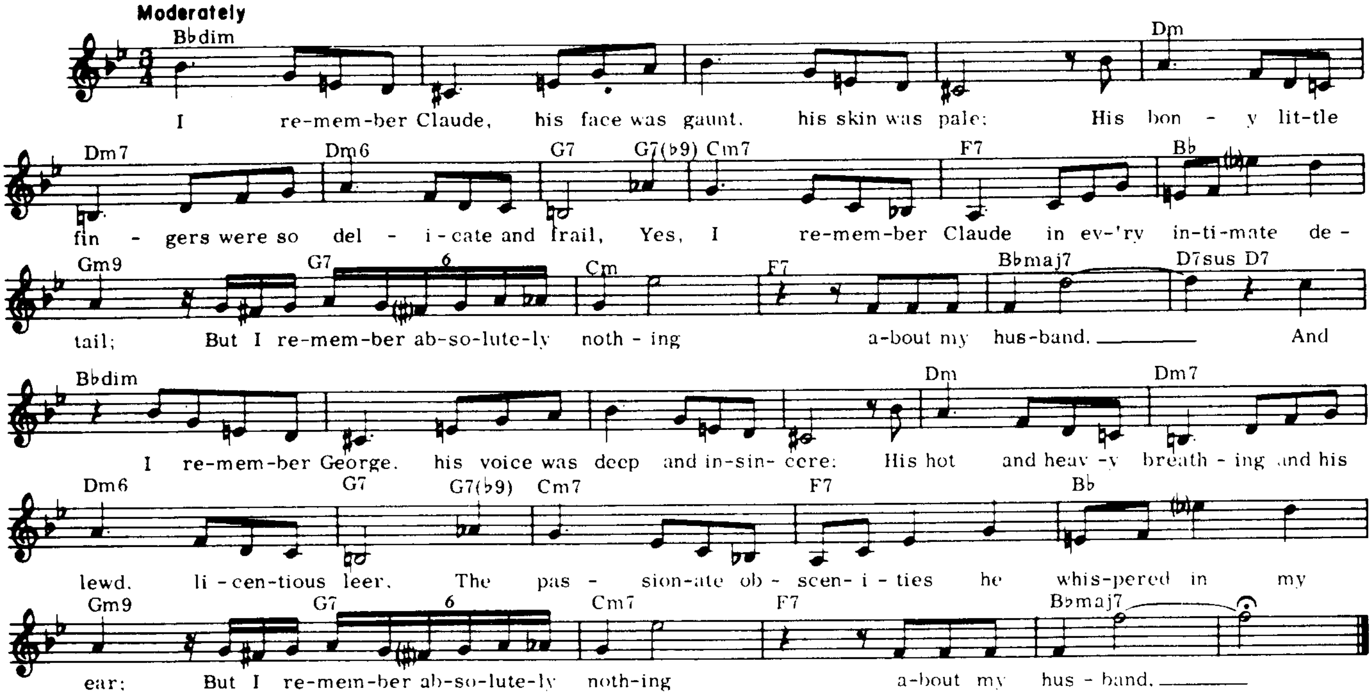

Bbmaj7 Bb6 Bbmaj7 Bb6 Bbmaj7 Bb6 Bbmaj7 Bb6 Bbmaj7 Bb6
I've walked in the dawn on some-bod-y's arm, And looked at the lights
touched in the dark and laughed in the rain, And lis-tened to all
Bbmaj7 Bbdim Cm7 F7 Bb Bbsus4 Bb G7(b9) Cm Cm7
a-long the shore; But I've Nev-er Said I Love You, So when I say
the old cli-chés: But I've Nev-er Said I Love You, I'm sav-ing my
Cm7(b5) Bbmaj9 Bbmaj7 1. Cm7 F7 Bbmaj7 Bb6 Bbmaj7 Bb6 2. Cm7 F7
I love you, He'll know I've nev-er loved be-fore. I've
I love you For some-one wor-thy of the
Bb Bb6 Bbmaj7 Bb6 Fm7 Bb7 Bb7 b9 +5 Ebmaj9 Eb6
phrase. For some-bod-y wise and strong and tall; And
Gm Gm7 C7 C7 b9 +5 Cm7 F7 Bbmaj7 Bb6
yet he may not be that at all. I on-ly know we'll turn and we'll look,
Bbmaj7 Bb6 Bbmaj7 Bb6 Bbmaj7 Bb6 Bbmaj7 Bb6 Bbmaj7 Bbdim Cm7
We'll nod and we'll know We'll stare and we'll smile and then and then
F7 Bb Bbsus4 Bb G7(b9) Cm Cm7 Cm7(b5) Bbmaj9 Bbmaj7
I'll grate-ful-ly say I love you, So when I say I love you, He'll know I've
Cm7 F7 Fm6 G7 Cm7 Cm7(b5) F9sus F7 Bb(add9)
nev-er loved be-fore; He'll know I'll nev-er love a-gain!

Copyright © 1968 by Jerry Herman. All rights controlled by Jerryco Music Co. Used by permission.
Exclusive distributor: Edwin H. Morris & Company, Inc., New York, N.Y.

MEMORIES *From the Musical "DEAR WORLD"*

Lyric and Music by JERRY HERMAN

Moderately

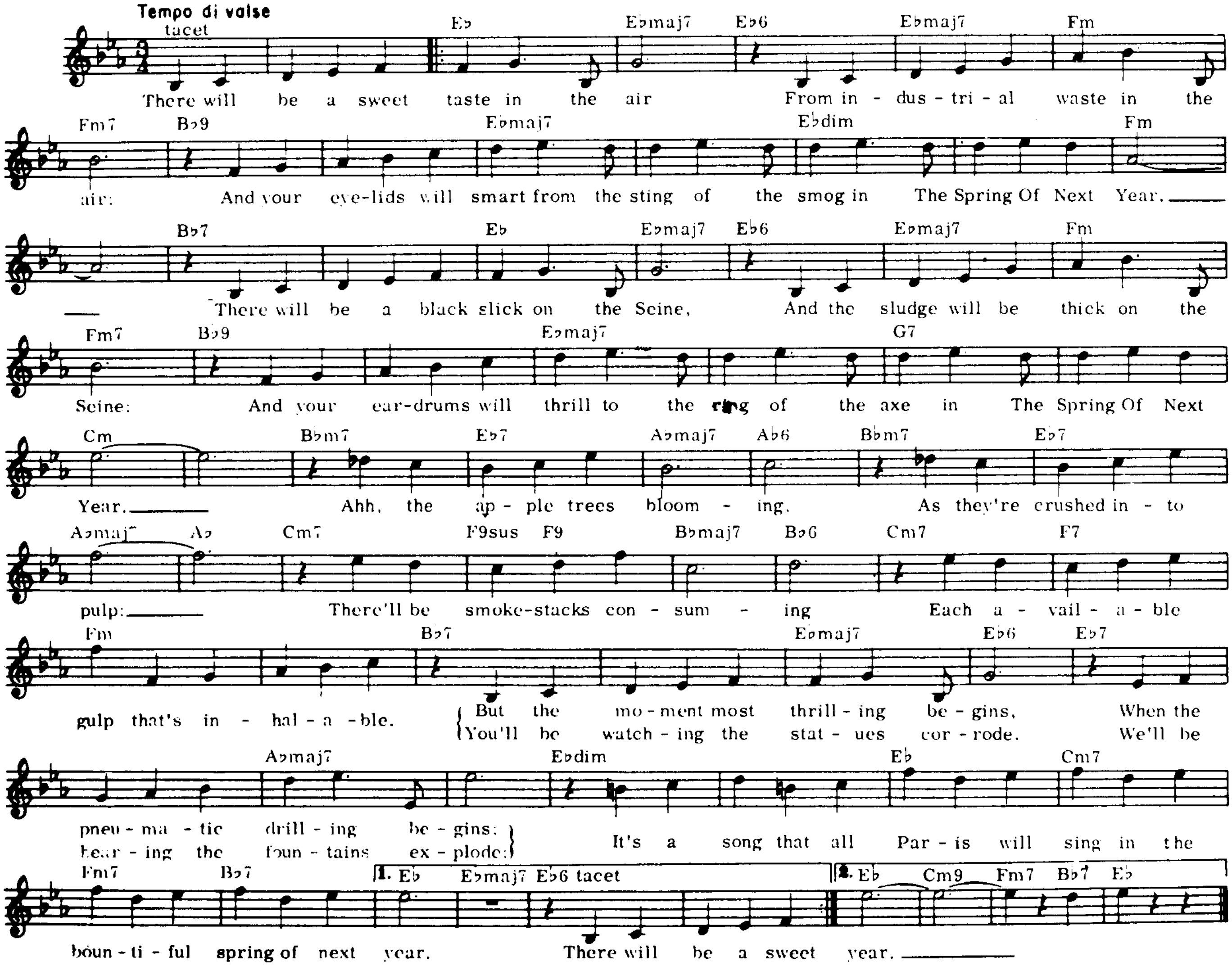

B♭dim
I re-mem-ber Claude, his face was gaunt, his skin was pale; His bon - y lit-tle
Dm
Dm7 Dm6 G7 G7(♭9) Cm7 F7 B♭
fin - gers were so del - i-cate and frail, Yes, I re-mem-ber Claude in ev-'ry in-ti-mate de -
Gm9 G7 6 Cm F7 B♭maj7 D7sus D7
tail; But I re-mem-ber ab-so-lute-ly noth - ing a-bout my hus-band. And
B♭dim Dm Dm7
I re-mem-ber George, his voice was deep and in-sin- cere; His hot and heav -y breath - ing and his
Dm6 G7 G7(♭9) Cm7 F7 B♭
lewd, li - cen-tious leer, The pas - sion-ate ob - scen- i - ties he whis-pered in my
Gm9 G7 6 Cm7 F7 B♭maj7
ear; But I re-mem-ber ab-so-lute-ly noth-ing a-bout my hus - band.

Copyright © 1968 and 1969 by Jerry Herman. All rights controlled by Jerryco Music Co. Used by permission.
Exclusive distributor: Edwin H. Morris & Company, Inc., New York, N.Y.

THE SPRING OF THE NEXT YEAR *From the Musical "DEAR WORLD"*

Lyric and Music by JERRY HERMAN

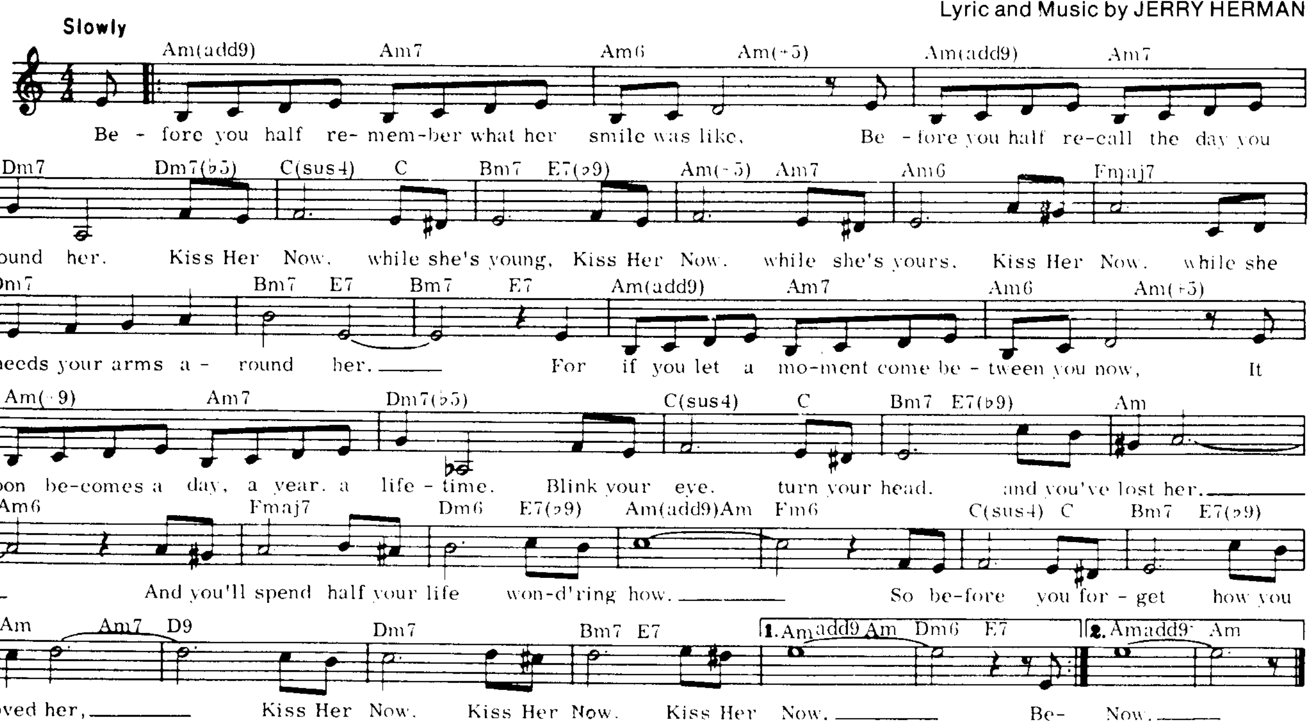
Tempo di valse


tacet
E♭ E♭maj7 E♭6 E♭maj7 Fm
There will be a sweet taste in the air From in - dus - tri - al waste in the
Fm7 B♭9 E♭maj7 E♭dim Fm
air; And your eye-lids will smart from the sting of the smog in The Spring Of Next Year.
B♭7 E♭ E♭maj7 E♭6 E♭maj7 Fm
There will be a black slick on the Seine, And the sludge will be thick on the
Fm7 B♭9 E♭maj7 G7
Seine; And your ear-drums will thrill to the ring of the axe in The Spring Of Next
Cm B♭m7 E♭7 A♭maj7 A♭6 B♭m7 E♭7
Year. Ahh, the ap - ple trees bloom - ing, As they're crushed in - to
A♭maj7 A♭ Cm7 F9sus F9 B♭maj7 B♭6 Cm7 F7
pulp: There'll be smoke-stacks con - sum - ing Each a - vail - a - ble
Fm B♭7 E♭maj7 E♭6 E♭7
gulp that's in - hal - a - ble.
But the mo - ment most thrill - ing be - gins, When the
You'll be watch - ing the stat - ues cor - rode, We'll be
A♭maj7 E♭dim E♭ Cm7
pneu - ma - tic drill - ing be - gins;
hear - ing the foun - tains ex - plode;
It's a song that all Par - is will sing in the
Fm7 B♭7 1. E♭ E♭maj7 E♭6 tacet 2. E♭ Cm9 Fm7 B♭7 E♭
boun - ti - ful spring of next year. There will be a sweet year.

Copyright © 1968 and 1969 by Jerry Herman. All rights controlled by Jerryco Music Co. Used by permission.
Exclusive distributor: Edwin H. Morris & Company, Inc., New York, N.Y.

KISS HER NOW *From the Musical "DEAR WORLD"*

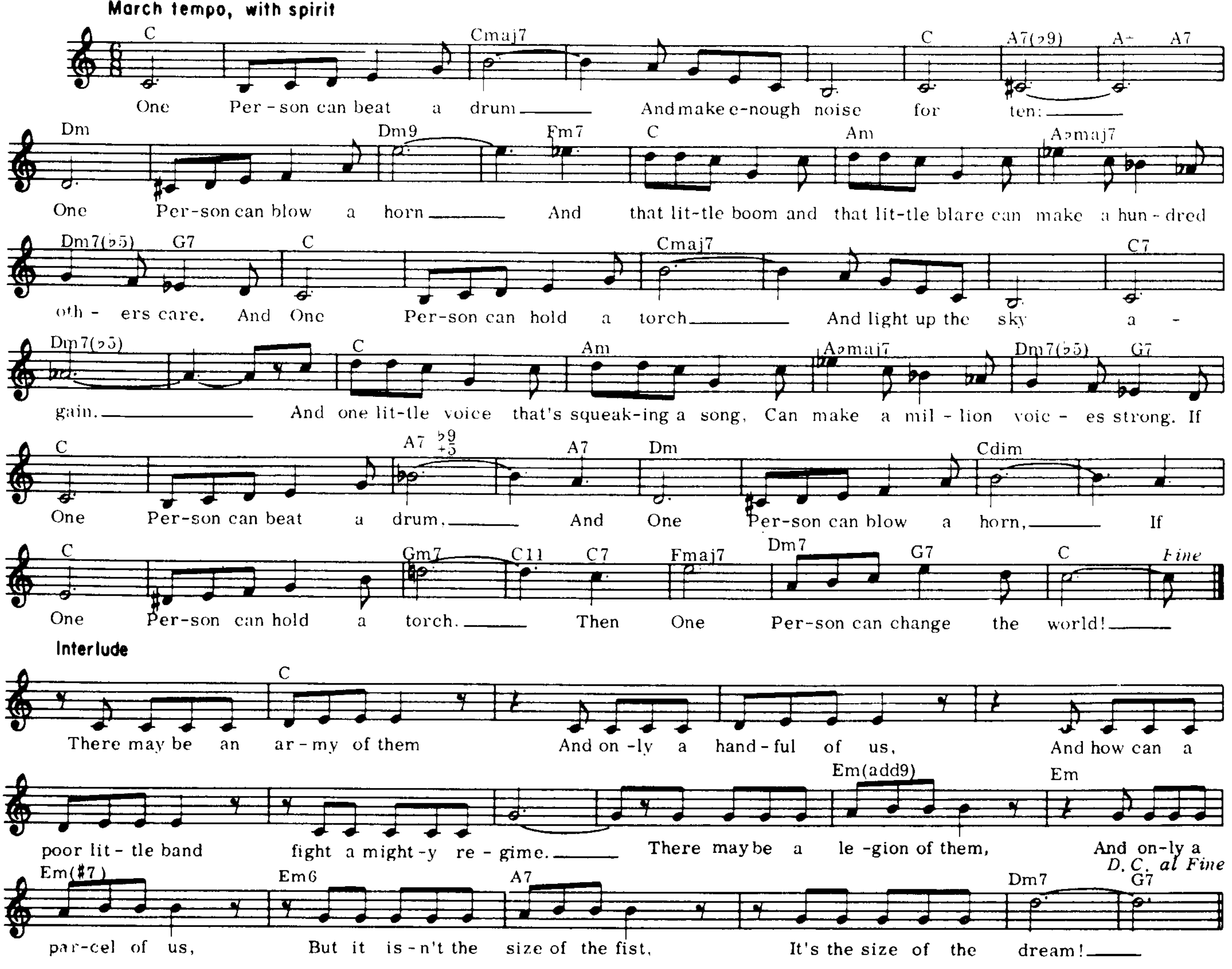
Lyric and Music by JERRY HERMAN


Slowly
Am(add9) Am7 Am6 Am(+5) Am(add9) Am7
Be - fore you half re - mem - ber what her smile was like, Be - fore you half re - call the day you
Dm7 Dm7(♭5) C(sus4) C Bm7 E7(♭9) Am(+5) Am7 Am6 Fmaj7
found her. Kiss Her Now, while she's young, Kiss Her Now, while she's yours, Kiss Her Now, while she
Dm7 Bm7 E7 Bm7 E7 Am(add9) Am7 Am6 Am(+5)
needs your arms a - round her. For if you let a mo - ment come be - tween you now, It
Am(+9) Am7 Dm7(♭5) C(sus4) C Bm7 E7(♭9) Am
soon be - comes a day, a year, a life - time. Blink your eye, turn your head, and you've lost her.
Am6 Fmaj7 Dm6 E7(♭9) Am(add9) Am Fm6 C(sus4) C Bm7 E7(♭9)
And you'll spend half your life won - d'ring how. So be - fore you for - get how you
Am Am7 D9 Dm7 Bm7 E7 1. Am(add9) Am Dm6 E7 2. Am(add9) Am
loved her, Kiss Her Now, Kiss Her Now, Kiss Her Now. Be- Now.

Copyright © 1968 by Jerry Herman. All rights controlled by Jerryco Music Co. Used by permission.
Exclusive distributor: Edwin H. Morris & Company, Inc., New York, N.Y.

ONE PERSON *From the Musical "DEAR WORLD"*

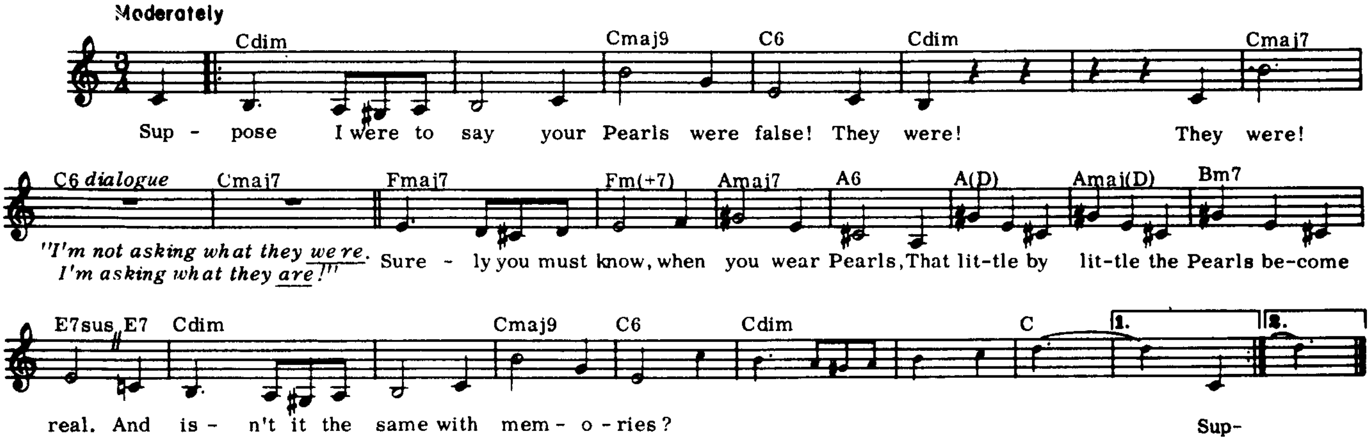
Lyric and Music by JERRY HERMAN


March tempo, with spirit
C Cmaj7 C A7(♭9) A+ A7
One Per - son can beat a drum And make e - nough noise for ten;
Dm Dm9 Fm7 C Am A♭maj7
One Per - son can blow a horn And that lit - tle boom and that lit - tle blare can make a hun - dred
Dm7(♭5) G7 C Cmaj7 C7
oth - ers care. And One Per - son can hold a torch And light up the sky a -
Dm7(♭5) C Am A♭maj7 Dm7(♭5) G7
gain. And one lit - tle voice that's squeak - ing a song, Can make a mil - lion voic - es strong. If
C A7 ♭9 +5 A7 Dm Cdim
One Per - son can beat a drum. And One Per - son can blow a horn, If
C Gm7 C11 C7 Fmaj7 Dm7 G7 C Fine
One Per - son can hold a torch. Then One Per - son can change the world!
Interlude
C
There may be an ar - my of them And on - ly a hand - ful of us, And how can a
Em(add9) Em
poor lit - tle band fight a might - y re - gime. There may be a le - gion of them, And on - ly a
Em(♯7) Em6 A7 Dm7 G7 D. C. al Fine
par - cel of us, But it is - n't the size of the fist, It's the size of the dream!

Copyright © 1968 by Jerry Herman. All rights controlled by Jerryco Music Co. Used by permission.
Exclusive distributor: Edwin H. Morris & Company, Inc., New York, N.Y.

PEARLS *From the Musical "DEAR WORLD"*

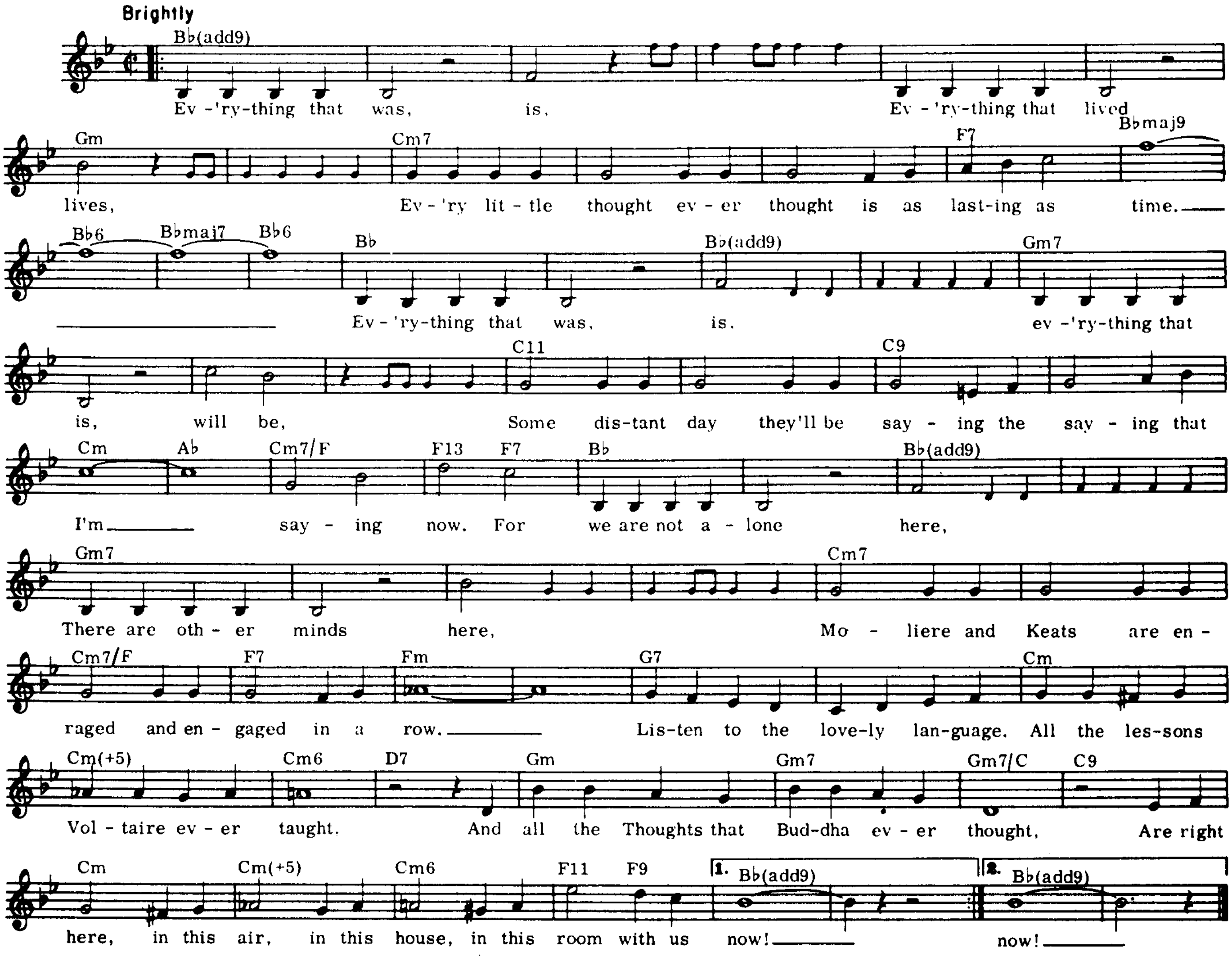
Lyric and Music by JERRY HERMAN


Moderately
Cdim
Cmaj9
C6
Cdim
Cmaj7
Sup - pose I were to say your Pearls were false! They were! They were!
C6 dialogue
Cmaj7
Fmaj7
Fm(+7)
Amaj7
A6
A(D)
Amaj(D)
Bm7
"I'm not asking what they were. I'm asking what they are!"
Sure - ly you must know, when you wear Pearls, That lit-tle by lit-tle the Pearls be-come
E7sus
E7
Cdim
Cmaj9
C6
Cdim
C
1.
2.
real. And is - n't it the same with mem - o - ries?
Sup-

Copyright © 1968 and 1969 by Jerry Herman. All rights controlled by Jerryco Music Co. Used by permission.
Exclusive distributor: Edwin H. Morris & Company, Inc., New York, N.Y.

THOUGHTS *From the Musical "DEAR WORLD"*

Lyric and Music by JERRY HERMAN


Brightly
B♭(add9)
Ev - 'ry-thing that was, is, Ev - 'ry-thing that lived
Gm
Cm7
F7
B♭maj9
lives, Ev - 'ry lit - tle thought ev - er thought is as last-ing as time.
B♭6
B♭maj7
B♭6
B♭
B♭(add9)
Gm7
Ev - 'ry-thing that was, is, ev - 'ry-thing that
C11
C9
is, will be, Some dis-tant day they'll be say - ing the say - ing that
Cm
A♭
Cm7/F
F13
F7
B♭
B♭(add9)
I'm say - ing now. For we are not a - lone here,
Gm7
Cm7
There are oth - er minds here, Mo - liere and Keats are en -
Cm7/F
F7
Fm
G7
Cm
raged and en - gaged in a row. Lis-ten to the love-ly lan-guage. All the les-sons
Cm(+5)
Cm6
D7
Gm
Gm7
Gm7/C
C9
Vol - taire ev - er taught. And all the Thoughts that Bud-dha ev - er thought, Are right
Cm
Cm(+5)
Cm6
F11
F9
1. B♭(add9)
2. B♭(add9)
here, in this air, in this house, in this room with us now! now!

Copyright © 1968 and 1969 by Jerry Herman. All rights controlled by Jerryco Music Co. Used by permission.
Exclusive distributor: Edwin H. Morris & Company, Inc., New York, N.Y.

KENNETH WAISSMAN & MAXINE FOX
in association with ANTHONY D'AMOTO
present

GREASE

A New 50's Rock 'N Roll Musical
Book, Music & Lyrics by
JIM JACOBS & WARREN CASEY
with

ADRIENNE BARBEAU DON BILLETT WALTER BOBBIE JIM BORRELLI
BARRY BOSTWICK JAMES CANNING DANIEL DEITCH CAROLE DEMAS
KATIE HANLEY TOM HARRIS ILENE KRISTEN DOROTHY LEON
TIMOTHY MEYERS KATHI MOSS ALAN PAUL JOY RINALDI
MARYA SMALL GARN STEPHENS

Musical Supervision
& Orchestrations by
MICHAEL LEONARD

Musical Direction
Vocal & Dance Arrangements by
LOUIS ST. LOUIS

Scenery by
DOUGLAS W. SCHMIDT

Costumes by
CARRIE F. ROBBINS

Lighting by
KARL EIGSTI

Sound by
JACK SHEARING

Hairstyles Created by
JIM SULLIVAN

General Management
THEATRE NOW, Inc.

Press Representation
BETTY LEE HUNT
ASSOCIATES

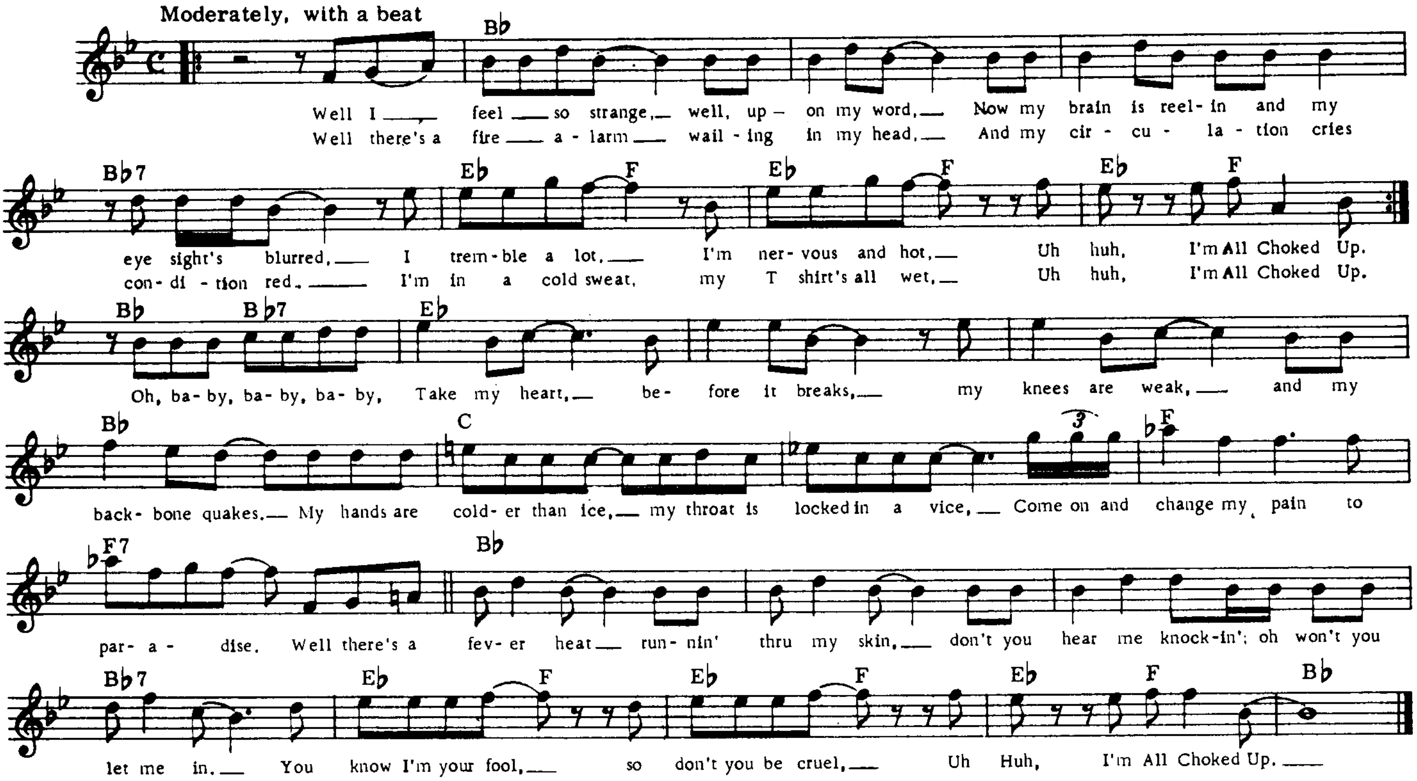
Production Stage Manager
JOE CALVAN

Musical Numbers & Dances Staged by
PATRICIA BIRCH

Directed by
TOM MOORE

ALL CHOKED UP *From the Musical "GREASE"*

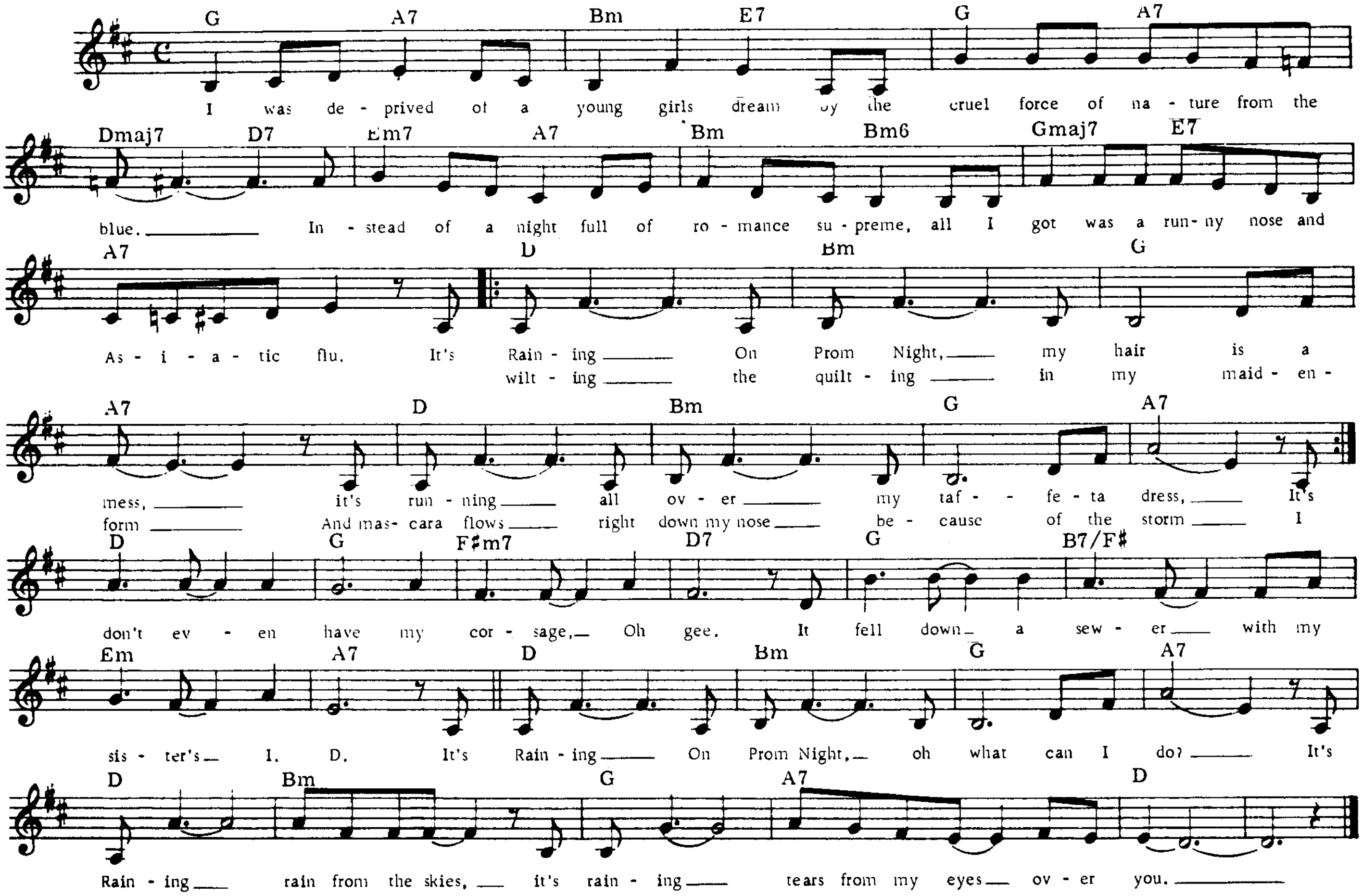
Lyric and Music by WARREN CASEY and JIM JACOBS


Moderately, with a beat
Bb
Well I ___ feel ___ so strange, ___ well, up – on my word, ___ Now my brain is reel-in and my
Well there's a fire ___ a - larm ___ wail - ing in my head, ___ And my cir - cu - la - tion cries
Bb7 Eb F Eb F Eb F
eye sight's blurred, ___ I trem-ble a lot, ___ I'm ner-vous and hot, ___ Uh huh, I'm All Choked Up.
con-di-tion red. ___ I'm in a cold sweat, my T shirt's all wet, ___ Uh huh, I'm All Choked Up.
Bb Bb7 Eb
Oh, ba-by, ba-by, ba-by, Take my heart, ___ be- fore it breaks, ___ my knees are weak, ___ and my
Bb C F
back-bone quakes. ___ My hands are cold-er than ice, ___ my throat is locked in a vice, ___ Come on and change my pain to
F7 Bb
par-a-dise. Well there's a fev-er heat ___ run-nin' thru my skin, ___ don't you hear me knock-in'; oh won't you
Bb7 Eb F Eb F Eb F Bb
let me in. ___ You know I'm your fool, ___ so don't you be cruel, ___ Uh Huh, I'm All Choked Up. ___

Copyright © 1972 by Warren Casey and Jim Jacobs.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc. Used by permission.

IT'S RAINING ON PROM NIGHT *From the Musical "GREASE"*

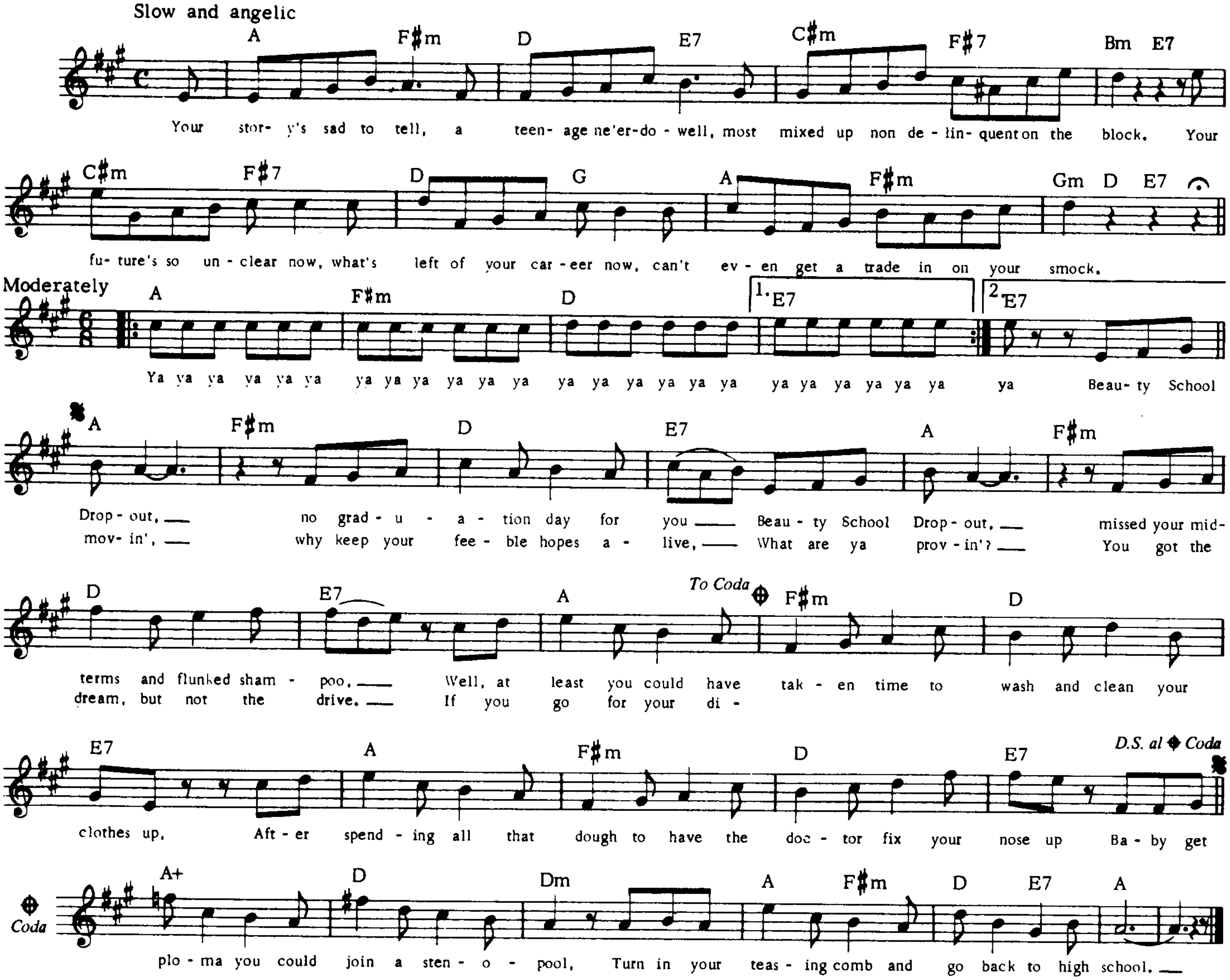
Lyric and Music by
WARREN CASEY and JIM JACOBS


G A7 Bm E7 G A7
I was de-prived of a young girls dream by the cruel force of na-ture from the
Dmaj7 D7 Em7 A7 Bm Bm6 Gmaj7 E7
blue. ___ In-stead of a night full of ro-mance su-preme, all I got was a run-ny nose and
A7 D Bm G
As-i-a-tic flu. It's Rain-ing ___ On Prom Night, ___ my hair is a
wilt-ing ___ the quilt-ing ___ in my maid-en-
A7 D Bm G A7
mess, ___ it's run-ning ___ all ov-er ___ my taf-fe-ta dress, ___ It's
form ___ And mas-cara flows ___ right down my nose ___ be-cause of the storm ___ I
D G F#m7 D7 G B7/F#
don't ev-en have my cor-sage, ___ Oh gee. It fell down ___ a sew-er ___ with my
Em A7 D Bm G A7
sis-ter's ___ I. D. It's Rain-ing ___ On Prom Night, ___ oh what can I do? ___ It's
D Bm G A7 D
Rain-ing ___ rain from the skies, ___ it's rain-ing ___ tears from my eyes ___ ov-er you. ___

Copyright © 1971 and 1972 by Warren Casey and Jim Jacobs.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc. Used by permission.

BEAUTY SCHOOL DROPOUT *From the Musical "GREASE"*

Lyric and Music by WARREN CASEY and JIM JACOBS

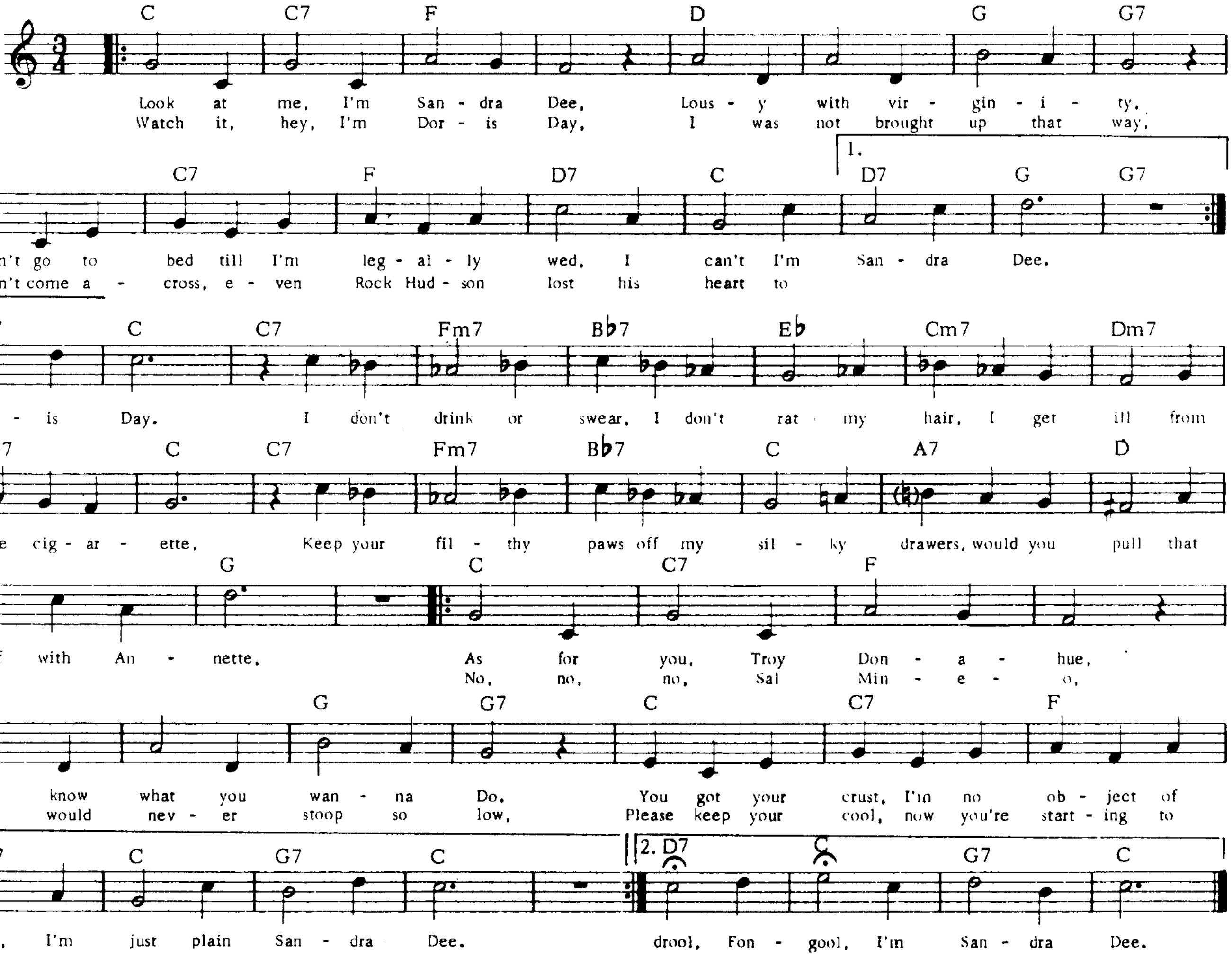

Slow and angelic
A F♯m D E7 C♯m F♯7 Bm E7
Your stor-y's sad to tell, a teen-age ne'er-do-well, most mixed up non de-lin-quent on the block. Your
C♯m F♯7 D G A F♯m Gm D E7
fu-ture's so un-clear now, what's left of your car-eer now, can't ev-en get a trade in on your smock.
Moderately
A F♯m D 1. E7 2. E7
Ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya Beau-ty School
A F♯m D E7 A F♯m
Drop-out, no grad-u-a-tion day for you Beau-ty School Drop-out, missed your mid-
mov-in', why keep your fee-ble hopes a-live, What are ya prov-in'? You got the
D E7 A To Coda F♯m D
terms and flunked sham-poo, Well, at least you could have tak-en time to wash and clean your
dream, but not the drive. If you go for your di-
E7 A F♯m D E7 D.S. al Coda
clothes up, Aft-er spend-ing all that dough to have the doc-tor fix your nose up Ba-by get
Coda
A+ D Dm A F♯m D E7 A
plo-ma you could join a sten-o-pool, Turn in your teas-ing comb and go back to high school.

Copyright © 1971 and 1972 by Warren Casey and Jim Jacobs.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc. Used by permission.

LOOK AT ME, I'M SANDRA DEE *From the Musical "GREASE"*

Lyric and Music by
WARREN CASEY and JIM JACOBS

Fast Rinky Dink Waltz in 1

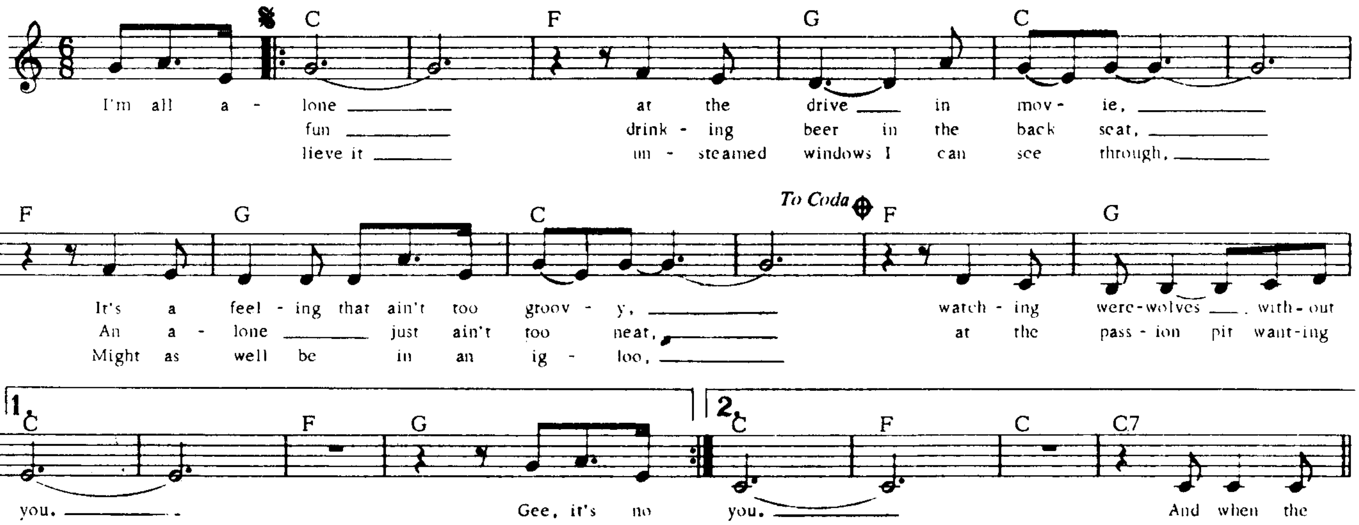

Look at me, I'm San - dra Dee, Lous - y with vir - gin - i - ty,
Watch it, hey, I'm Dor - is Day, I was not brought up that way,
Won't go to bed till I'm leg - al - ly wed, I can't I'm San - dra Dee.
Won't come a - cross, e - ven Rock Hud - son lost his heart to
Dor - is Day. I don't drink or swear, I don't rat my hair, I get ill from
one cig - ar - ette, Keep your fil - thy paws off my sil - ky drawers, would you pull that
stuff with An - nette, As for you, Troy Don - a - hue,
No, no, no, Sal Min - e - o,
I know what you wan - na Do, You got your crust, I'm no ob - ject of
I would nev - er stoop so low, Please keep your cool, now you're start - ing to
lust, I'm just plain San - dra Dee.
drool, Fon - gool, I'm San - dra Dee.

Copyright © 1971 and 1972 by Warren Casey and Jim Jacobs.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc. Used by permission.

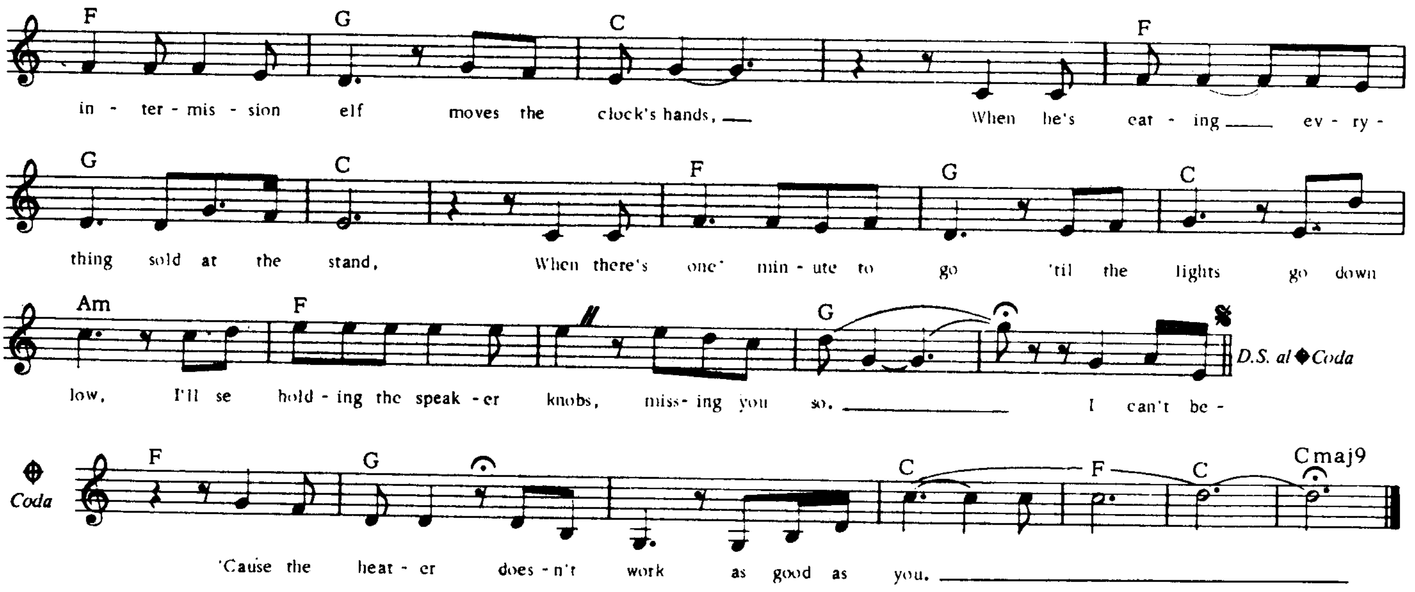
ALONE AT THE DRIVE-IN MOVIE *From the Musical "GREASE"*

Lyric and Music by WARREN CASEY and JIM JACOBS

Melancholy, slow ballad


I'm all a - lone at the drive in mov - ie,
fun drink - ing beer in the back seat,
lieve it un - steamed windows I can see through,
It's a feel - ing that ain't too groov - y, watch - ing were-wolves with - out
An a - lone just ain't too neat, at the pass - ion pit want - ing
Might as well be in an ig - loo,
To Coda
you. Gee, it's no you. And when the

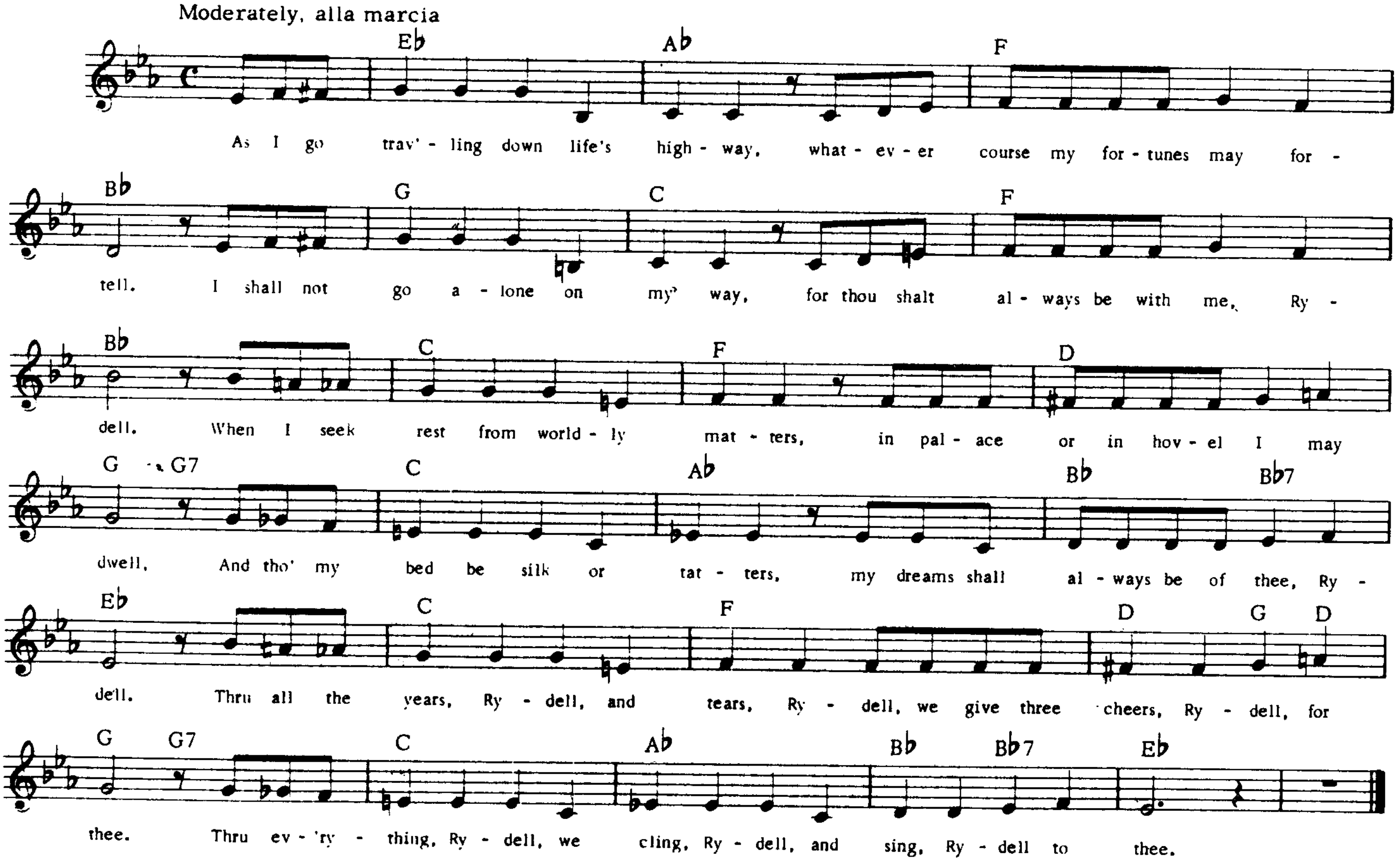
Copyright © 1971 and 1972 by Warren Casey and Jim Jacobs.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc. Used by permission.


F G C F
in - ter - mis - sion elf moves the clock's hands, When he's eat - ing ev - ry -
G C F G C
thing sold at the stand, When there's one minute to go 'til the lights go down
Am F G
low, I'll se hold - ing the speak - er knobs, miss - ing you so. I can't be -
D.S. al ◆ Coda
Coda
F G C F C Cmaj9
'Cause the heat - er does - n't work as good as you.

ALMA MATER

From the Musical "GREASE"

Lyric and Music by WARREN CASEY and JIM JACOBS


Moderately, alla marcia
E♭ A♭ F
As I go trav' - ling down life's high - way, what - ev - er course my for - tunes may for -
B♭ G C F
tell. I shall not go a - lone on my way, for thou shalt al - ways be with me. Ry -
B♭ C F D
dell. When I seek rest from world - ly mat - ters, in pal - ace or in hov - el I may
G G7 C A♭ B♭ B♭7
dwell, And tho' my bed be silk or tat - ters, my dreams shall al - ways be of thee, Ry -
E♭ C F D G D
dell. Thru all the years, Ry - dell, and tears, Ry - dell, we give three cheers, Ry - dell, for
G G7 C A♭ B♭ B♭7 E♭
thee. Thru ev - 'ry - thing, Ry - dell, we cling, Ry - dell, and sing, Ry - dell to thee.

I saw a dead skunk on the highway
And I was goin' crazy from the smell
'Cause when the wind was blowin' my way
It smelt just like the halls of old Rydell.
And if you gotta use the toilet,
And later you start to scratch like hell,
Take off your underwear and boil it,
'Cause you got memories of old Rydell.

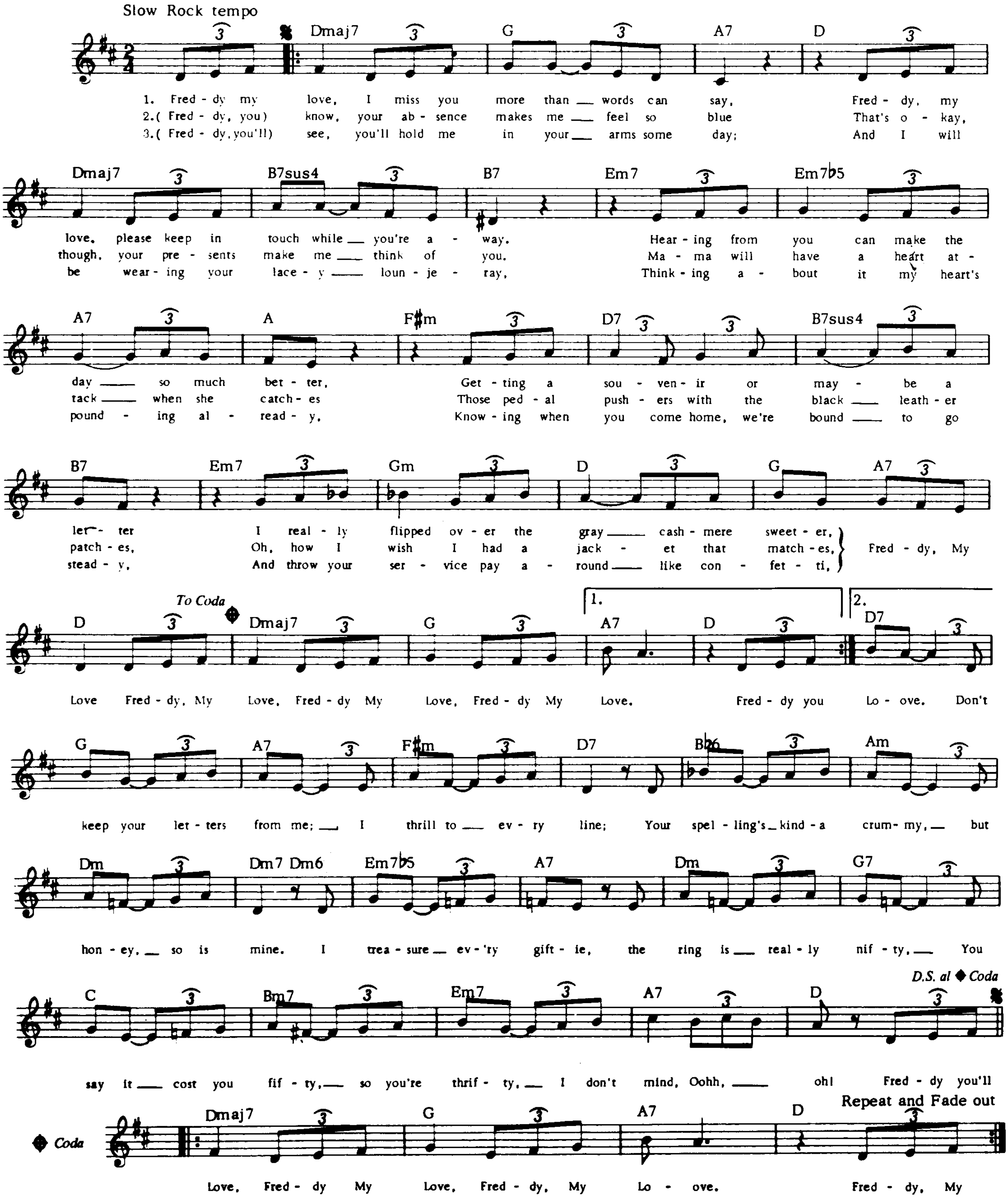
I can't explain, Rydell
This pain, Rydell
Is it ptomaine, Rydell gave me?
Is it V.D., Rydell
Could it be, Rydell,
You ought to see the faculty.
If Mister Clean, Rydell, has seen Rydell,
He'd just turn green and disappear.
I'm out-ta luck, Rydell, dead duck, Rydell
I'm stuck, Rydell, right here.

Copyright © 1971 and 1972 by Warren Casey and Jim Jacobs.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc. Used by permission.

FREDDY, MY LOVE

From the Musical "GREASE"

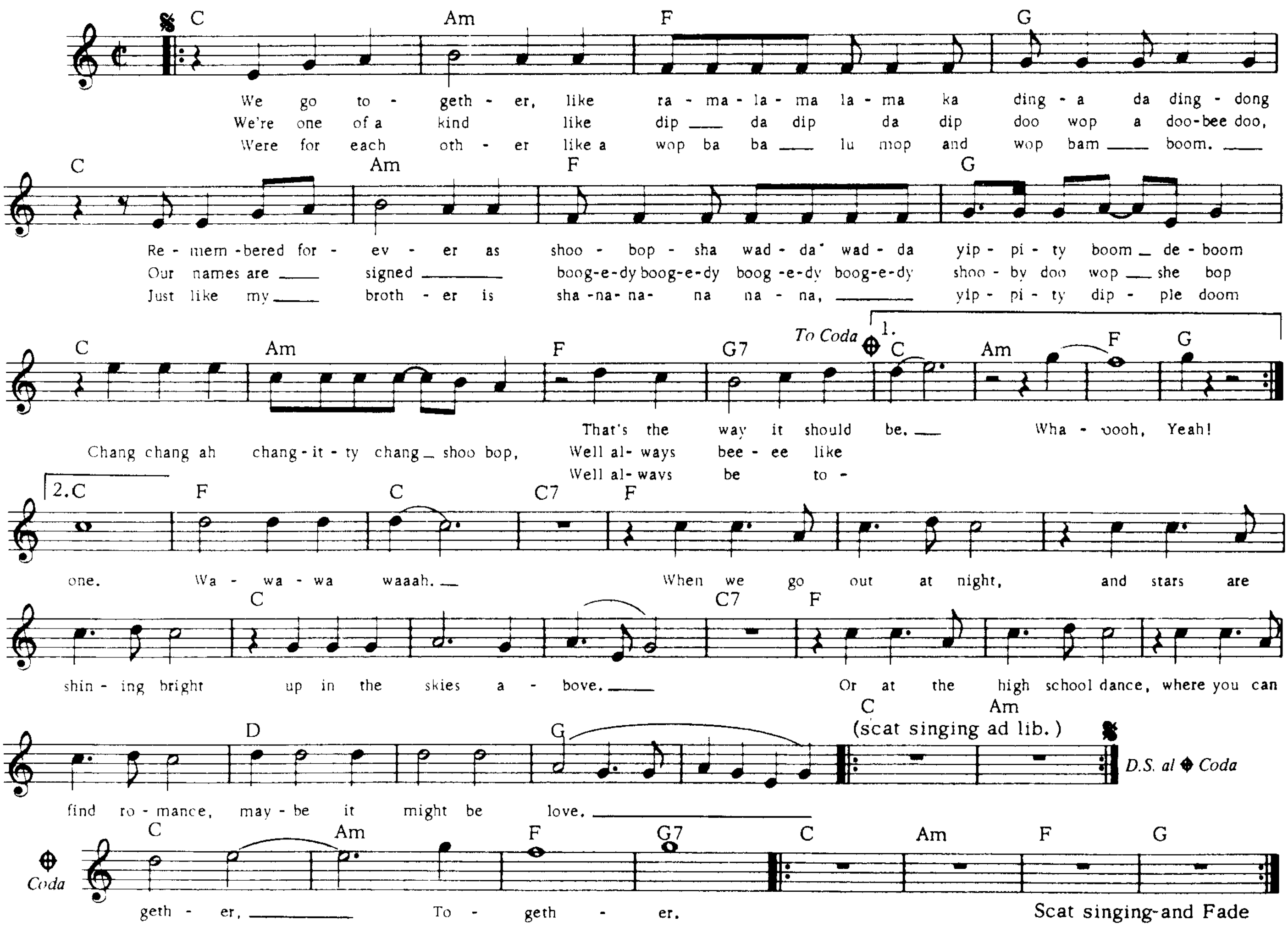
Lyric and Music by WARREN CASEY and JIM JACOBS


Slow Rock tempo
Dmaj7 G A7 D
1. Fred - dy my love, I miss you more than words can say, Fred - dy, my
2.(Fred - dy, you) know, your ab - sence makes me feel so blue That's o - kay,
3.(Fred - dy, you'll) see, you'll hold me in your arms some day; And I will
Dmaj7 B7sus4 B7 Em7 Em7♭5
love, please keep in touch while you're a - way. Hear - ing from you can make the
though, your pre - sents make me think of you. Ma - ma will have a heart at -
be wear - ing your lace - y loun - je - ray, Think - ing a - bout it my heart's
A7 A F♯m D7 B7sus4
day so much bet - ter, Get - ting a sou - ven - ir or may - be a
tack when she catch - es Those ped - al push - ers with the black leath - er
pound - ing al - read - y, Know - ing when you come home, we're bound to go
B7 Em7 Gm D G A7
let - ter I real - ly flipped ov - er the gray cash - mere sweet - er,
patch - es, Oh, how I wish I had a jack - et that match - es,
stead - y, And throw your ser - vice pay a - round like con - fet - ti,
Fred - dy, My
To Coda
D Dmaj7 G A7 D D7
1. 2.
Love Fred - dy, My Love, Fred - dy My Love, Fred - dy My Love. Fred - dy you Lo - ove. Don't
G A7 F♯m D7 B♭6 Am
keep your let - ters from me; I thrill to ev - ry line; Your spel - ling's kind - a crum - my, but
Dm Dm7 Dm6 Em7♭5 A7 Dm G7
hon - ey, so is mine. I trea - sure ev - 'ry gift - ie, the ring is real - ly nif - ty, You
D.S. al Coda
C Bm7 Em7 A7 D
say it cost you fif - ty, so you're thrif - ty, I don't mind, Oohh, oh! Fred - dy you'll
Coda
Repeat and Fade out
Dmaj7 G A7 D
Love, Fred - dy My Love, Fred - dy, My Lo - ove. Fred - dy, My

Copyright © 1971 and 1972 by Warren Casey and Jim Jacobs.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc. Used by permission.

WE GO TOGETHER *From the Musical "GREASE"*

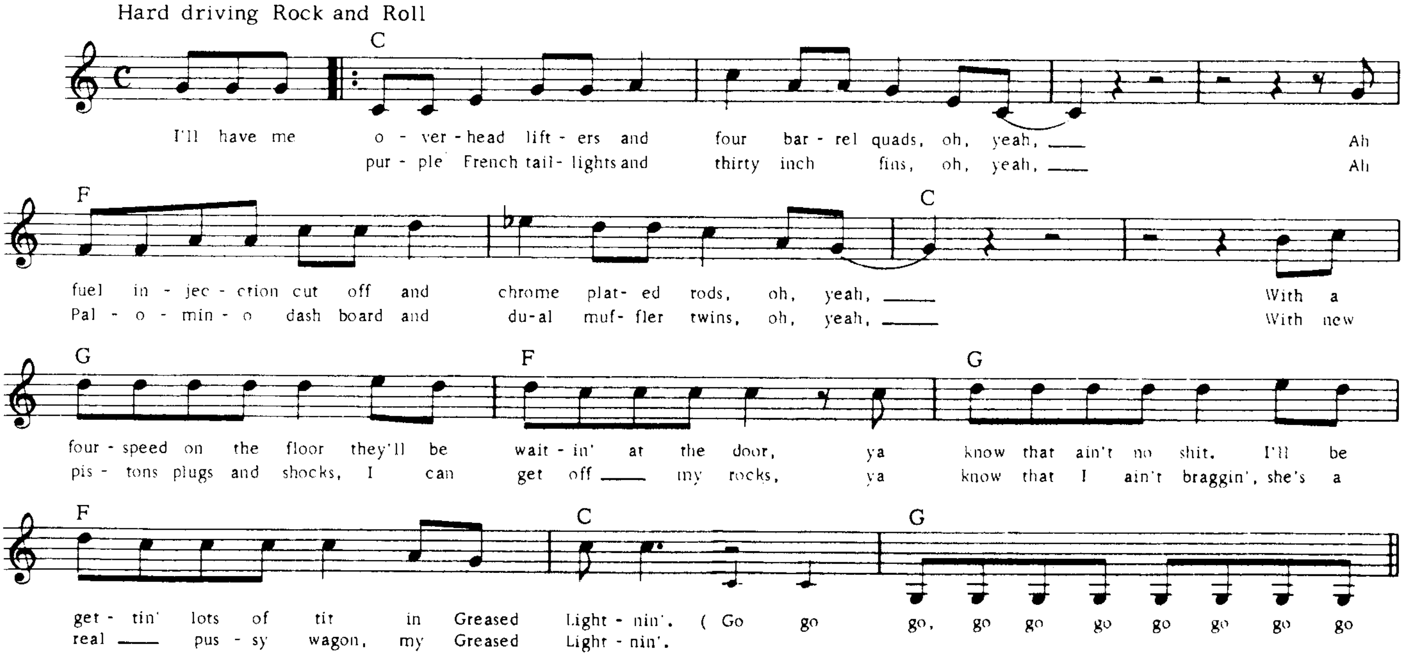
Lyric and Music by WARREN CASEY and JIM JACOBS


Moderate Rock in 2
C Am F G
We go to - geth - er, like ra - ma - la - ma la - ma ka ding - a da ding - dong
We're one of a kind like dip da dip da dip doo wop a doo-bee doo,
Were for each oth - er like a wop ba ba lu mop and wop bam boom.
C Am F G
Re - mem - bered for - ev - er as shoo - bop - sha wad - da wad - da yip - pi - ty boom de - boom
Our names are signed boog-e-dy boog-e-dy boog - e-dy boog-e-dy shoo - by doo wop she bop
Just like my broth - er is sha - na - na - na na - na, yip - pi - ty dip - ple doom
C Am F G7 To Coda 1. C Am F G
That's the way it should be. Wha - oooh, Yeah!
Chang chang ah chang - it - ty chang shoo bop, Well al - ways bee - ee like
Well al - ways be to -
2. C F C C7 F
one. Wa - wa - wa waaah. When we go out at night, and stars are
C C7 F
shin - ing bright up in the skies a - bove. Or at the high school dance, where you can
D G C Am
(scat singing ad lib.)
D.S. al Coda
find ro - mance, may - be it might be love.
Coda
C Am F G7 C Am F G
geth - er, To - geth - er.
Scat singing and Fade

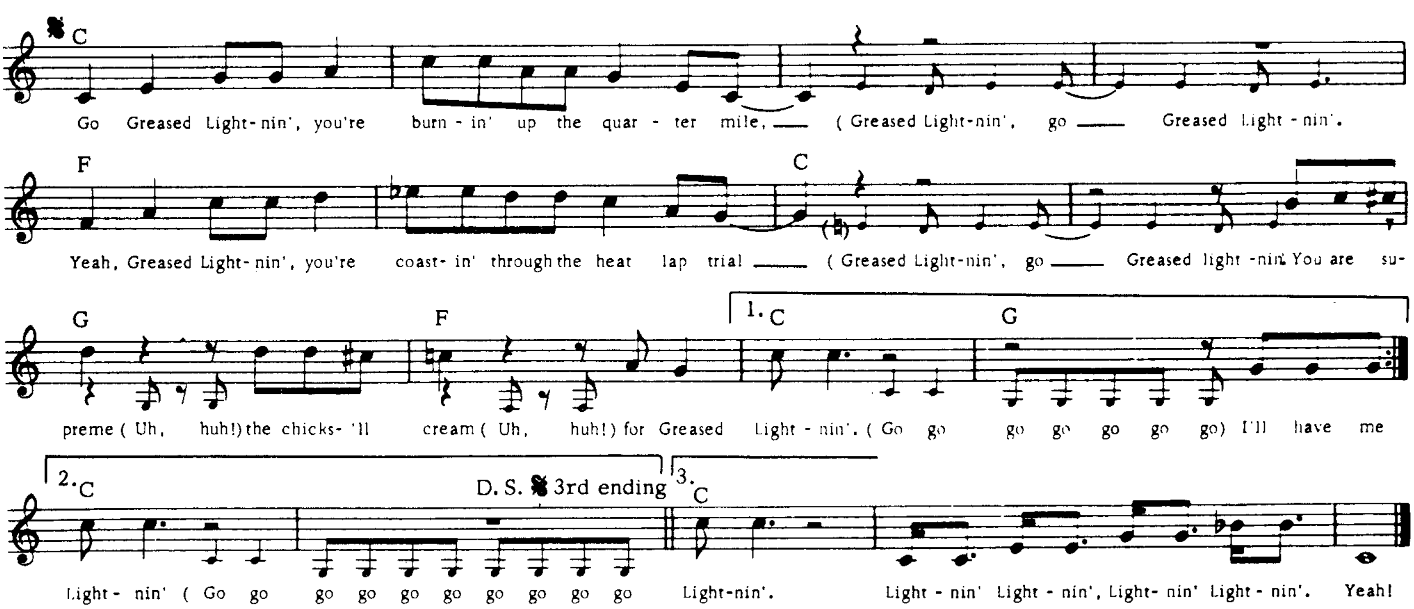
Copyright © 1971 and 1972 by Warren Casey and Jim Jacobs.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc. Used by permission.

GREASED LIGHTNIN' *From the Musical "GREASE"*

Lyric and Music by WARREN CASEY and JIM JACOBS

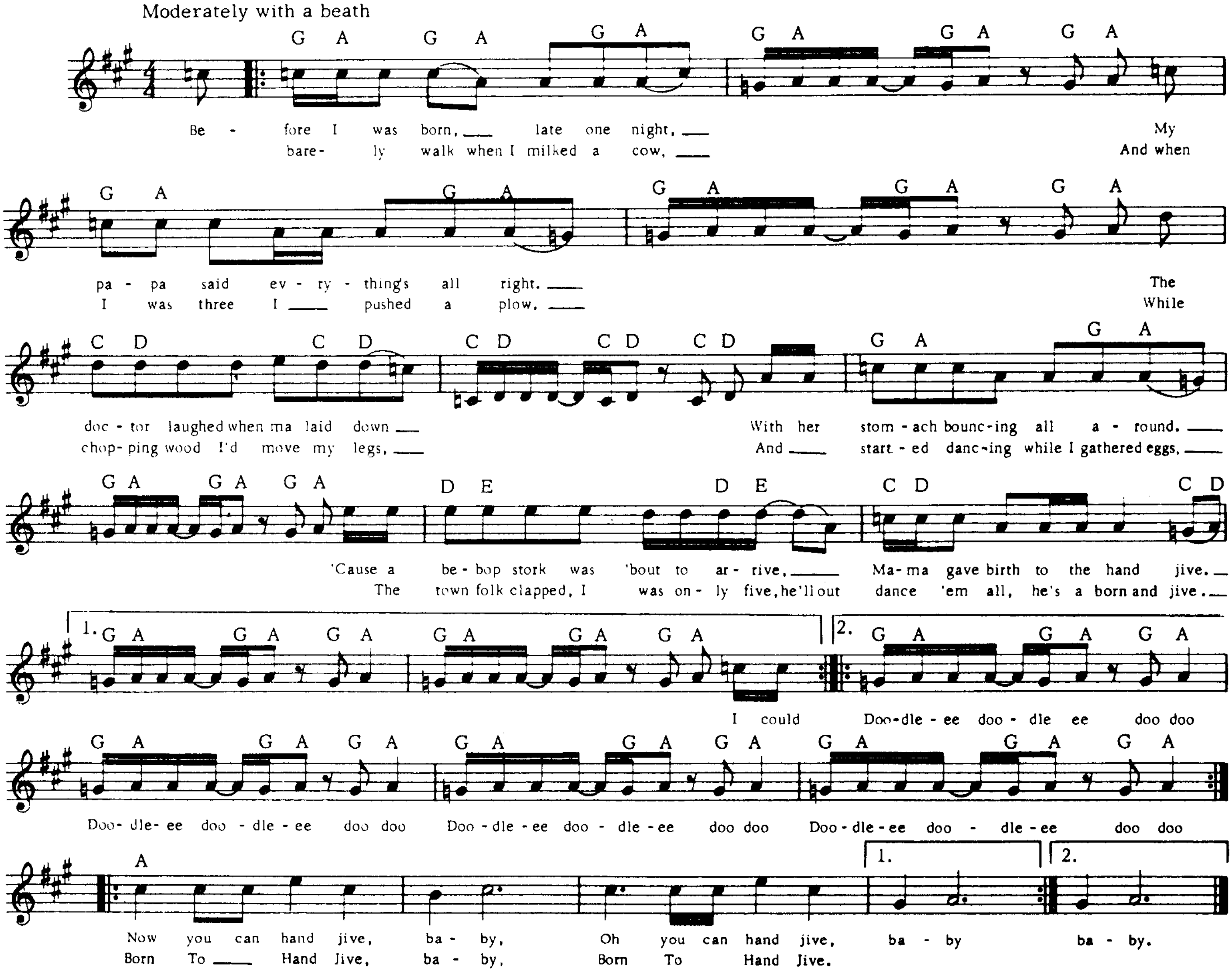

Hard driving Rock and Roll
C
I'll have me o - ver - head lift - ers and four bar - rel quads, oh, yeah, Ah
pur - ple French tail - lights and thirty inch fins, oh, yeah, Ah
F C
fuel in - jec - tion cut off and chrome plat - ed rods, oh, yeah, With a
Pal - o - min - o dash board and du - al muf - fler twins, oh, yeah, With new
G F G
four - speed on the floor they'll be wait - in' at the door, ya know that ain't no shit. I'll be
pis - tons plugs and shocks, I can get off my rocks, ya know that I ain't braggin', she's a
F C G
get - tin' lots of tit in Greased Light - nin'. (Go go go, go go go go go go go
real pus - sy wagon, my Greased Light - nin'.

Copyright © 1971 and 1972 by Warren Casey and Jim Jacobs.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc. Used by permission.


Go Greased Light-nin', you're burn-in' up the quar-ter mile, (Greased Light-nin', go Greased Light-nin'.
Yeah, Greased Light-nin', you're coast-in' through the heat lap trial (Greased Light-nin', go Greased light-nin'. You are su-
preme (Uh, huh!) the chicks-'ll cream (Uh, huh!) for Greased Light-nin'. (Go go go go go go go) I'll have me
Light-nin' (Go go go go go go go go go go Light-nin'. Light-nin' Light-nin', Light-nin' Light-nin'. Yeah!
D.S. 3rd ending

BORN TO HAND JIVE *From the Musical "GREASE"*

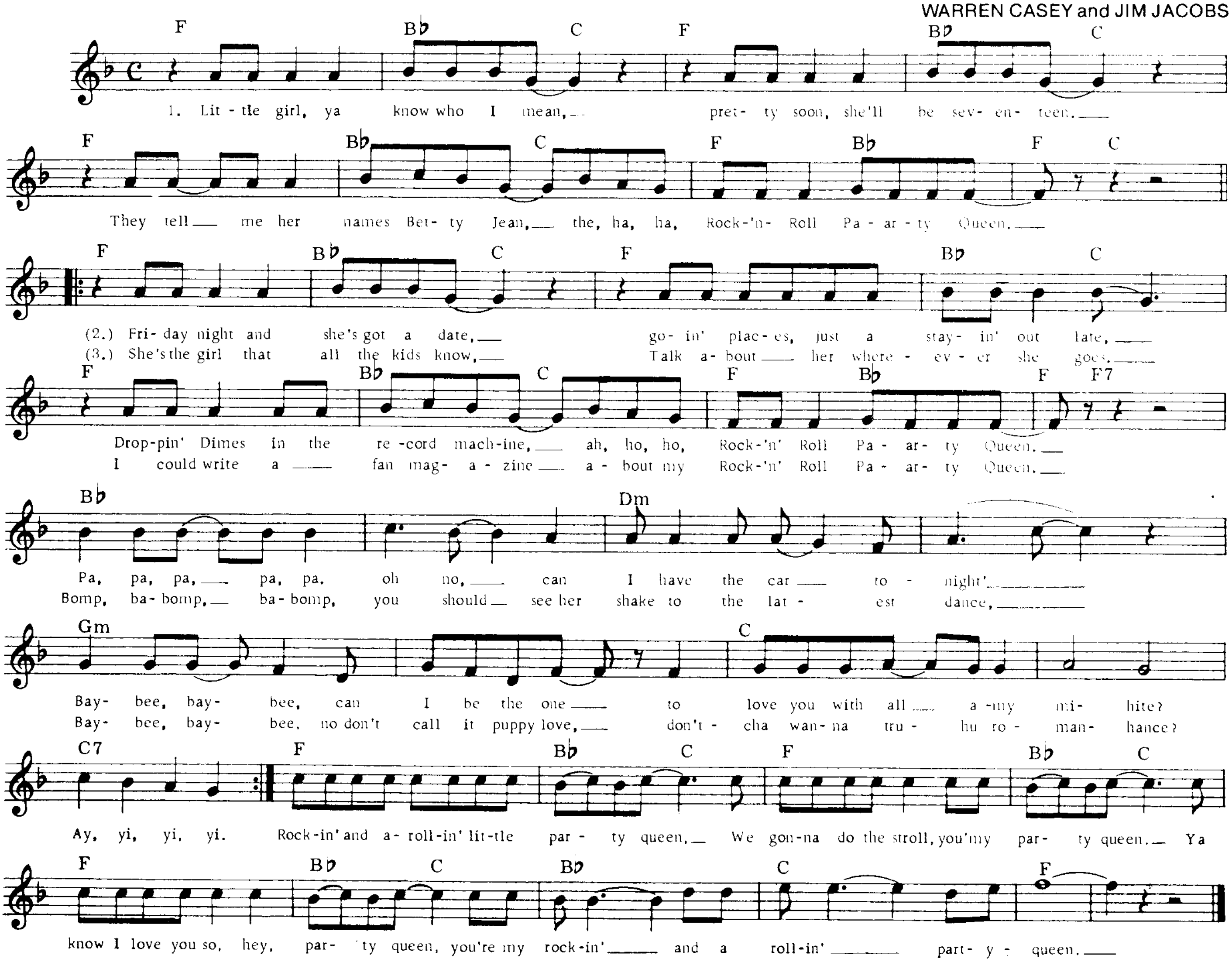
Lyric and Music by WARREN CASEY and JIM JACOBS


Moderately with a beath
Be-fore I was born, late one night, My papa said ev-ry-thing's all right. The doc-tor laughed when ma laid down With her stom-ach bounc-ing all a-round. 'Cause a be-bop stork was 'bout to ar-rive, Ma-ma gave birth to the hand jive.
bare-ly walk when I milked a cow, And when I was three I pushed a plow. While chop-ping wood I'd move my legs, And start-ed danc-ing while I gathered eggs. The town folk clapped, I was on-ly five, he'll out dance 'em all, he's a born and jive.
I could Doo-dle-ee doo-dle ee doo doo Doo-dle-ee doo-dle-ee doo doo Doo-dle-ee doo-dle-ee doo doo Doo-dle-ee doo-dle-ee doo doo
Now you can hand jive, ba-by, Oh you can hand jive, ba-by ba-by.
Born To Hand Jive, ba-by, Born To Hand Jive.

Copyright © 1972 by Warren Casey and Jim Jacobs.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc. Used by permission.

ROCK 'N' ROLL PARTY QUEEN *From the Musical "GREASE"*

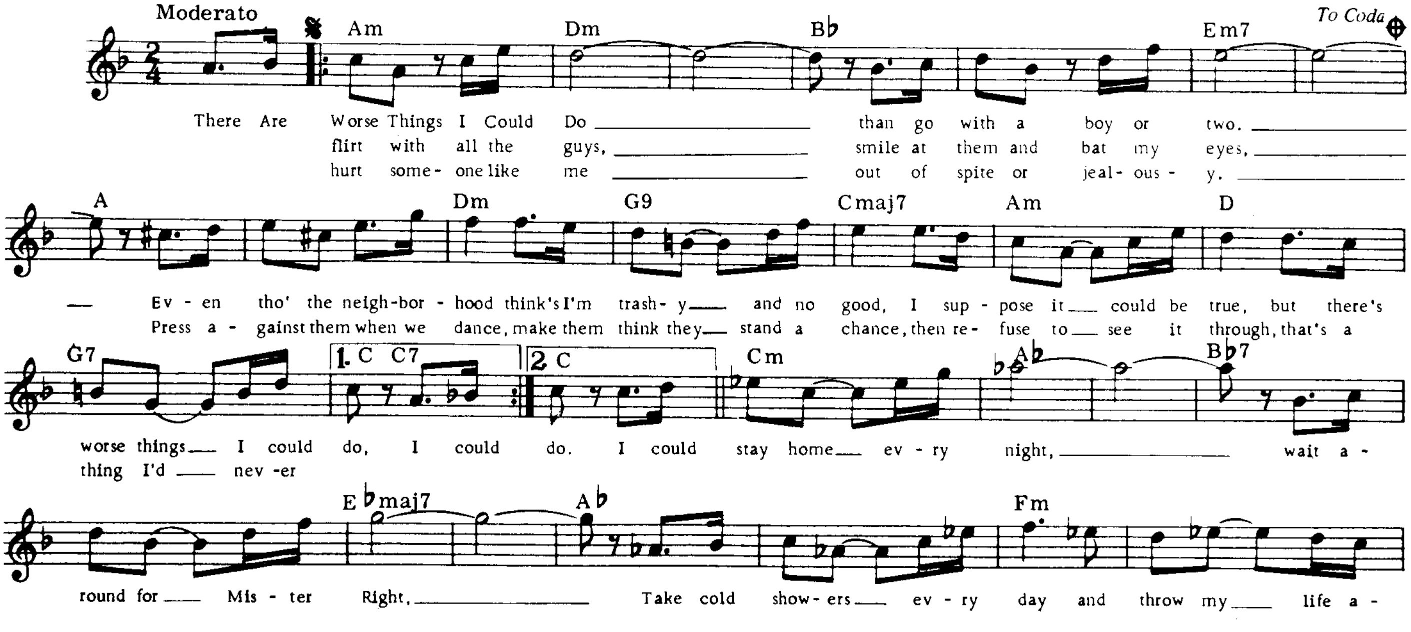
Lyric and Music by
WARREN CASEY and JIM JACOBS


F Bb C F Bb C
1. Lit-tle girl, ya know who I mean, pret-ty soon, she'll be sev-en-teen.
F Bb C F Bb F C
They tell me her names Bet-ty Jean, the, ha, ha, Rock-'n-Roll Pa-ar-ty Queen.
F Bb C F Bb C
(2.) Fri-day night and she's got a date, go-in' plac-es, just a stay-in' out late,
(3.) She's the girl that all the kids know, Talk a-bout her where-ev-er she goes,
F Bb C F Bb F F7
Drop-pin' Dimes in the re-cord mach-ine, ah, ho, ho, Rock-'n' Roll Pa-ar-ty Queen.
I could write a fan mag-a-zine a-bout my Rock-'n' Roll Pa-ar-ty Queen.
Bb Dm
Pa, pa, pa, pa, pa. oh no, can I have the car to-night?
Bomp, ba-bomp, ba-bomp, you should see her shake to the lat-est dance,
Gm C
Bay-bee, bay-bee, can I be the one to love you with all a-my mi-hite?
Bay-bee, bay-bee, no don't call it puppy love, don't-cha wan-na tru-hu ro-man-hance?
C7 F Bb C F Bb C
Ay, yi, yi, yi. Rock-in' and a-roll-in' lit-tle par-ty queen, We gon-na do the stroll, you'my par-ty queen. Ya
F Bb C Bb C F
know I love you so, hey, par-ty queen, you're my rock-in' and a roll-in' part-y-queen.

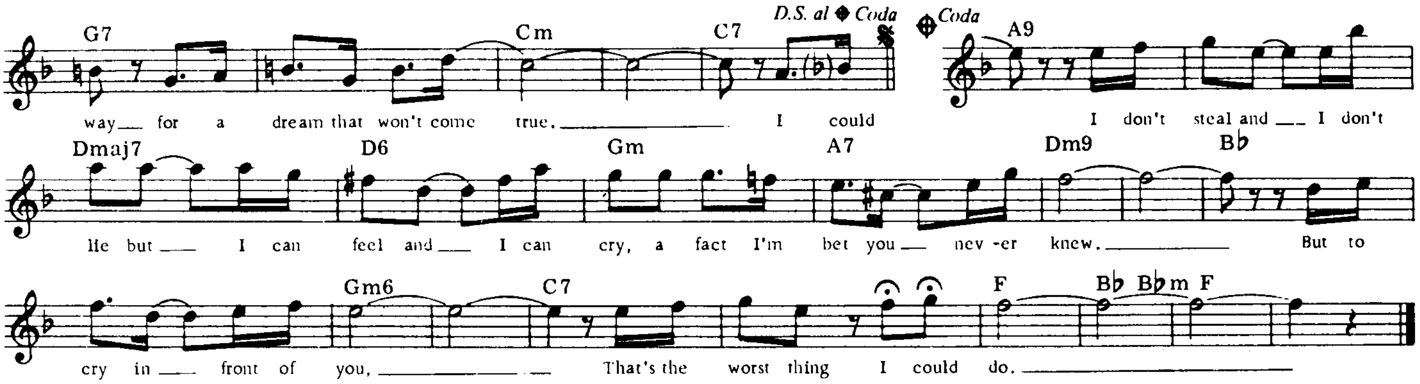
Copyright © 1972 by Warren Casey and Jim Jacobs.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc. Used by permission.

THERE ARE WORSE THINGS I COULD DO *From the Musical "GREASE"*

Lyric and Music by
WARREN CASEY and JIM JACOBS

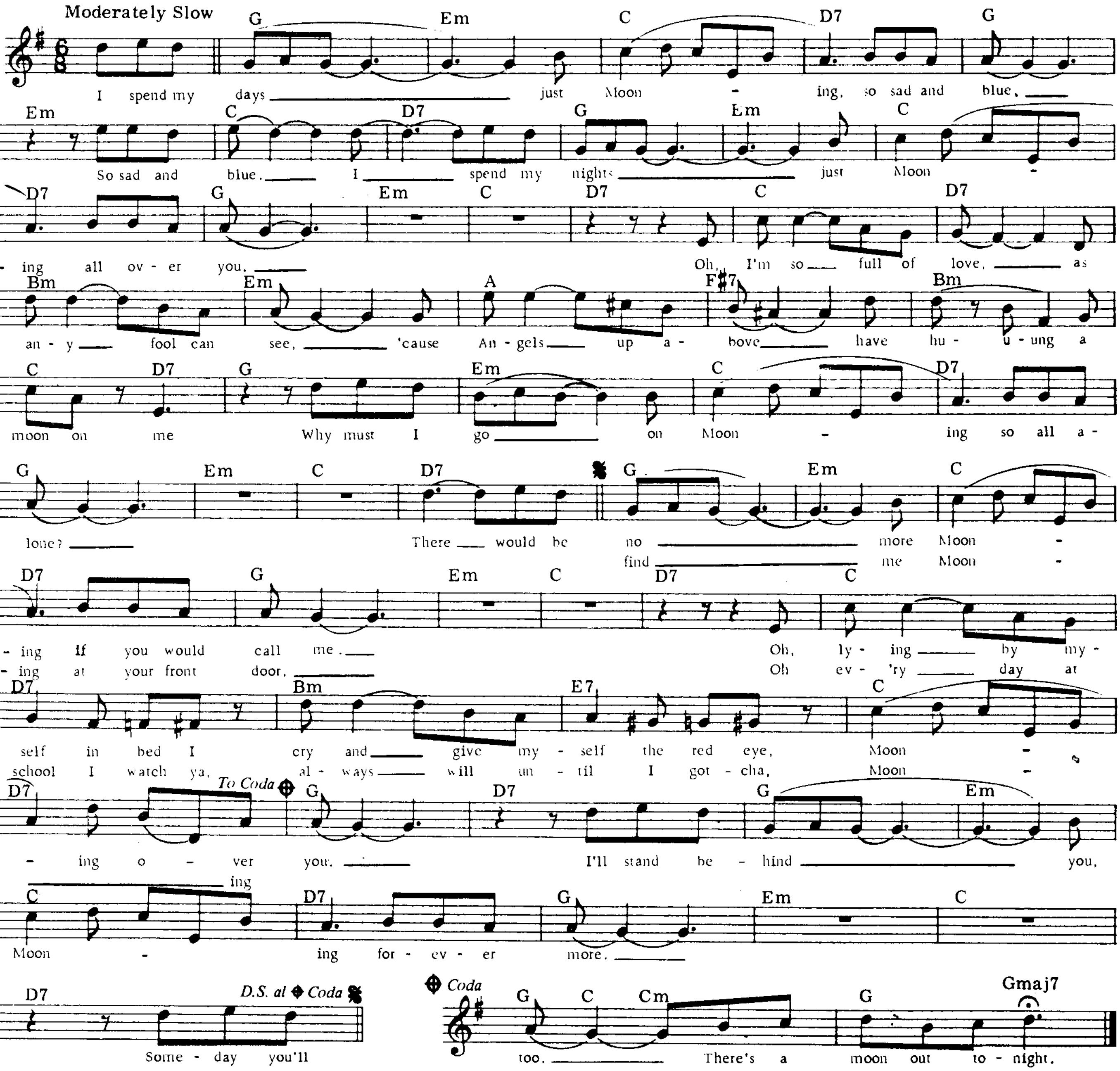

Moderato
Am Dm Bb Em7 To Coda
There Are Worse Things I Could Do than go with a boy or two.
flirt with all the guys, smile at them and bat my eyes,
hurt some-one like me out of spite or jeal-ous-y.
A Dm G9 Cmaj7 Am D
Ev-en tho' the neigh-bor-hood think's I'm trash-y and no good, I sup-pose it could be true, but there's
Press a-gainst them when we dance, make them think they stand a chance, then re-fuse to see it through, that's a
G7 1. C C7 2. C Cm Ab Bb7
worse things I could do, I could do. I could stay home ev-ry night, wait a-
thing I'd nev-er
Ebmaj7 Ab Fm
round for Mis-ter Right, Take cold show-ers ev-ry day and throw my life a-

Copyright © 1971 and 1972 by Warren Casey and Jim Jacobs.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc. Used by permission.


G7 Cm C7 D.S. al ⊕ Coda
way for a dream that won't come true. I could
⊕ Coda A9
I don't steal and I don't
Dmaj7 D6 Gm A7 Dm9 B♭
lie but I can feel and I can cry, a fact I'm bet you nev-er knew. But to
Gm6 C7 F B♭ B♭m F
cry in front of you, That's the worst thing I could do.

MOONING *From the Musical "GREASE"*

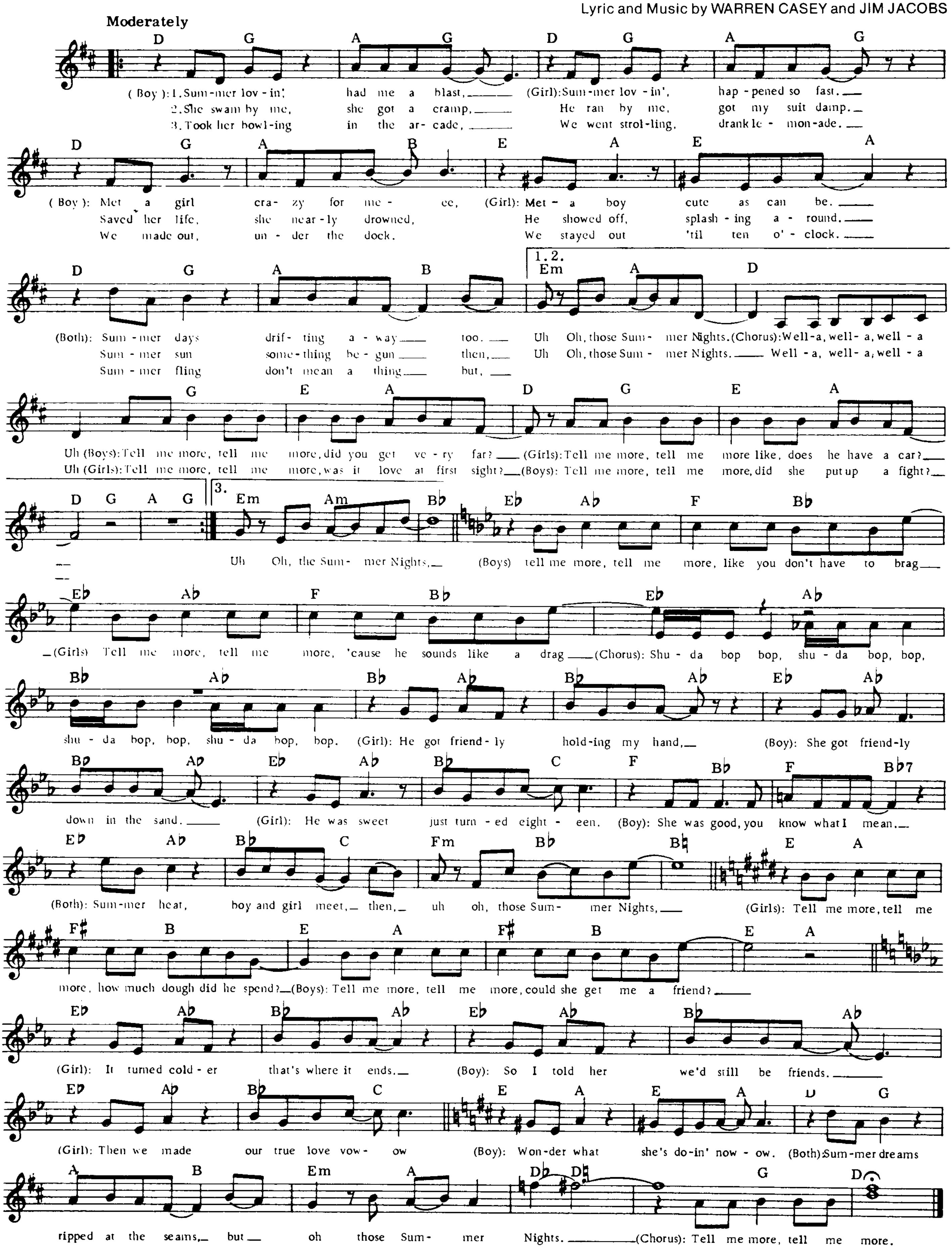
Lyric and Music by WARREN CASEY and JIM JACOBS


Moderately Slow
I spend my days just Moon-ing, so sad and blue,
So sad and blue. I spend my nights just Moon-
ing all ov-er you. Oh, I'm so full of love, as
an-y fool can see, 'cause An-gels up a-bove have hu-u-ung a
moon on me Why must I go on Moon-ing so all a-
lone? There would be no more Moon-
find me Moon-
ing If you would call me. Oh, ly-ing by my-
ing at your front door. Oh ev-'ry day at
self in bed I cry and give my-self the red eye, Moon-
school I watch ya, al-ways will un-til I got-cha, Moon-
To Coda ⊕
ing o-ver you. I'll stand be-hind you,
ing
Moon-ing for-ev-er more.
D.S. al ⊕ Coda
Some-day you'll
⊕ Coda
too. There's a moon out to-night.

Copyright © 1971 and 1972 by Warren Casey and Jim Jacobs.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc. Used by permission.

SUMMER NIGHTS *From the Musical "GREASE"*

Lyric and Music by WARREN CASEY and JIM JACOBS

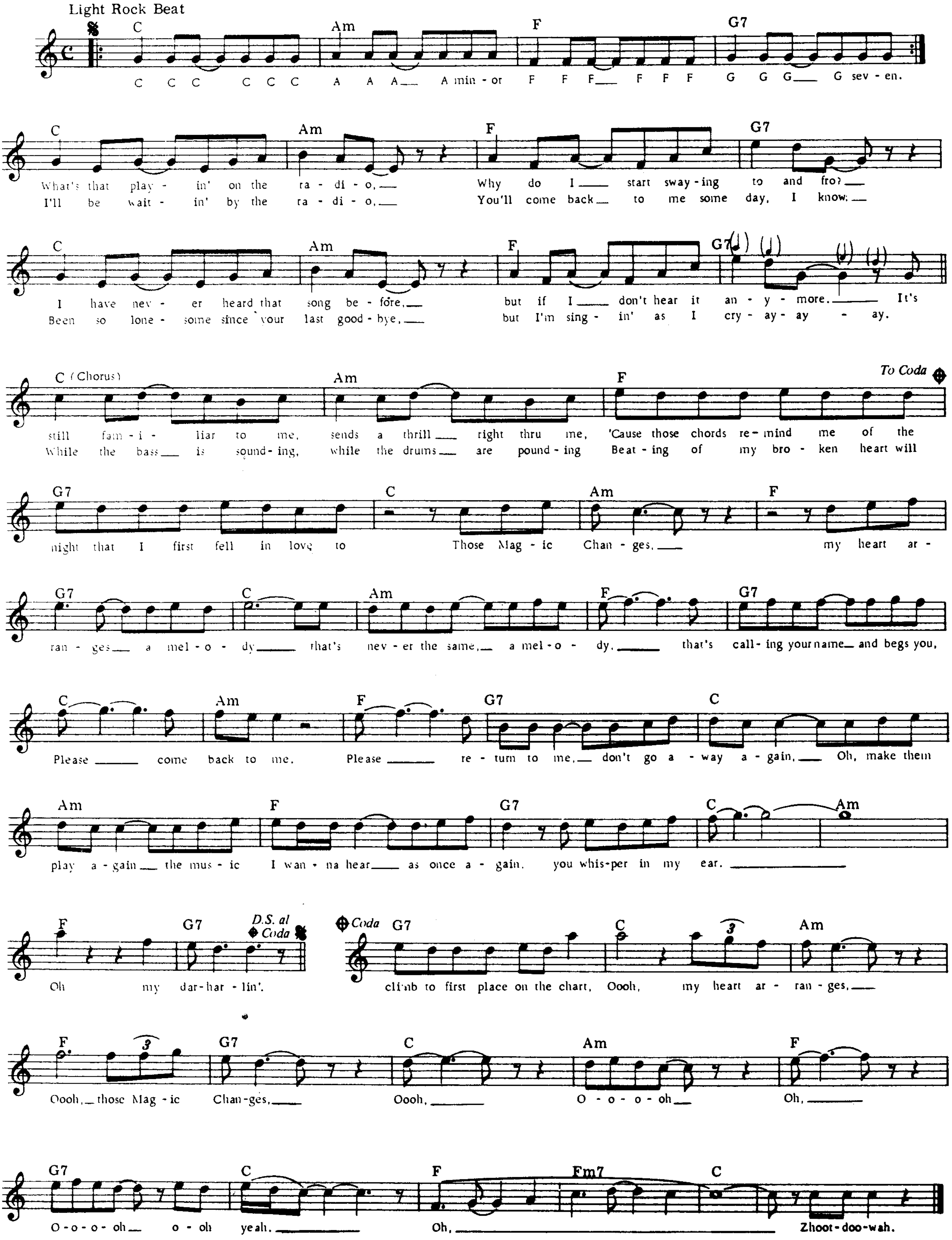

Moderately
D G A G D G A G
(Boy): 1. Sum-mer lov-in', had me a blast, (Girl): Sum-mer lov-in', hap-pened so fast.
2. She swam by me, she got a cramp, He ran by me, got my suit damp.
3. Took her bowl-ing in the ar-cade, We went strol-ling, drank le-mon-ade.
D G A B E A E A
(Boy): Met a girl cra-zy for me-ee, (Girl): Met a boy cute as can be.
Saved her life, she near-ly drowned, He showed off, splash-ing a-round.
We made out, un-der the dock. We stayed out 'til ten o'-clock.
D G A B 1. 2. Em A D
(Both): Sum-mer days drif-ting a-way too. Uh Oh, those Sum-mer Nights. (Chorus): Well-a, well-a, well-a
Sum-mer sun some-thing be-gun then, Uh Oh, those Sum-mer Nights. Well-a, well-a, well-a
Sum-mer fling don't mean a thing but,
G E A D G E A
Uh (Boys): Tell me more, tell me more, did you get ve-ry far? (Girls): Tell me more, tell me more like, does he have a car?
Uh (Girls): Tell me more, tell me more, was it love at first sight? (Boys): Tell me more, tell me more, did she put up a fight?
D G A G 3. Em Am B♭ E♭ A♭ F B♭
Uh Oh, the Sum-mer Nights, (Boys) tell me more, tell me more, like you don't have to brag
E♭ A♭ F B♭ E♭ A♭
(Girls) Tell me more, tell me more, 'cause he sounds like a drag (Chorus): Shu-da bop bop, shu-da bop, bop,
B♭ A♭ B♭ A♭ B♭ A♭ E♭ A♭
shu-da bop, bop, shu-da bop, bop. (Girl): He got friend-ly hold-ing my hand, (Boy): She got friend-ly
B♭ A♭ E♭ A♭ B♭ C F B♭ F B♭7
down in the sand. (Girl): He was sweet just turn-ed eight-een. (Boy): She was good, you know what I mean.
E♭ A♭ B♭ C Fm B♭ B♮ E A
(Both): Sum-mer heat, boy and girl meet, then, uh oh, those Sum-mer Nights, (Girls): Tell me more, tell me
F♯ B E A F♯ B E A
more, how much dough did he spend? (Boys): Tell me more, tell me more, could she get me a friend?
E♭ A♭ B♭ A♭ E♭ A♭ B♭ A♭
(Girl): It turned cold-er that's where it ends. (Boy): So I told her we'd still be friends.
E♭ A♭ B♭ C E A E A D G
(Girl): Then we made our true love vow-ow (Boy): Won-der what she's do-in' now-ow. (Both): Sum-mer dreams
A B Em A D♭ D♮ G D
ripped at the seams, but oh those Sum-mer Nights. (Chorus): Tell me more, tell me more.

Copyright © 1972 by Warren Casey and Jim Jacobs.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc. Used by permission.

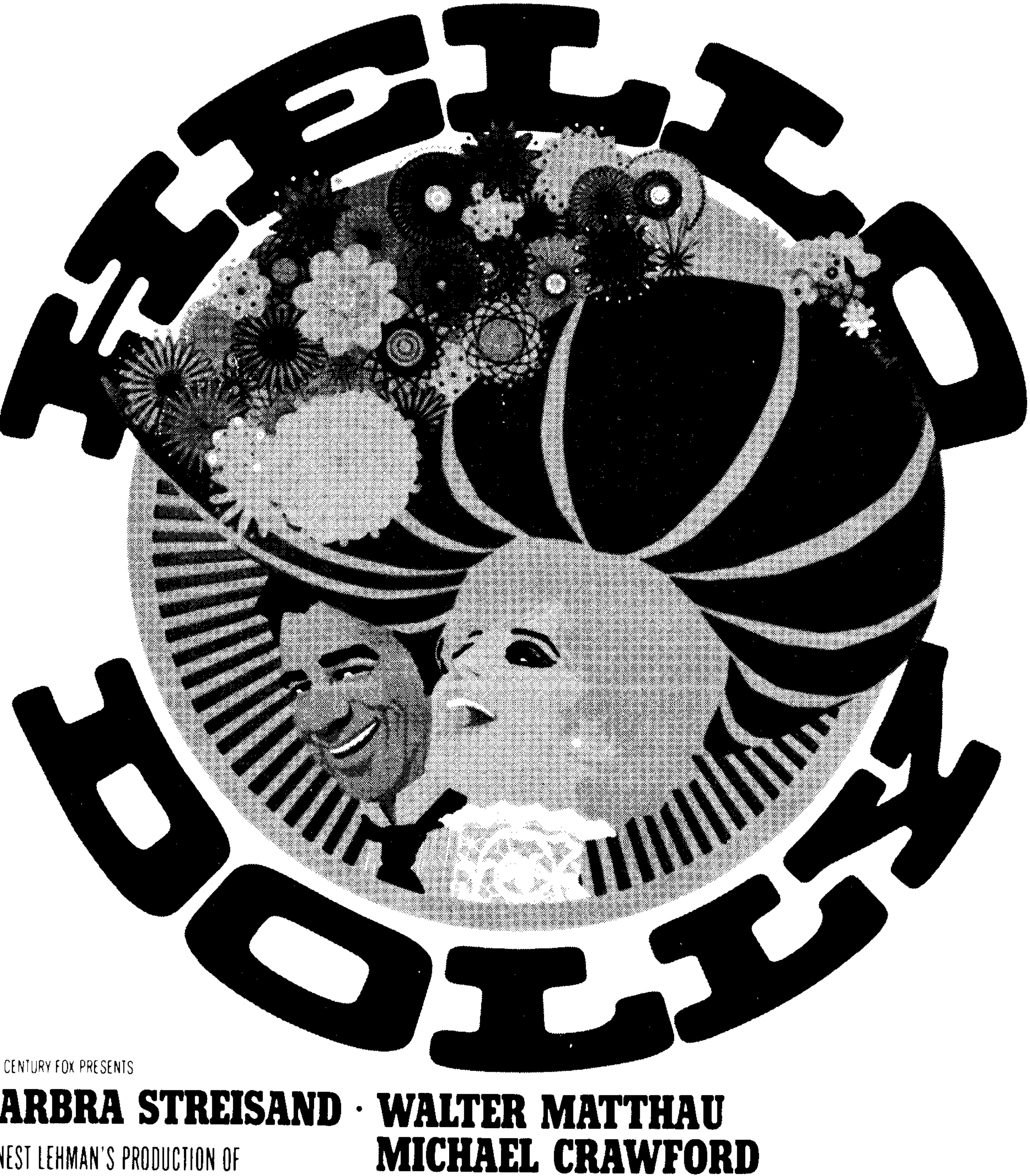
THOSE MAGIC CHANGES

From the Musical "GREASE"

Lyric and Music by WARREN CASEY and JIM JACOBS


Light Rock Beat
C Am F G7
C C C C C C A A A A min-or F F F F F F G G G G sev-en.
C Am F G7
What's that play-in' on the ra-di-o, Why do I start sway-ing to and fro?
I'll be wait-in' by the ra-di-o, You'll come back to me some day, I know;
C Am F G7
I have nev-er heard that song be-fore, but if I don't hear it an-y-more. It's
Been so lone-some since your last good-bye, but I'm sing-in' as I cry-ay-ay-ay.
C (Chorus) Am F To Coda
still fam-i-liar to me, sends a thrill right thru me, 'Cause those chords re-mind me of the
While the bass is sound-ing, while the drums are pound-ing Beat-ing of my bro-ken heart will
G7 C Am F
night that I first fell in love to Those Mag-ic Chan-ges, my heart ar-
G7 C Am F G7
ran-ges a mel-o-dy that's nev-er the same, a mel-o-dy, that's call-ing your name and begs you,
C Am F G7 C
Please come back to me. Please re-turn to me, don't go a-way a-gain, Oh, make them
Am F G7 C Am
play a-gain the mus-ic I wan-na hear as once a-gain, you whis-per in my ear.
F G7 D.S. al Coda
Oh my dar-har-lin'.
Coda G7 C Am
climb to first place on the chart, Oooh, my heart ar-ran-ges,
F G7 C Am F
Oooh, those Mag-ic Chan-ges, Oooh, O-o-o-oh Oh,
G7 C F Fm7 C
O-o-o-oh o-oh yeah. Oh, Zhoot-doo-wah.

Copyright © 1971 and 1972 by Warren Casey and Jim Jacobs.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc. Used by permission.



20th CENTURY FOX PRESENTS

BARBRA STREISAND · WALTER MATTHAU

IN

ERNEST LEHMAN'S PRODUCTION OF

MICHAEL CRAWFORD

HELLO, DOLLY!

AND LOUIS ARMSTRONG

WRITTEN FOR THE SCREEN AND PRODUCED BY ERNEST LEHMAN

DIRECTED BY GENE KELLY

ASSOCIATE PRODUCER ROGER EDENS

DANCES AND MUSICAL NUMBERS STAGED BY MICHAEL KIDD

MUSIC AND LYRICS BY JERRY HERMAN

Produced in TODD-AO®

COLOR BY DELUXE

BASED ON THE STAGE PLAY "HELLO DOLLY!" · PRODUCED ON THE NEW YORK STAGE BY DAVID MERRICK · BOOK OF STAGE PLAY BY MICHAEL STEWART · BASED ON "THE MATCHMAKER" BY THORNTON WILDER

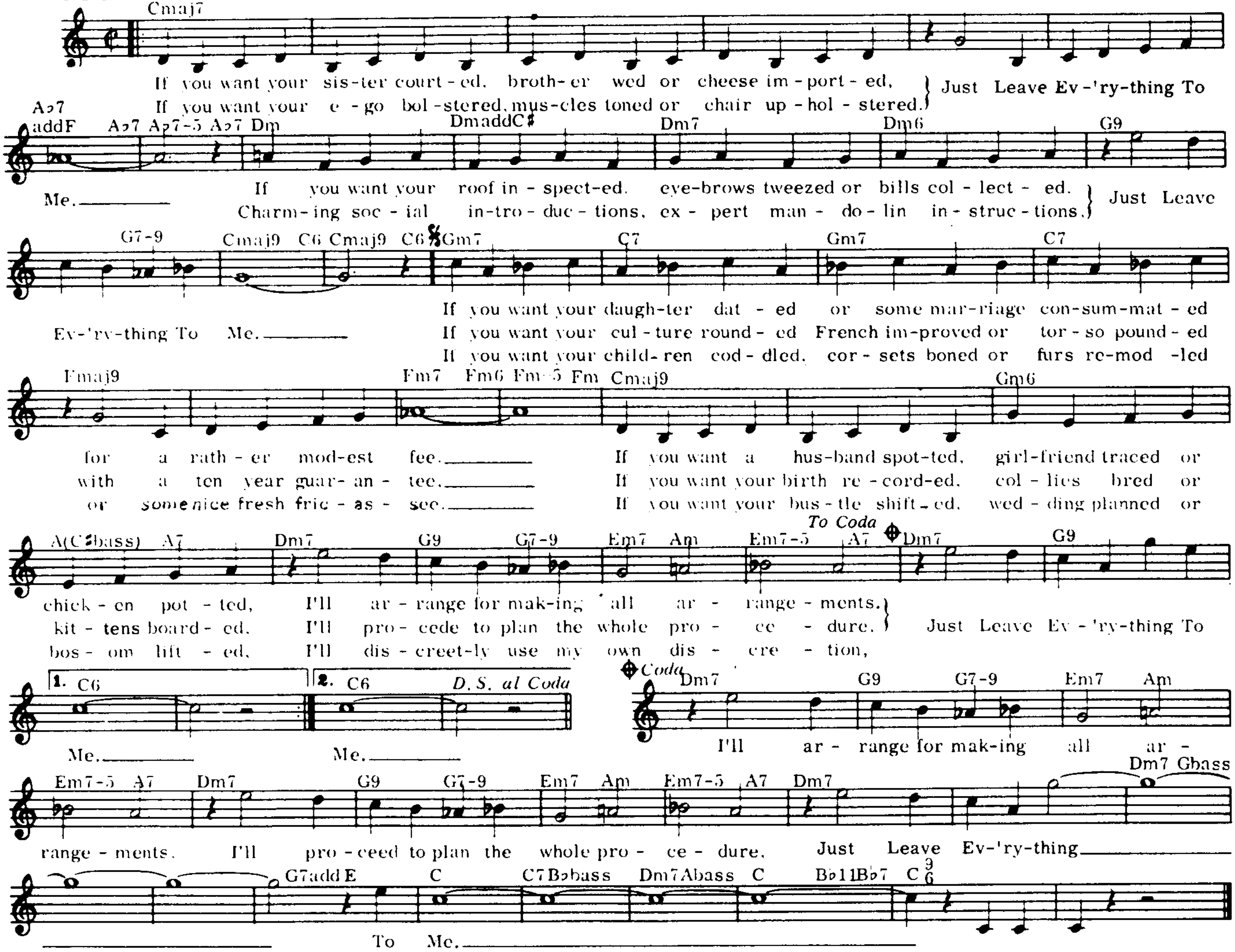
MUSIC AND LYRICS OF STAGE PLAY BY JERRY HERMAN · DIRECTED AND CHOREOGRAPHED BY GOWER CHAMPION

Original Sound Track Album
Now available on 20th Century-Fox Records

JUST LEAVE EVERYTHING TO ME

From the Musical "HELLO, DOLLY!"

Music and Lyric by JERRY HERMAN

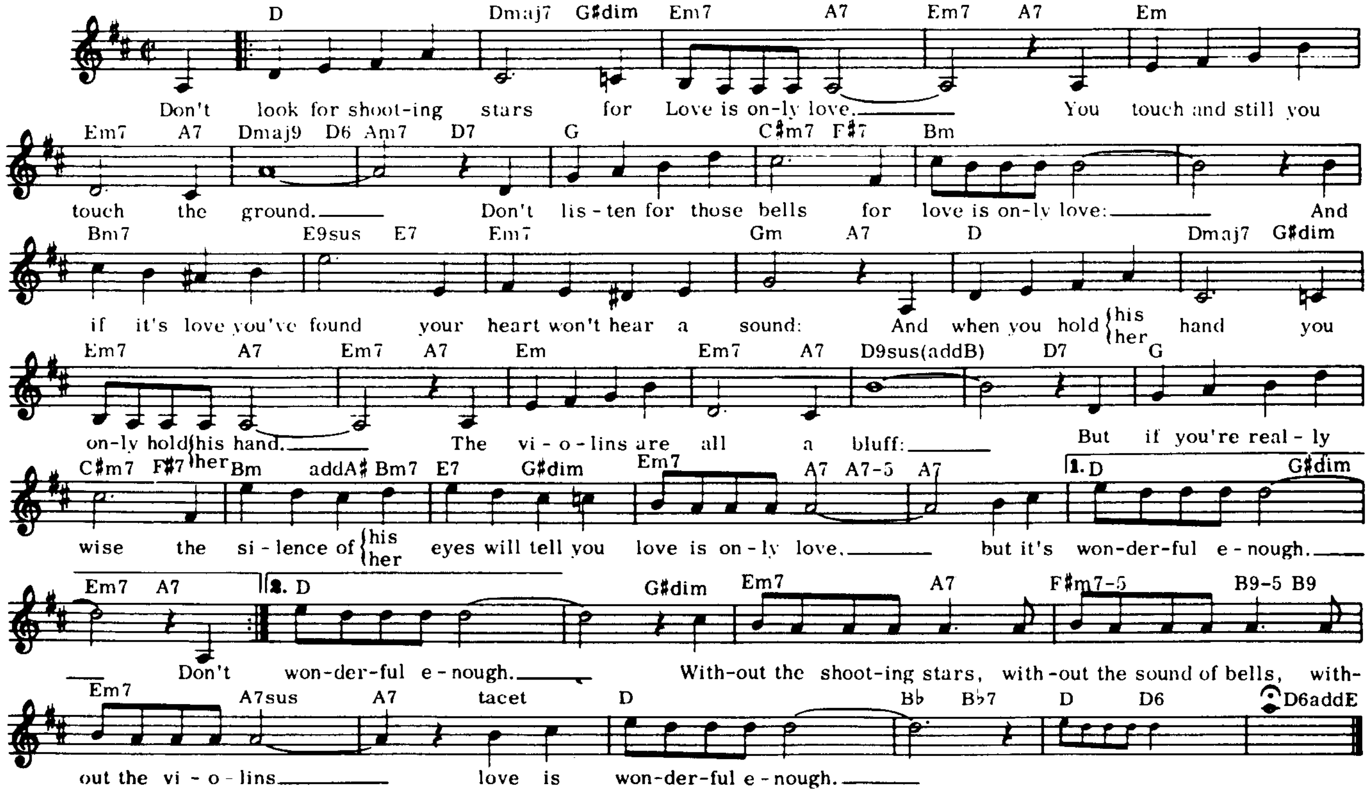

If you want your sis-ter court-ed, broth-er wed or cheese im-port-ed,
If you want your e-go bol-stered, mus-cles toned or chair up-hol-stered.
Just Leave Ev-'ry-thing To Me.
If you want your roof in-spect-ed, eye-brows tweezed or bills col-lect-ed.
Charm-ing soc-ial in-tro-duc-tions, ex-pert man-do-lin in-struc-tions.
Just Leave Ev-'ry-thing To Me.
If you want your daugh-ter dat-ed or some mar-riage con-sum-mat-ed for a rath-er mod-est fee.
If you want your cul-ture round-ed French im-proved or tor-so pound-ed with a ten year guar-an-tee.
If you want your child-ren cod-dled, cor-sets boned or furs re-mod-led or some nice fresh fric-as-see.
If you want a hus-band spot-ted, girl-friend traced or chick-en pot-ted,
If you want your birth re-cord-ed, col-lies bred or kit-tens board-ed,
If you want your bus-tle shift-ed, wed-ding planned or bos-om lift-ed,
I'll ar-range for mak-ing all ar-range-ments.
I'll pro-cede to plan the whole pro-ce-dure.
I'll dis-creet-ly use my own dis-cre-tion,
Just Leave Ev-'ry-thing To Me.
Me.
To Coda
D. S. al Coda
Coda
I'll ar-range for mak-ing all ar-range-ments. I'll pro-ceed to plan the whole pro-ce-dure, Just Leave Ev-'ry-thing To Me.

Copyright © 1968 and 1969 by Jerry Herman. All rights controlled by Jerryco Music Co. Used by permission.
Exclusive distributors: Edwin H. Morris & Company, Inc.

LOVE IS ONLY LOVE

From the Musical "HELLO, DOLLY!"

Music and Lyric by JERRY HERMAN

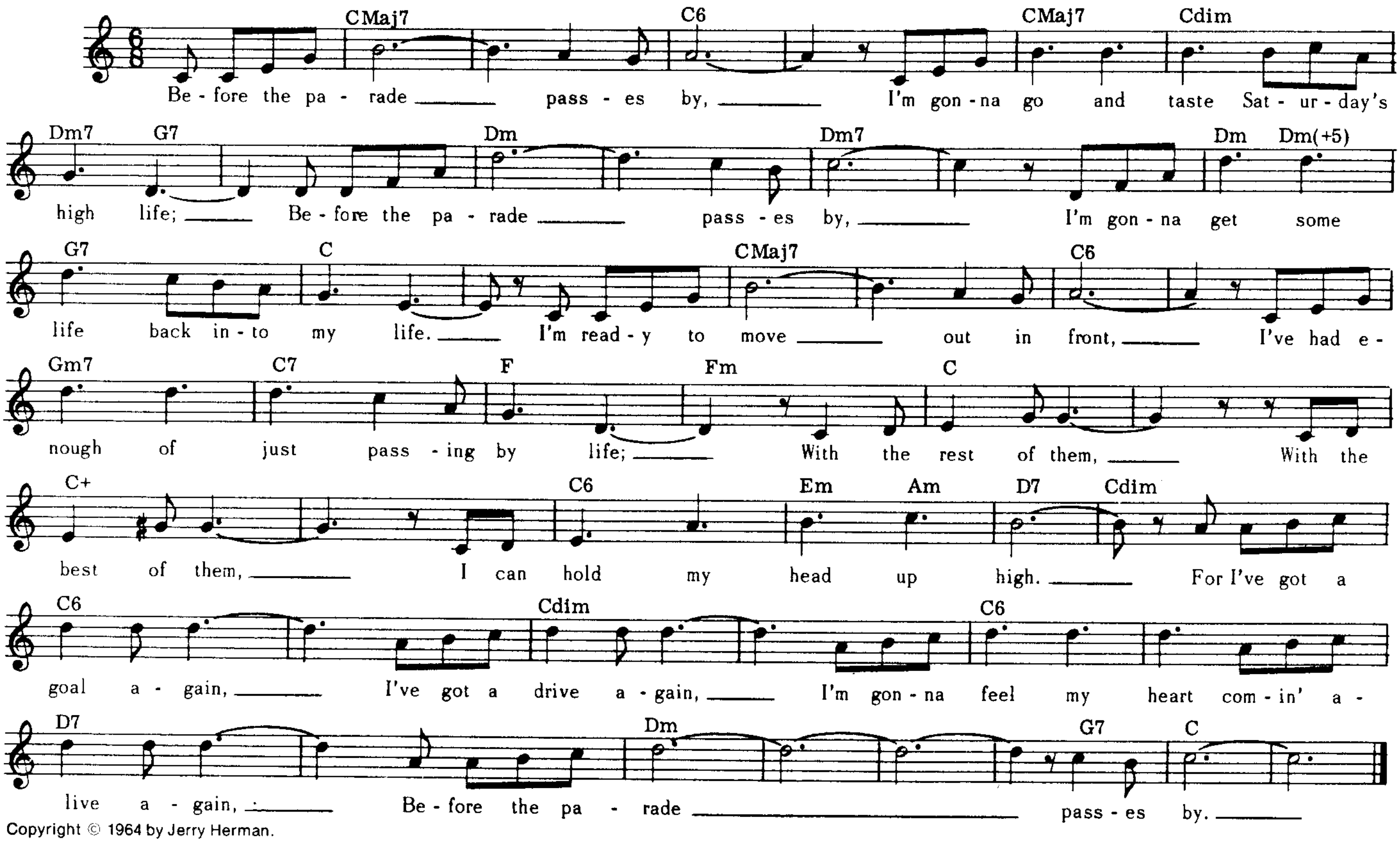

Don't look for shoot-ing stars for Love is on-ly love. You touch and still you touch the ground.
Don't lis-ten for those bells for love is on-ly love; And if it's love you've found your heart won't hear a sound;
And when you hold his/her hand you on-ly hold his/her hand. The vi-o-lins are all a bluff;
But if you're real-ly wise the si-lence of his/her eyes will tell you love is on-ly love, but it's won-der-ful e-nough.
Don't won-der-ful e-nough.
With-out the shoot-ing stars, with-out the sound of bells, with-out the vi-o-lins love is won-der-ful e-nough.
tacet

Copyright © 1968 and 1969 by Jerry Herman. All rights controlled by Jerryco Music Co. Used by permission.
Exclusive distributors: Edwin H. Morris & Company, Inc.

BEFORE THE PARADE PASSES BY

From the Musical "HELLO, DOLLY!"

Music and Lyric by JERRY HERMAN

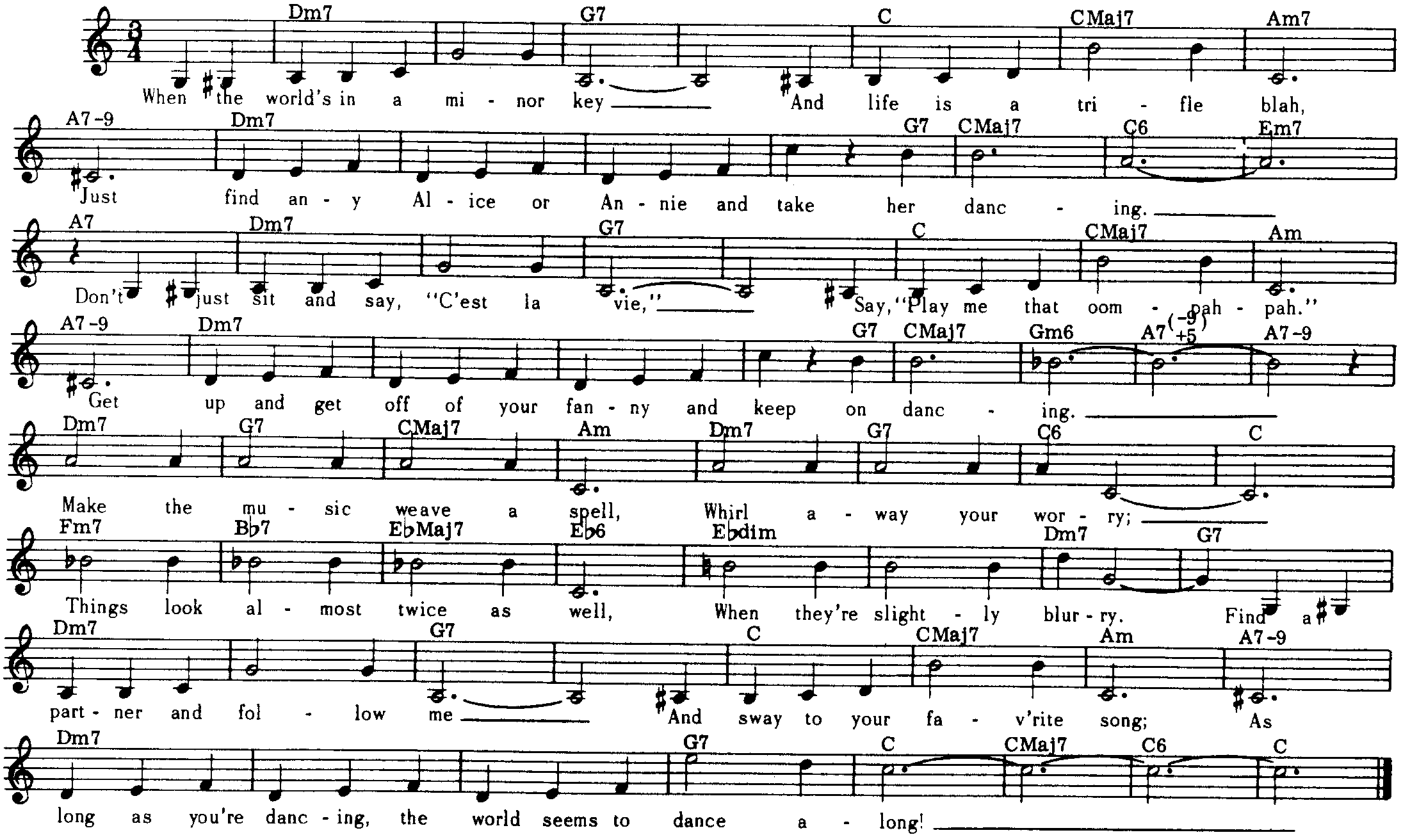

CMaj7 C6 CMaj7 Cdim
Be - fore the pa - rade pass - es by, I'm gon - na go and taste Sat - ur - day's
Dm7 G7 Dm Dm7 Dm Dm(+5)
high life; Be - fore the pa - rade pass - es by, I'm gon - na get some
G7 C CMaj7 C6
life back in - to my life. I'm read - y to move out in front, I've had e -
Gm7 C7 F Fm C
nough of just pass - ing by life; With the rest of them, With the
C+ C6 Em Am D7 Cdim
best of them, I can hold my head up high. For I've got a
C6 Cdim C6
goal a - gain, I've got a drive a - gain, I'm gon - na feel my heart com - in' a -
D7 Dm G7 C
live a - gain, Be - fore the pa - rade pass - es by.

Copyright © 1964 by Jerry Herman.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

DANCING

From the Musical "HELLO, DOLLY!"

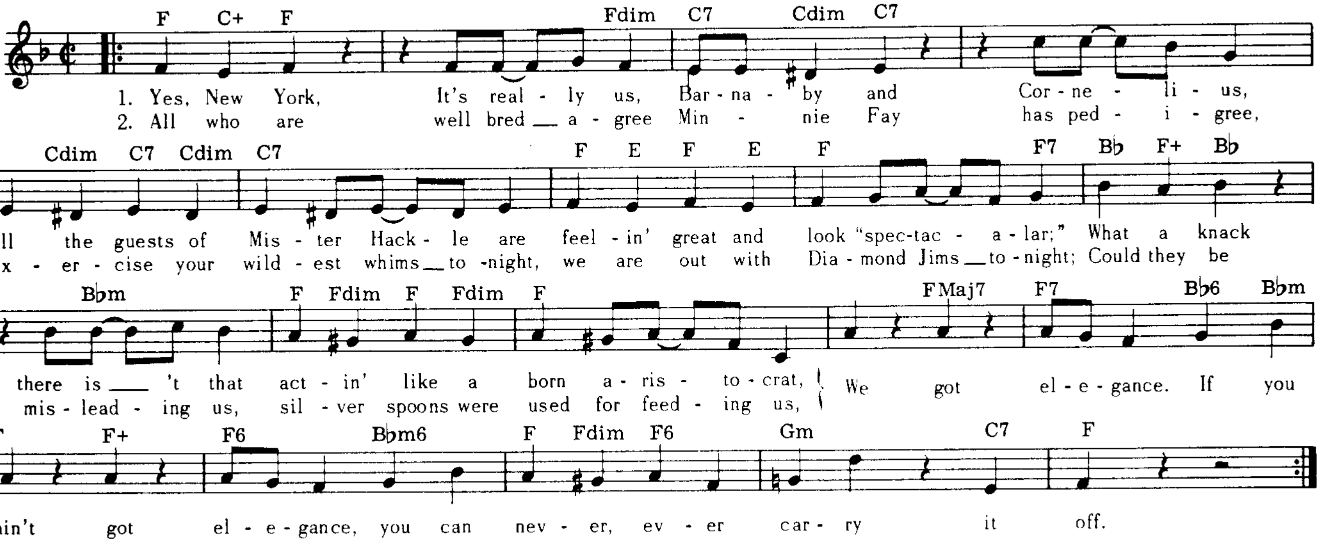
Music and Lyric by JERRY HERMAN


Dm7 G7 C CMaj7 Am7
When the world's in a mi - nor key And life is a tri - fle blah,
A7-9 Dm7 G7 CMaj7 C6 Em7
Just find an - y Al - ice or An - nie and take her danc - ing.
A7 Dm7 G7 C CMaj7 Am
Don't just sit and say, "C'est la vie," Say, "Play me that oom - pah - pah."
A7-9 Dm7 G7 CMaj7 Gm6 A7(-9/+5) A7-9
Get up and get off of your fan - ny and keep on danc - ing.
Dm7 G7 CMaj7 Am Dm7 G7 C6 C
Make the mu - sic weave a spell, Whirl a - way your wor - ry;
Fm7 B♭7 E♭Maj7 E♭6 E♭dim Dm7 G7
Things look al - most twice as well, When they're slight - ly blur - ry. Find a
Dm7 G7 C CMaj7 Am A7-9
part - ner and fol - low me And sway to your fa - v'rite song; As
Dm7 G7 C CMaj7 C6 C
long as you're danc - ing, the world seems to dance a - long!

Copyright © 1963 by Jerry Herman.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

ELEGANCE *From the Musical "HELLO, DOLLY!"*

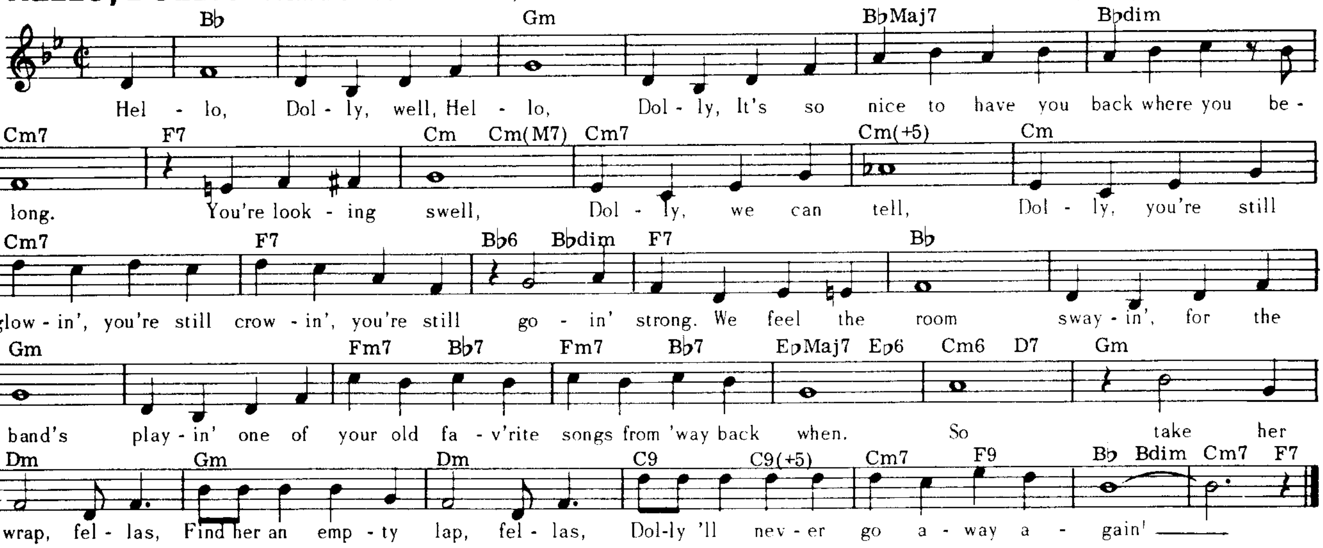
Music and Lyric by JERRY HERMAN


F C+ F Fdim C7 Cdim C7
1. Yes, New York, It's real - ly us, Bar - na - by and Cor - ne - li - us,
2. All who are well bred a - gree Min - nie Fay has ped - i - gree,
Cdim C7 Cdim C7 F E F E F F7 B♭ F+ B♭
All the guests of Mis - ter Hack - le are feel - in' great and look "spec-tac - a - lar;" What a knack
Ex - er - cise your wild - est whims to -night, we are out with Dia - mond Jims to - night; Could they be
B♭m F Fdim F Fdim F FMaj7 F7 B♭6 B♭m
there is 't that act - in' like a born a - ris - to - crat, We got el - e - gance. If you
mis - lead - ing us, sil - ver spoons were used for feed - ing us,
F F+ F6 B♭m6 F Fdim F6 Gm C7 F
ain't got el - e - gance, you can nev - er, ev - er car - ry it off.

Copyright © 1964 by Jerry Herman.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

HELLO, DOLLY! *From the Musical "HELLO, DOLLY!"*

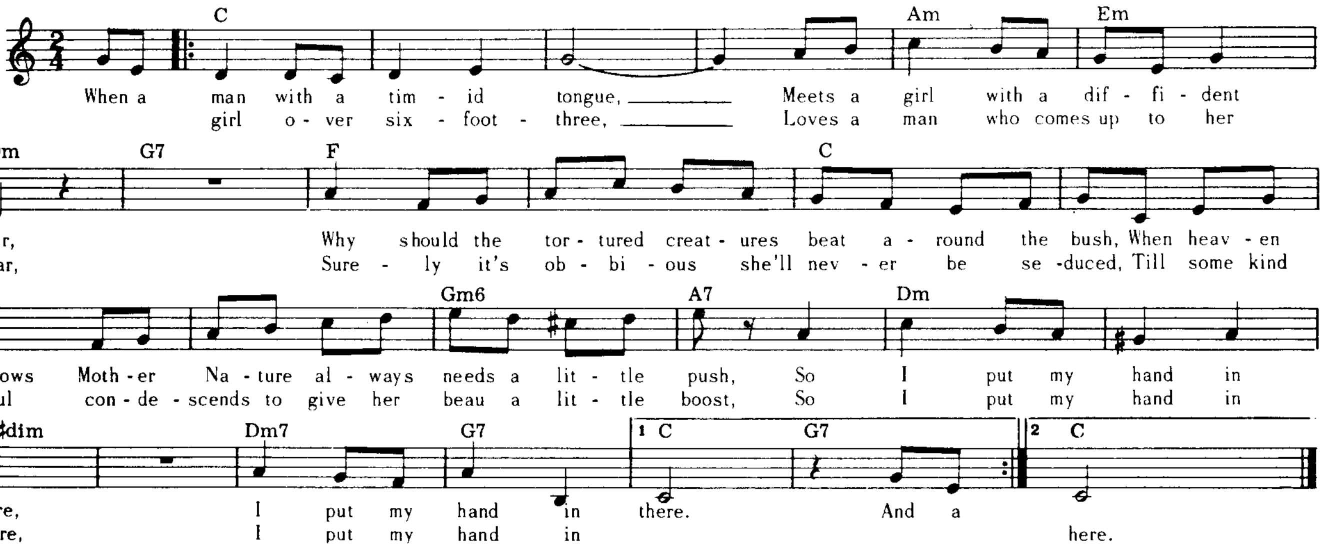
Music and Lyric by JERRY HERMAN


B♭ Gm B♭Maj7 B♭dim
Hel - lo, Dol - ly, well, Hel - lo, Dol - ly, It's so nice to have you back where you be -
Cm7 F7 Cm Cm(M7) Cm7 Cm(+5) Cm
long. You're look - ing swell, Dol - ly, we can tell, Dol - ly, you're still
Cm7 F7 B♭6 B♭dim F7 B♭
glow - in', you're still crow - in', you're still go - in' strong. We feel the room sway - in', for the
Gm Fm7 B♭7 Fm7 B♭7 E♭Maj7 E♭6 Cm6 D7 Gm
band's play - in' one of your old fa - v'rite songs from 'way back when. So take her
Dm Gm Dm C9 C9(+5) Cm7 F9 B♭ Bdim Cm7 F7
wrap, fel - las, Find her an emp - ty lap, fel - las, Dol-ly 'll nev - er go a - way a - gain!

Copyright © 1963 by Jerry Herman.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

I PUT MY HAND IN *From the Musical "HELLO, DOLLY!"*

Music and Lyric by JERRY HERMAN

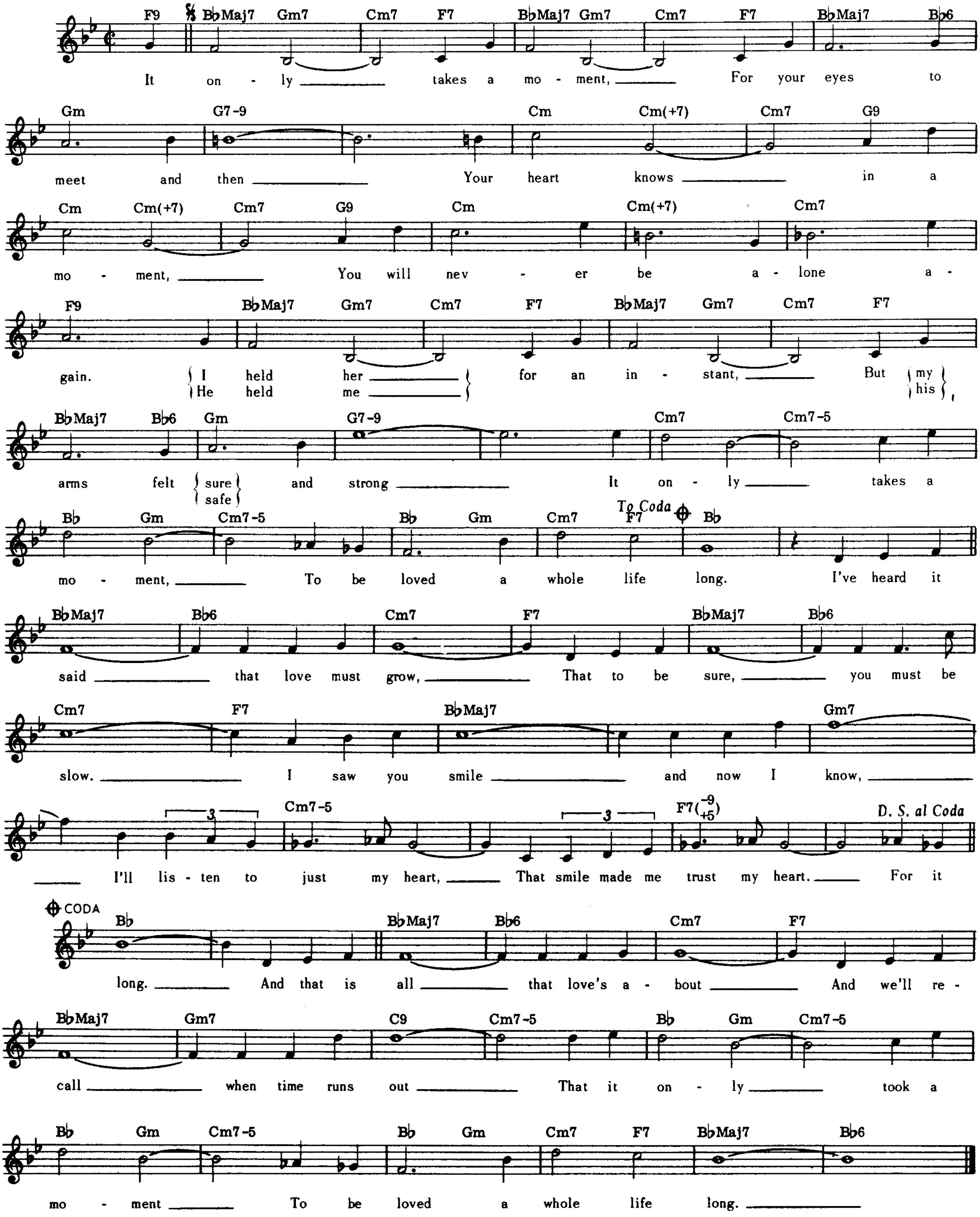

C Am Em
When a man with a tim - id tongue, Meets a girl with a dif - fi - dent
girl o - ver six - foot - three, Loves a man who comes up to her
Dm G7 F C
air, Why should the tor - tured creat - ures beat a - round the bush, When heav - en
ear, Sure - ly it's ob - bi - ous she'll nev - er be se -duced, Till some kind
F Gm6 A7 Dm
knows Moth - er Na - ture al - ways needs a lit - tle push, So I put my hand in
soul con - de - scends to give her beau a lit - tle boost, So I put my hand in
D♯dim Dm7 G7 1 C G7 2 C
here, I put my hand in there. And a
there, I put my hand in here.

Copyright © 1964 by Jerry Herman.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

IT ONLY TAKES A MOMENT

From the Musical "HELLO, DOLLY!"

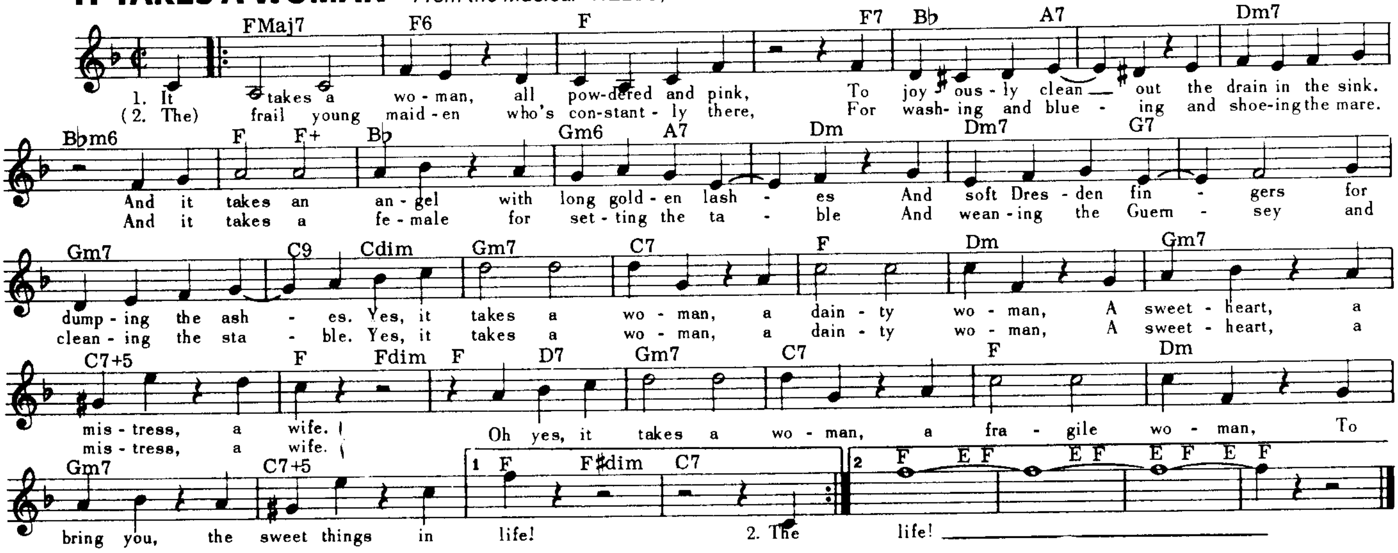
Music and Lyric by JERRY HERMAN


F9 B♭Maj7 Gm7 Cm7 F7 B♭Maj7 Gm7 Cm7 F7 B♭Maj7 B♭6
It on - ly takes a mo - ment, For your eyes to
Gm G7-9 Cm Cm(+7) Cm7 G9
meet and then Your heart knows in a
Cm Cm(+7) Cm7 G9 Cm Cm(+7) Cm7
mo - ment, You will nev - er be a - lone a -
F9 B♭Maj7 Gm7 Cm7 F7 B♭Maj7 Gm7 Cm7 F7
gain. I held her / He held me for an in - stant, But my / his
B♭Maj7 B♭6 Gm G7-9 Cm7 Cm7-5
arms felt sure / safe and strong It on - ly takes a
B♭ Gm Cm7-5 B♭ Gm Cm7 F7 To Coda B♭
mo - ment, To be loved a whole life long. I've heard it
B♭Maj7 B♭6 Cm7 F7 B♭Maj7 B♭6
said that love must grow, That to be sure, you must be
Cm7 F7 B♭Maj7 Gm7
slow. I saw you smile and now I know,
Cm7-5 F7(-9 +5) D. S. al Coda
I'll lis - ten to just my heart, That smile made me trust my heart. For it
CODA B♭ B♭Maj7 B♭6 Cm7 F7
long. And that is all that love's a - bout And we'll re -
B♭Maj7 Gm7 C9 Cm7-5 B♭ Gm Cm7-5
call when time runs out That it on - ly took a
B♭ Gm Cm7-5 B♭ Gm Cm7 F7 B♭Maj7 B♭6
mo - ment To be loved a whole life long.

Copyright © 1963 by Jerry Herman.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

IT TAKES A WOMAN *From the Musical "HELLO, DOLLY!"*

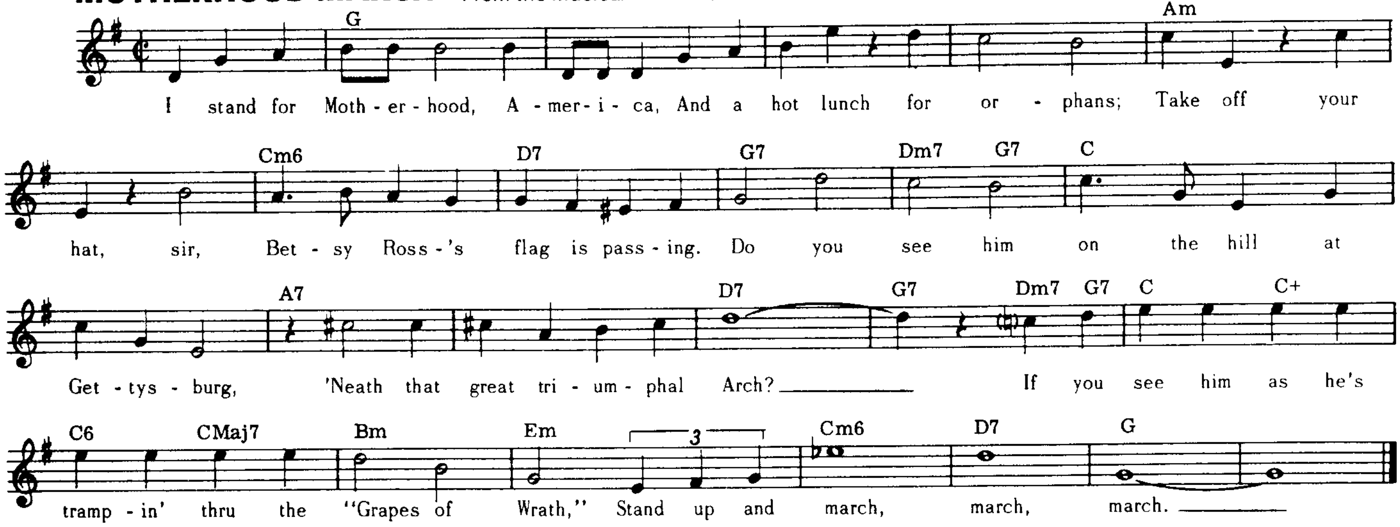
Music and Lyric by JERRY HERMAN


FMaj7 F6 F F7 Bb A7 Dm7
1. It takes a wo - man, all pow-dered and pink, To joy - ous - ly clean — out the drain in the sink.
(2. The) frail young maid - en who's con-stant - ly there, For wash - ing and blue - ing and shoe-ing the mare.
Bbm6 F F+ Bb Gm6 A7 Dm Dm7 G7
And it takes an an - gel with long gold - en lash - es And soft Dres - den fin - gers for
And it takes a fe - male for set - ting the ta - ble And wean - ing the Guern - sey and
Gm7 C9 Cdim Gm7 C7 F Dm Gm7
dump - ing the ash - es. Yes, it takes a wo - man, a dain - ty wo - man, A sweet - heart, a
clean - ing the sta - ble. Yes, it takes a wo - man, a dain - ty wo - man, A sweet - heart, a
C7+5 F Fdim F D7 Gm7 C7 F Dm
mis - tress, a wife.
mis - tress, a wife.
Oh yes, it takes a wo - man, a fra - gile wo - man, To
Gm7 C7+5 1 F F♯dim C7 2 F E F E F E F E F
bring you, the sweet things in life! 2. The life! —

Copyright © 1963 and 1964 by Jerry Herman.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

MOTHERHOOD MARCH *From the Musical "HELLO, DOLLY!"*

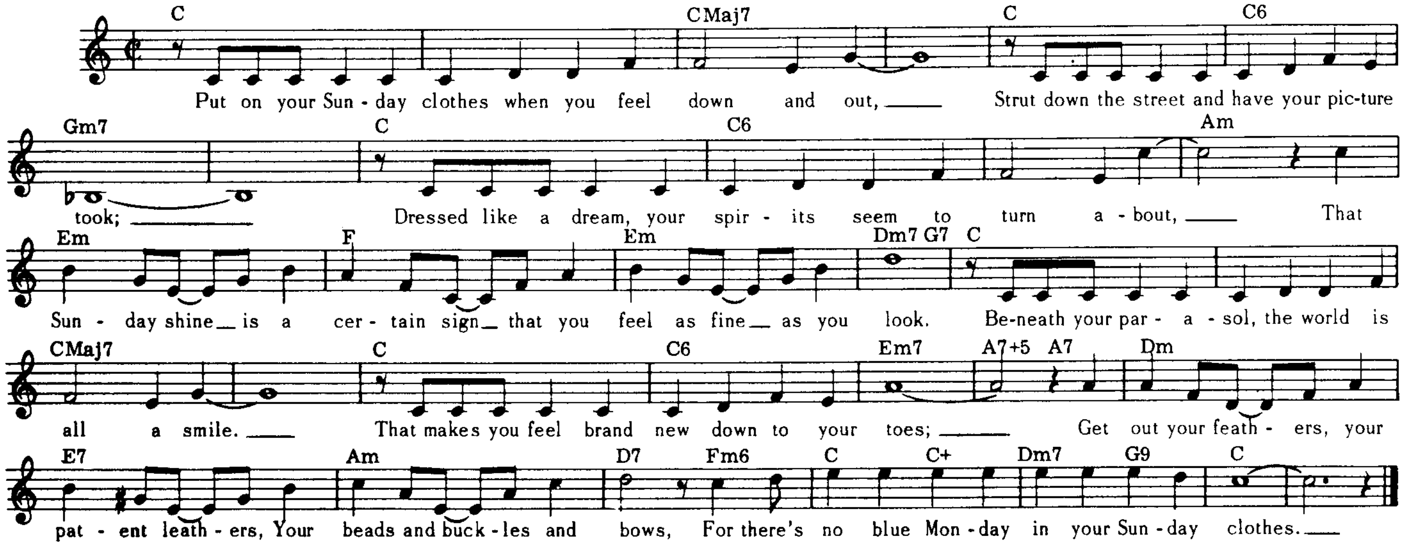
Music and Lyric by JERRY HERMAN


G Am
I stand for Moth - er - hood, A - mer - i - ca, And a hot lunch for or - phans; Take off your
Cm6 D7 G7 Dm7 G7 C
hat, sir, Bet - sy Ross - 's flag is pass - ing. Do you see him on the hill at
A7 D7 G7 Dm7 G7 C C+
Get - tys - burg, 'Neath that great tri - um - phal Arch? — If you see him as he's
C6 CMaj7 Bm Em 3 Cm6 D7 G
tramp - in' thru the "Grapes of Wrath," Stand up and march, march, march. —

Copyright © 1964 by Jerry Herman.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

PUT ON YOUR SUNDAY CLOTHES *From the Musical "HELLO, DOLLY!"*

Music and Lyric by JERRY HERMAN

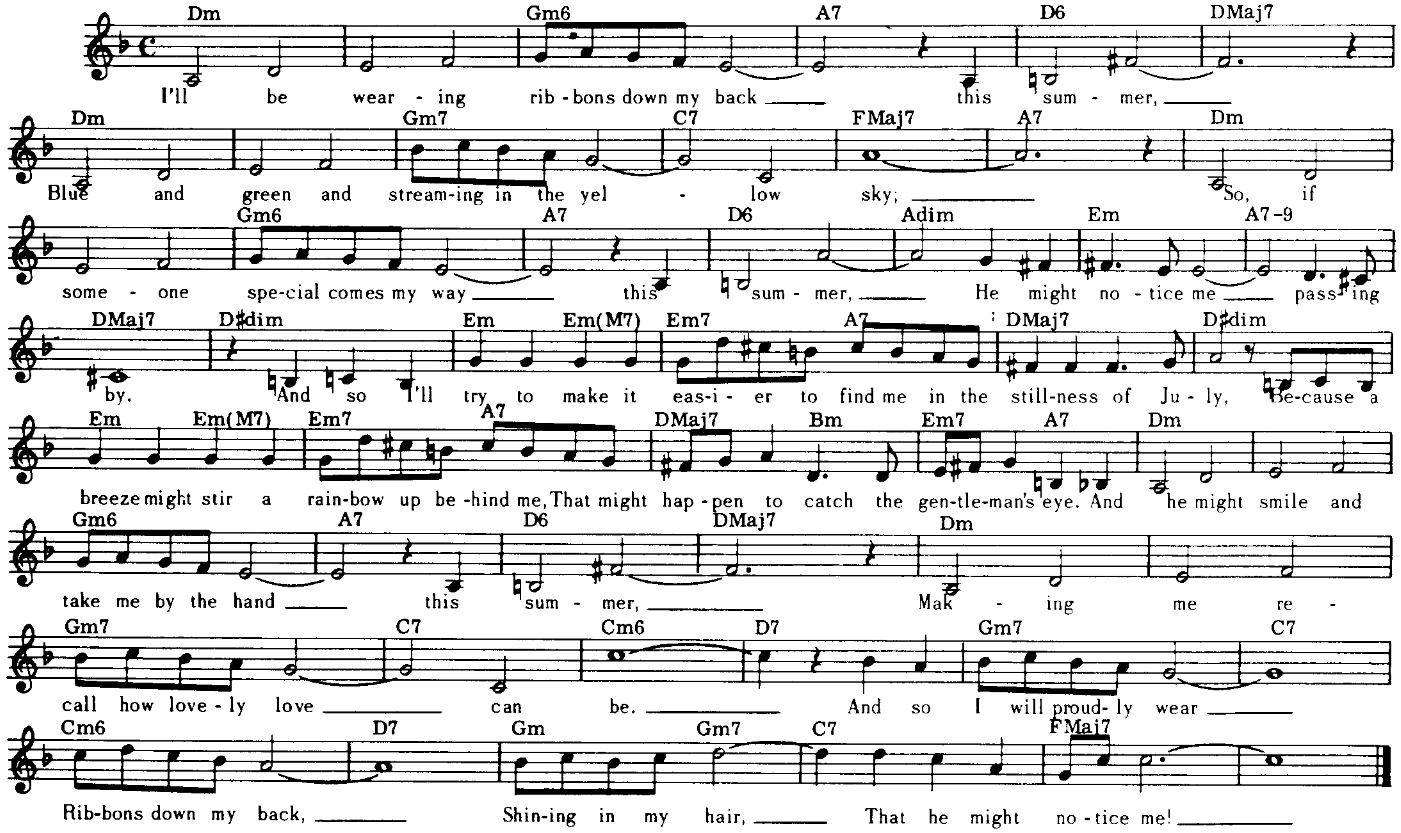

C CMaj7 C C6
Put on your Sun - day clothes when you feel down and out, — Strut down the street and have your pic-ture
Gm7 C C6 Am
took; — Dressed like a dream, your spir - its seem to turn a - bout, — That
Em F Em Dm7 G7 C
Sun - day shine — is a cer - tain sign — that you feel as fine — as you look. Be-neath your par - a - sol, the world is
CMaj7 C C6 Em7 A7+5 A7 Dm
all a smile. — That makes you feel brand new down to your toes; — Get out your feath - ers, your
E7 Am D7 Fm6 C C+ Dm7 G9 C
pat - ent leath - ers, Your beads and buck - les and bows, For there's no blue Mon - day in your Sun - day clothes. —

Copyright © 1963 by Jerry Herman.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

RIBBONS DOWN MY BACK

From the Musical "HELLO, DOLLY!"

Music and Lyric by JERRY HERMAN

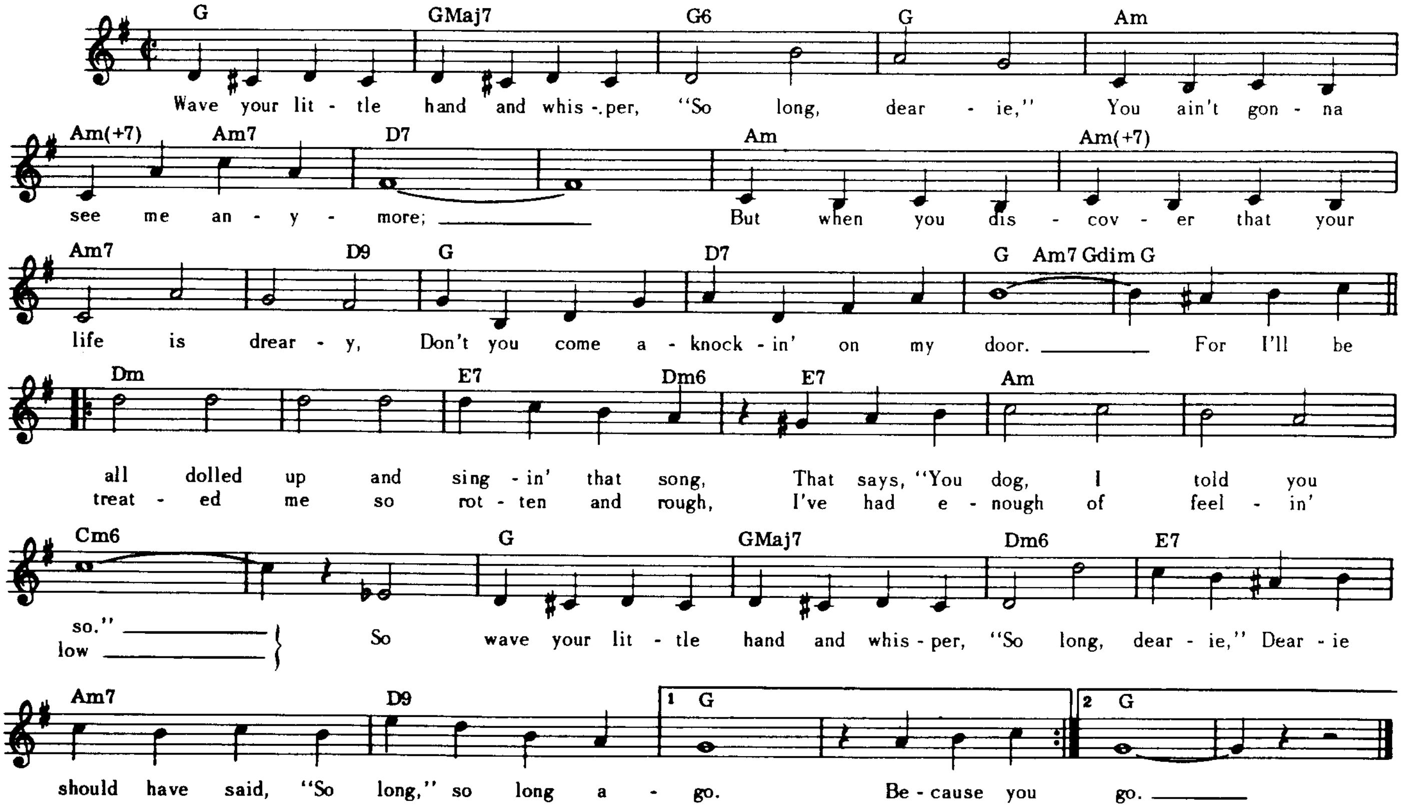

Dm Gm6 A7 D6 DMaj7
I'll be wear - ing rib - bons down my back this sum - mer,
Dm Gm7 C7 FMaj7 A7 Dm
Blue and green and stream-ing in the yel - low sky; So, if
Gm6 A7 D6 Adim Em A7-9
some - one spe-cial comes my way this sum - mer, He might no - tice me pass-ing
DMaj7 D♯dim Em Em(M7) Em7 A7 DMaj7 D♯dim
by. And so I'll try to make it eas-i - er to find me in the still-ness of Ju - ly, Be-cause a
Em Em(M7) Em7 A7 DMaj7 Bm Em7 A7 Dm
breeze might stir a rain-bow up be-hind me, That might hap - pen to catch the gen-tle-man's eye. And he might smile and
Gm6 A7 D6 DMaj7 Dm
take me by the hand this sum - mer, Mak - ing me re -
Gm7 C7 Cm6 D7 Gm7 C7
call how love - ly love can be. And so I will proud- ly wear
Cm6 D7 Gm Gm7 C7 FMaj7
Rib-bons down my back, Shin-ing in my hair, That he might no - tice me!

Copyright © 1963 by Jerry Herman.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

SO LONG, DEARIE

From the Musical "HELLO, DOLLY!"

Music and Lyric by JERRY HERMAN

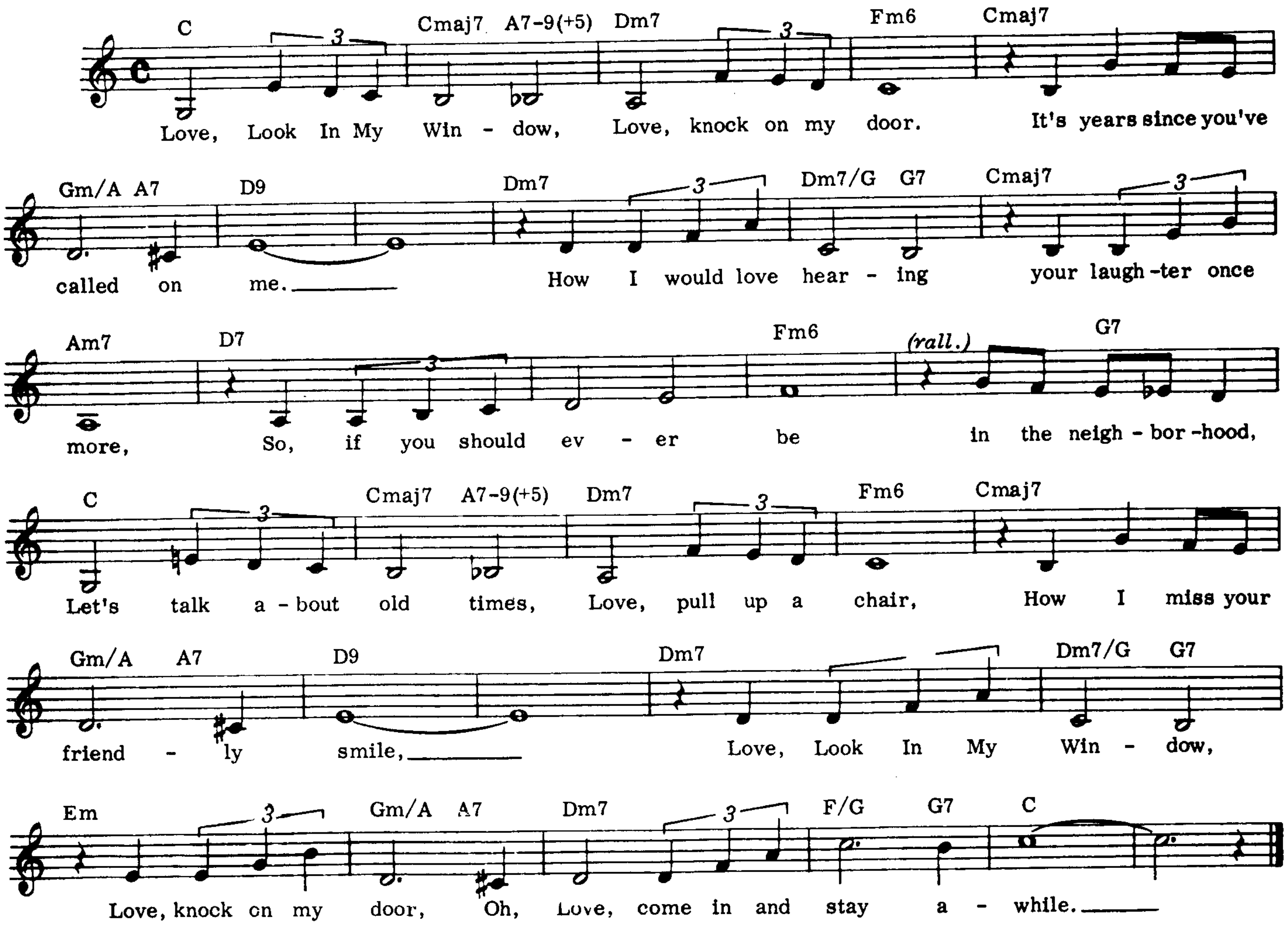

G GMaj7 G6 G Am
Wave your lit - tle hand and whis - per, "So long, dear - ie," You ain't gon - na
Am(+7) Am7 D7 Am Am(+7)
see me an - y - more; But when you dis - cov - er that your
Am7 D9 G D7 G Am7 Gdim G
life is drear - y, Don't you come a - knock - in' on my door. For I'll be
Dm E7 Dm6 E7 Am
all dolled up and sing - in' that song, That says, "You dog, I told you
treat - ed me so rot - ten and rough, I've had e - nough of feel - in'
Cm6 G GMaj7 Dm6 E7
so." low So wave your lit - tle hand and whis - per, "So long, dear - ie," Dear - ie
Am7 D9 1 G 2 G
should have said, "So long," so long a - go. Be - cause you go.

Copyright © 1964 by Jerry Herman.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

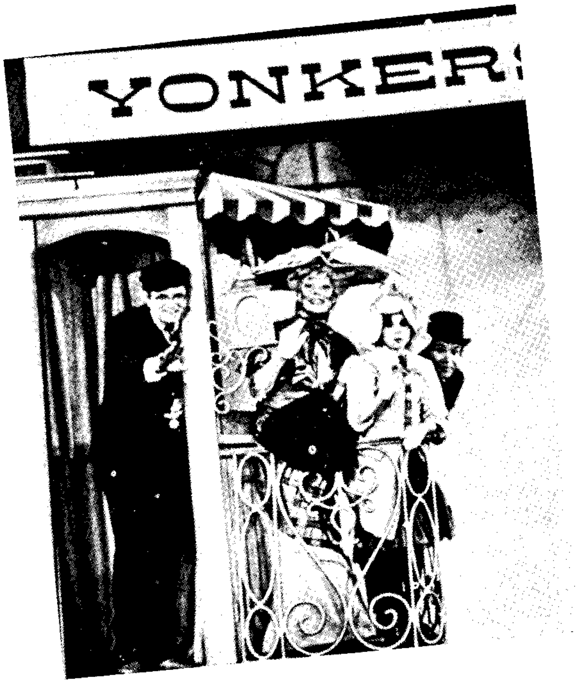
LOVE, LOOK IN MY WINDOW

From the Musical "HELLO, DOLLY!"

Music and Lyric by JERRY HERMAN


C Cmaj7 A7-9(+5) Dm7 Fm6 Cmaj7
Love, Look In My Win - dow, Love, knock on my door. It's years since you've
Gm/A A7 D9 Dm7 Dm7/G G7 Cmaj7
called on me. How I would love hear - ing your laugh-ter once
Am7 D7 Fm6 (rall.) G7
more, So, if you should ev - er be in the neigh - bor -hood,
C Cmaj7 A7-9(+5) Dm7 Fm6 Cmaj7
Let's talk a - bout old times, Love, pull up a chair, How I miss your
Gm/A A7 D9 Dm7 Dm7/G G7
friend - ly smile, Love, Look In My Win - dow,
Em Gm/A A7 Dm7 F/G G7 C
Love, knock on my door, Oh, Love, come in and stay a - while.
3

Copyright © 1970 by Jerry Herman. All rights controlled by Jerryco Music Co. Used by permission.
Exclusive distributors: Edwin H. Morris & Company, Inc.



ROBERT FRYER and LAWRENCE CARR
with JOHN HERMAN
present

JUDY HOLLIDAY

in

"HOT SPOT"

A New Musical Comedy

JOSEPH CAMPANELLA

JOSEPH BOVA • HOWARD FREEMAN • ARNY FREEMAN

Mary Louise Wilson • Buzz Miller • George Furth • James Cresson • Conrad Bain • Sheila Smith • Gerald Teijelo

book by **JACK WEINSTOCK** and **WILLIE GILBERT**

music by **MARY RODGERS** lyrics by **MARTIN CHARNIN**

dances & musical numbers choreographed by **ONNA WHITE**

production designed by **ROUBEN TER-ARUTUNIAN** musical director **MILTON ROSENSTOCK**

lighting by **JOHN HARVEY** dance music & vocal arrangements by **TRUDE RITTMAN**

arrangements & orchestrations by **LUTHER HENDERSON** and **RALPH BURNS**

ORIGINAL CAST ALBUM RECORDED BY WARNER BROTHERS RECORDS

production associate **ROBERT LINDEN**

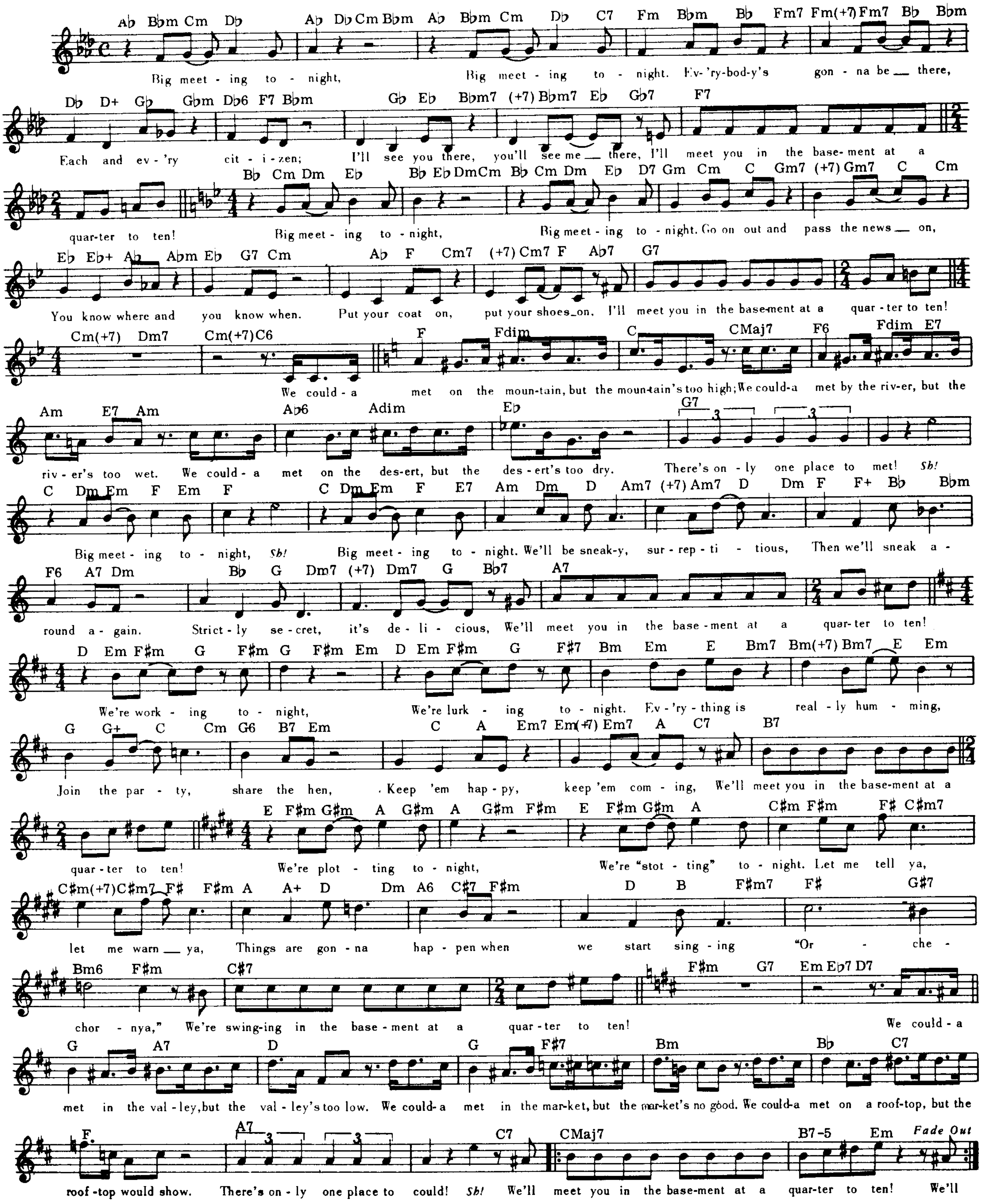
hair styles by RONALD DeMANN assistant to the producers PAUL DAVIS

entire production staged by
MORTON DaCOSTA

BIG MEETING TONIGHT

From the Musical "HOT SPOT"

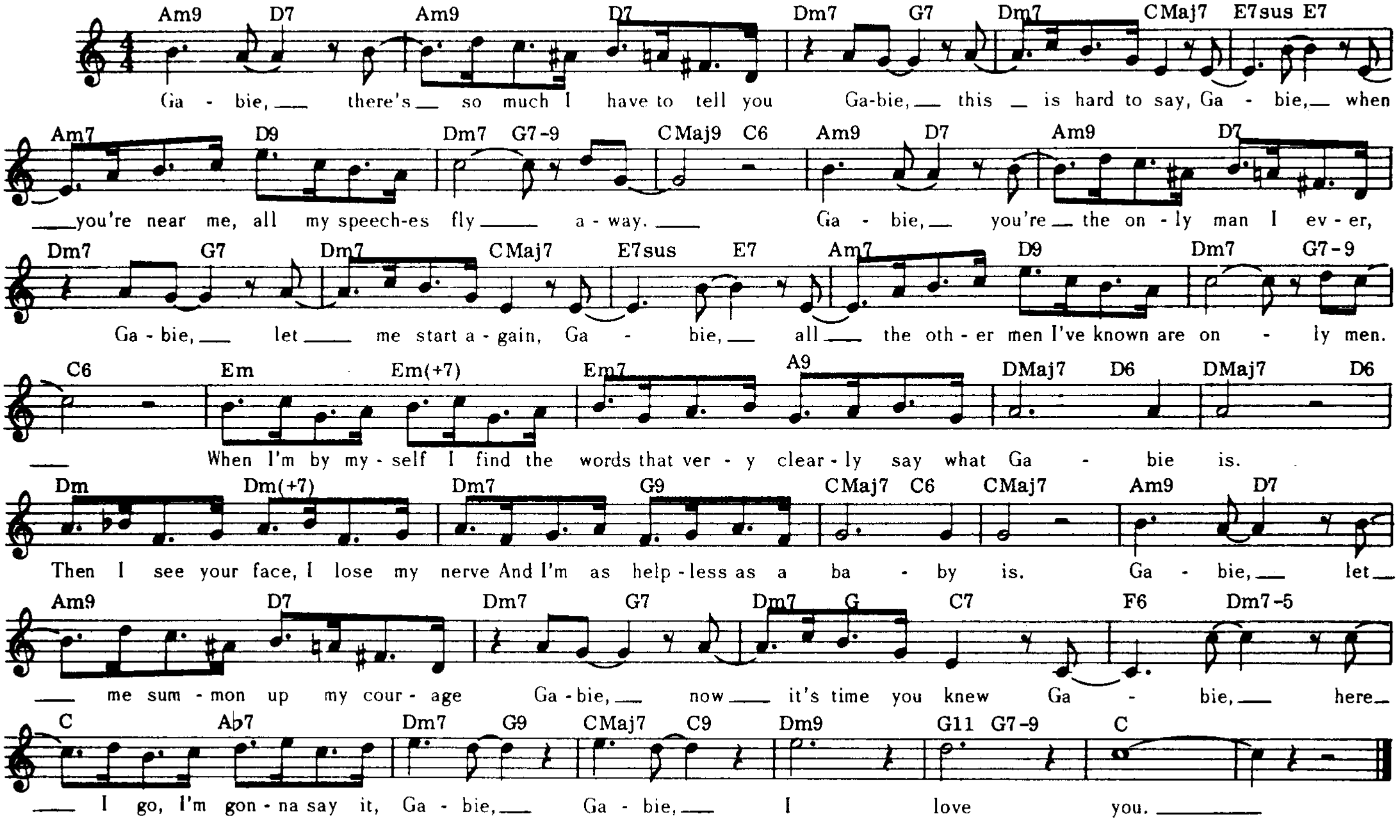
Lyric by MARTIN CHARNIN
Music by MARY RODGERS


Ab Bbm Cm Db Ab Db Cm Bbm Ab Bbm Cm Db C7 Fm Bbm Bb Fm7 Fm(+7) Fm7 Bb Bbm
Big meet - ing to - night, Big meet - ing to - night. Ev-'ry-bod-y's gon - na be __ there,
Db D+ Gb Gbm Db6 F7 Bbm Gb Eb Bbm7 (+7) Bbm7 Eb Gb7 F7
Each and ev - 'ry cit - i - zen; I'll see you there, you'll see me __ there, I'll meet you in the base-ment at a
Bb Cm Dm Eb Bb Eb Dm Cm Bb Cm Dm Eb D7 Gm Cm C Gm7 (+7) Gm7 C Cm
quar-ter to ten! Big meet - ing to - night, Big meet - ing to - night. Go on out and pass the news __ on,
Eb Eb+ Ab Abm Eb G7 Cm Ab F Cm7 (+7) Cm7 F Ab7 G7
You know where and you know when. Put your coat on, put your shoes_on, I'll meet you in the base-ment at a quar - ter to ten!
Cm(+7) Dm7 Cm(+7) C6 F Fdim C CMaj7 F6 Fdim E7
We could - a met on the moun-tain, but the moun-tain's too high; We could-a met by the riv-er, but the
Am E7 Am Ab6 Adim Eb G7
riv - er's too wet. We could - a met on the des-ert, but the des - ert's too dry. There's on - ly one place to met! Sh!
C Dm Em F Em F C Dm Em F E7 Am Dm D Am7 (+7) Am7 D Dm F F+ Bb Bbm
Big meet - ing to - night, Sh! Big meet - ing to - night. We'll be sneak-y, sur - rep - ti - tious, Then we'll sneak a -
F6 A7 Dm Bb G Dm7 (+7) Dm7 G Bb7 A7
round a - gain. Strict - ly se - cret, it's de - li - cious, We'll meet you in the base - ment at a quar - ter to ten!
D Em F#m G F#m G F#m Em D Em F#m G F#7 Bm Em E Bm7 Bm(+7) Bm7 E Em
We're work - ing to - night, We're lurk - ing to - night. Ev - 'ry - thing is real - ly hum - ming,
G G+ C Cm G6 B7 Em C A Em7 Em(+7) Em7 A C7 B7
Join the par - ty, share the hen, . Keep 'em hap - py, keep 'em com - ing, We'll meet you in the base-ment at a
E F#m G#m A G#m A G#m F#m E F#m G#m A C#m F#m F# C#m7
quar - ter to ten! We're plot - ting to - night, We're "stot - ting" to - night. Let me tell ya,
C#m(+7) C#m7 F# F#m A A+ D Dm A6 C#7 F#m D B F#m7 F# G#7
let me warn __ ya, Things are gon - na hap - pen when we start sing - ing "Or - che -
Bm6 F#m C#7 F#m G7 Em Eb7 D7
chor - nya," We're swing-ing in the base - ment at a quar - ter to ten! We could - a
G A7 D G F#7 Bm Bb C7
met in the val - ley, but the val - ley's too low. We could- a met in the mar-ket, but the mar-ket's no good. We could-a met on a roof-top, but the
F A7 C7 CMaj7 B7-5 Em Fade Out
roof - top would show. There's on - ly one place to could! Sh! We'll meet you in the base-ment at a quar-ter to ten! We'll

Copyright © 1963 by Martin Charnin and Mary Rodgers.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

GABIE *From the Musical "HOT SPOT"*

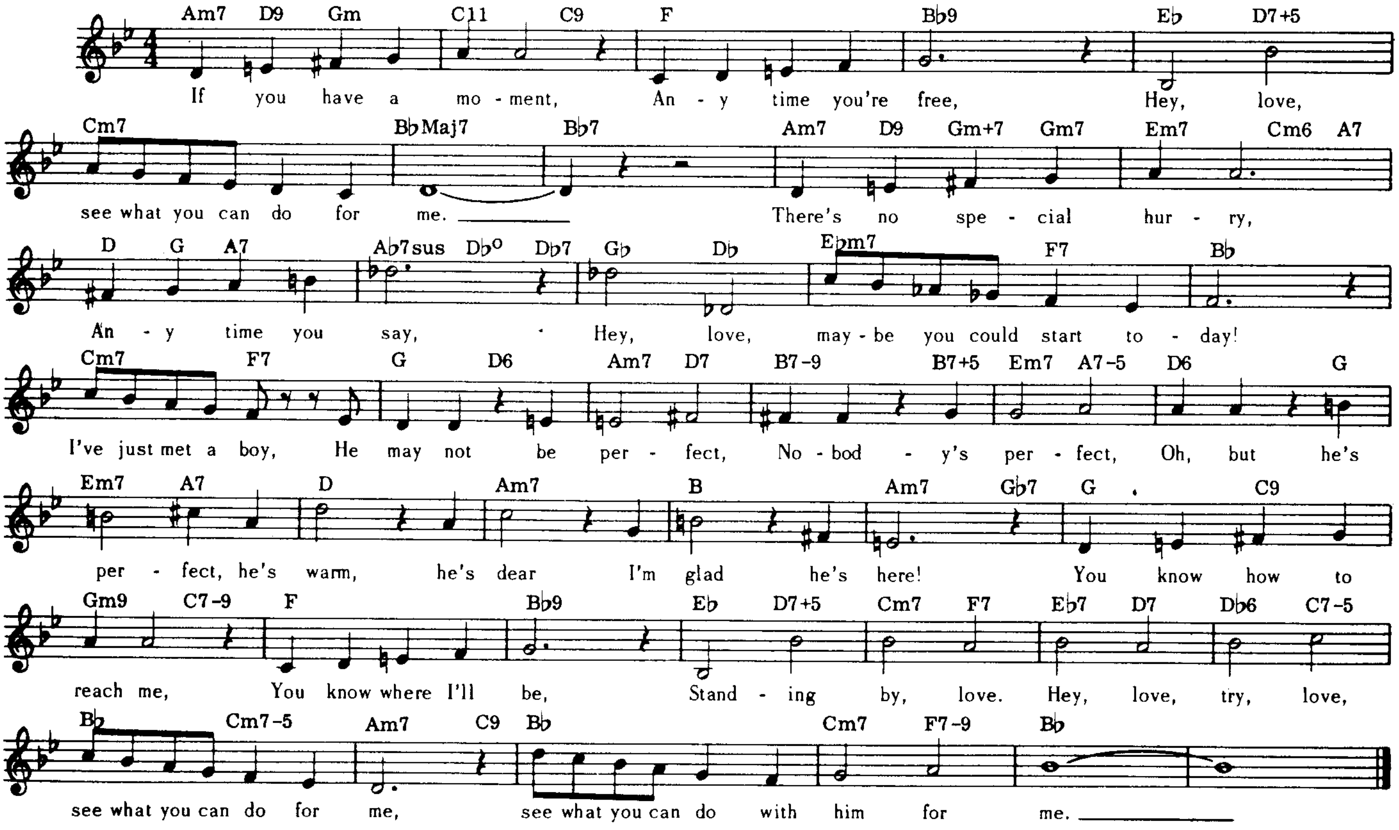
Lyric by MARTIN CHARNIN
Music by MARY RODGERS


Am9 D7 Am9 D7 Dm7 G7 Dm7 CMaj7 E7sus E7
Ga - bie, there's so much I have to tell you Ga-bie, this is hard to say, Ga - bie, when
Am7 D9 Dm7 G7-9 CMaj9 C6 Am9 D7 Am9 D7
you're near me, all my speech-es fly a - way. Ga - bie, you're the on - ly man I ev - er,
Dm7 G7 Dm7 CMaj7 E7sus E7 Am7 D9 Dm7 G7-9
Ga - bie, let me start a - gain, Ga - bie, all the oth - er men I've known are on - ly men.
C6 Em Em(+7) Em7 A9 DMaj7 D6 DMaj7 D6
When I'm by my - self I find the words that ver - y clear - ly say what Ga - bie is.
Dm Dm(+7) Dm7 G9 CMaj7 C6 CMaj7 Am9 D7
Then I see your face, I lose my nerve And I'm as help - less as a ba - by is. Ga - bie, let
Am9 D7 Dm7 G7 Dm7 G C7 F6 Dm7-5
me sum - mon up my cour - age Ga - bie, now it's time you knew Ga - bie, here
C A♭7 Dm7 G9 CMaj7 C9 Dm9 G11 G7-9 C
I go, I'm gon - na say it, Ga - bie, Ga - bie, I love you.

Copyright © 1963 by Martin Charnin and Mary Rodgers.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

HEY, LOVE *From the Musical "HOT SPOT"*

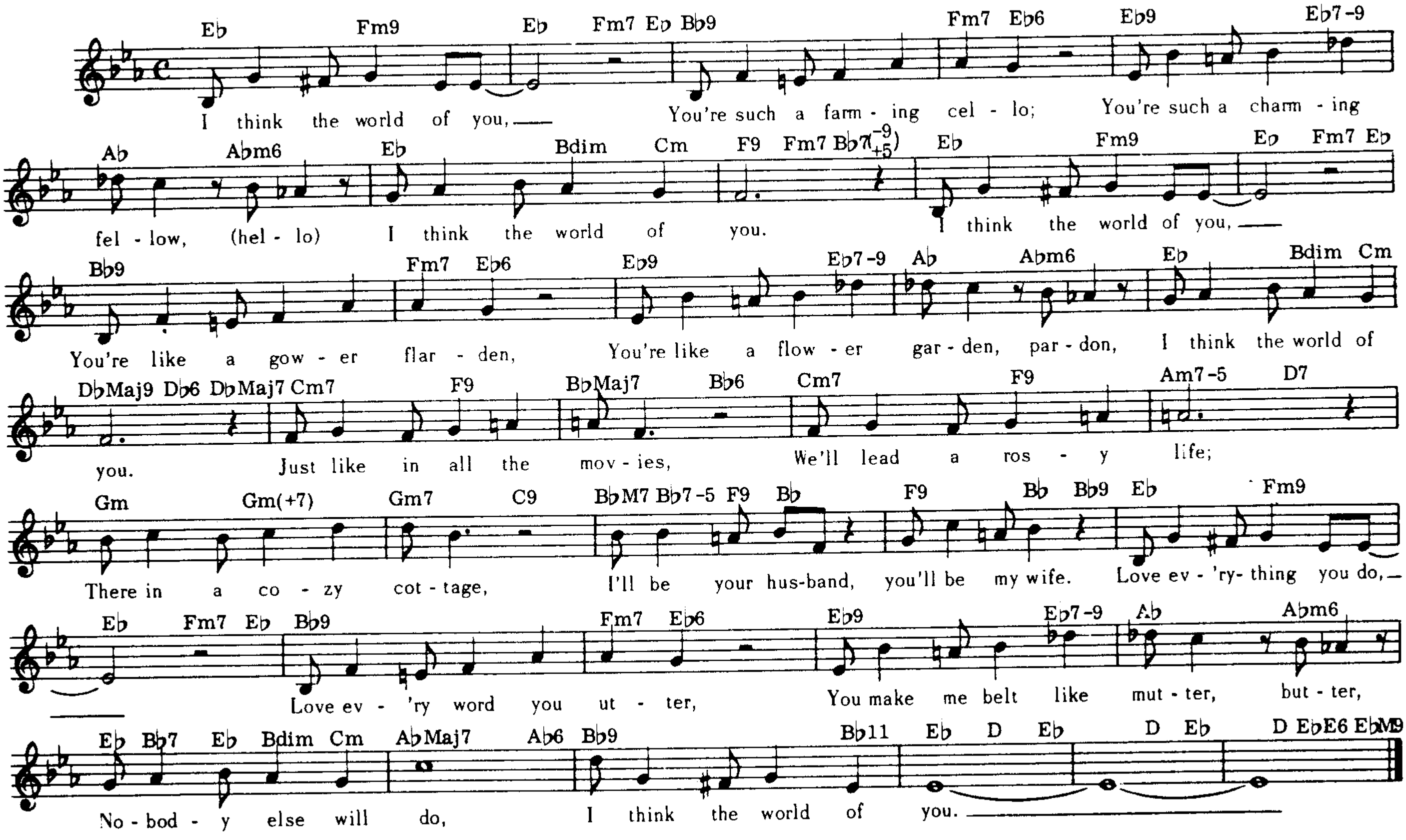
Lyric by MARTIN CHARNIN
Music by MARY RODGERS


Am7 D9 Gm C11 C9 F B♭9 E♭ D7+5
If you have a mo - ment, An - y time you're free, Hey, love,
Cm7 B♭Maj7 B♭7 Am7 D9 Gm+7 Gm7 Em7 Cm6 A7
see what you can do for me. There's no spe - cial hur - ry,
D G A7 A♭7sus D♭° D♭7 G♭ D♭ E♭m7 F7 B♭
An - y time you say, Hey, love, may - be you could start to - day!
Cm7 F7 G D6 Am7 D7 B7-9 B7+5 Em7 A7-5 D6 G
I've just met a boy, He may not be per - fect, No - bod - y's per - fect, Oh, but he's
Em7 A7 D Am7 B Am7 G♭7 G C9
per - fect, he's warm, he's dear I'm glad he's here! You know how to
Gm9 C7-9 F B♭9 E♭ D7+5 Cm7 F7 E♭7 D7 D♭6 C7-5
reach me, You know where I'll be, Stand - ing by, love. Hey, love, try, love,
B♭ Cm7-5 Am7 C9 B♭ Cm7 F7-9 B♭
see what you can do for me, see what you can do with him for me.

Copyright © 1963 by Martin Charnin and Mary Rodgers.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

I THINK THE WORLD OF YOU *From the Musical "HOT SPOT"*

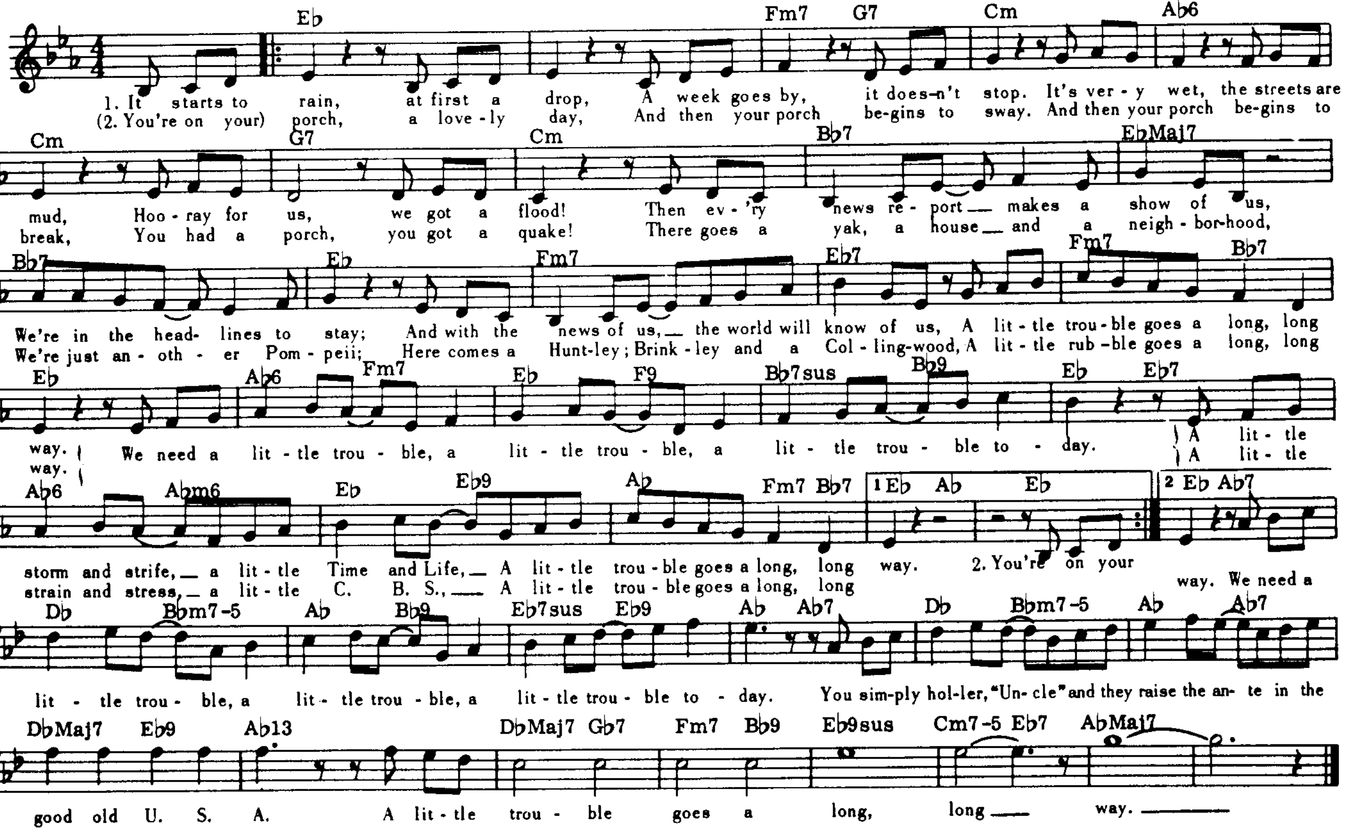
Lyric by MARTIN CHARNIN
Music by MARY RODGERS


Eb Fm9 Eb Fm7 Eb Bb9 Fm7 Eb6 Eb9 Eb7-9
I think the world of you, You're such a farm - ing cel - lo; You're such a charm - ing
Ab Abm6 Eb Bdim Cm F9 Fm7 Bb7(-9 +5) Eb Fm9 Eb Fm7 Eb
fel - low, (hel - lo) I think the world of you. I think the world of you,
Bb9 Fm7 Eb6 Eb9 Eb7-9 Ab Abm6 Eb Bdim Cm
You're like a gow - er flar - den, You're like a flow - er gar - den, par - don, I think the world of
DbMaj9 Db6 DbMaj7 Cm7 F9 BbMaj7 Bb6 Cm7 F9 Am7-5 D7
you. Just like in all the mov - ies, We'll lead a ros - y life;
Gm Gm(+7) Gm7 C9 BbM7 Bb7-5 F9 Bb F9 Bb Bb9 Eb Fm9
There in a co - zy cot - tage, I'll be your hus-band, you'll be my wife. Love ev - 'ry- thing you do,
Eb Fm7 Eb Bb9 Fm7 Eb6 Eb9 Eb7-9 Ab Abm6
Love ev - 'ry word you ut - ter, You make me belt like mut - ter, but - ter,
Eb Bb7 Eb Bdim Cm AbMaj7 Ab6 Bb9 Bb11 Eb D Eb D Eb D EbE6 EbM9
No - bod - y else will do, I think the world of you.

Copyright © 1963 by Martin Charnin and Mary Rodgers.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

LITTLE TROUBLE GOES A LONG, LONG WAY *From the Musical "HOT SPOT"*

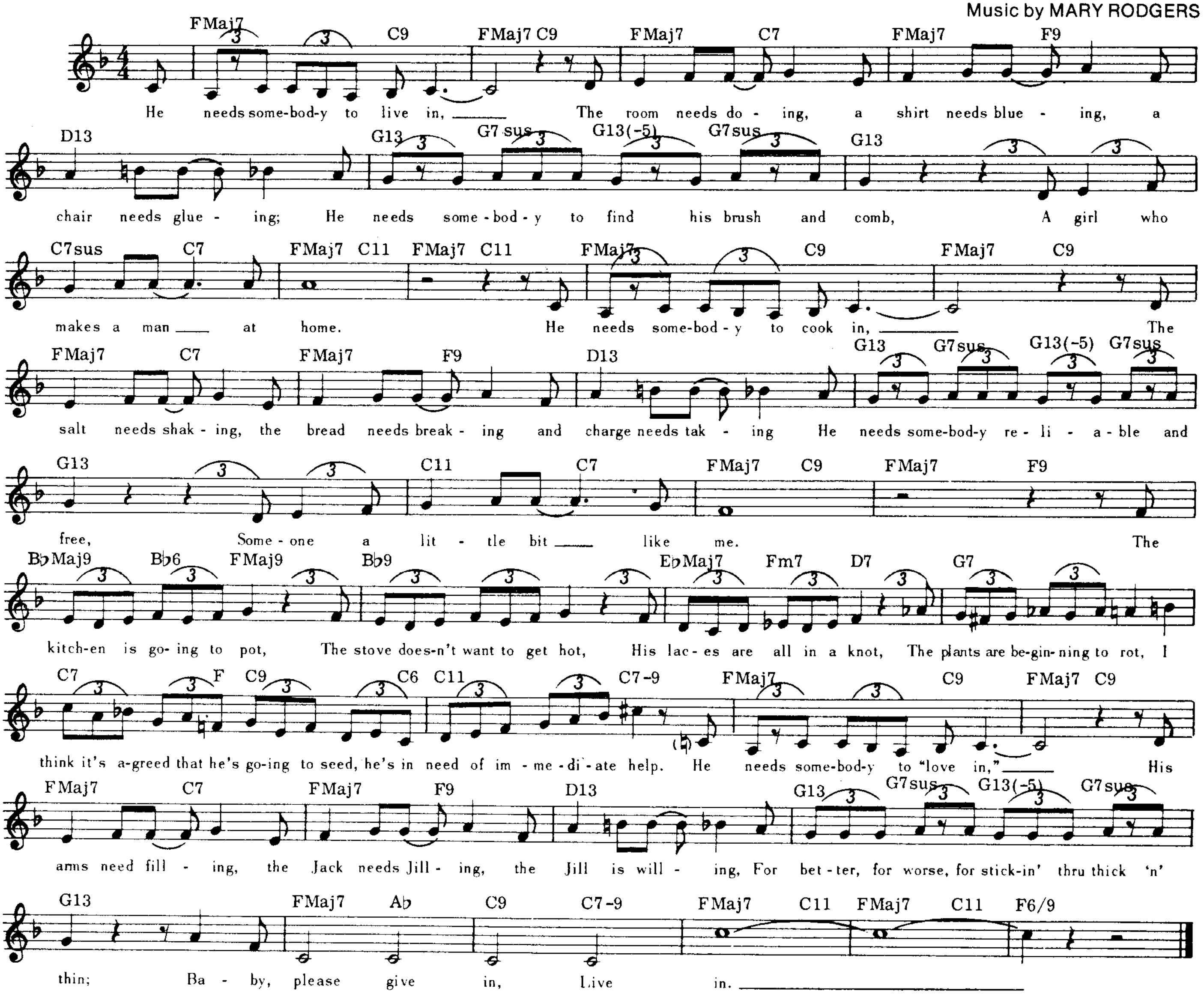
Lyric by MARTIN CHARNIN
Music by MARY RODGERS


Eb Fm7 G7 Cm Ab6
1. It starts to rain, at first a drop, A week goes by, it does-n't stop. It's ver - y wet, the streets are
(2. You're on your) porch, a love - ly day, And then your porch be-gins to sway. And then your porch be-gins to
Cm G7 Cm Bb7 EbMaj7
mud, Hoo - ray for us, we got a flood! Then ev - 'ry news re - port makes a show of us,
break, You had a porch, you got a quake! There goes a yak, a house and a neigh - bor-hood,
Bb7 Eb Fm7 Eb7 Fm7 Bb7
We're in the head - lines to stay; And with the news of us, the world will know of us, A lit - tle trou - ble goes a long, long
We're just an - oth - er Pom - peii; Here comes a Hunt-ley; Brink - ley and a Col - ling-wood, A lit - tle rub - ble goes a long, long
Eb Ab6 Fm7 Eb F9 Bb7sus Bb9 Eb Eb7
way. We need a lit - tle trou - ble, a lit - tle trou - ble, a lit - tle trou - ble to - day. A lit - tle
way. A lit - tle
Ab6 Abm6 Eb Eb9 Ab Fm7 Bb7 1 Eb Ab Eb 2 Eb Ab7
storm and strife, a lit - tle Time and Life, A lit - tle trou - ble goes a long, long way. 2. You're on your way. We need a
strain and stress, a lit - tle C. B. S., A lit - tle trou - ble goes a long, long
Db Bbm7-5 Ab Bb9 Eb7sus Eb9 Ab Ab7 Db Bbm7-5 Ab Ab7
lit - tle trou - ble, a lit - tle trou - ble, a lit - tle trou - ble to - day. You sim - ply hol - ler, "Un - cle" and they raise the an - te in the
DbMaj7 Eb9 Ab13 DbMaj7 Gb7 Fm7 Bb9 Eb9sus Cm7-5 Eb7 AbMaj7
good old U. S. A. A lit - tle trou - ble goes a long, long way.

Copyright © 1963 by Martin Charnin and Mary Rodgers.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

LIVE IN *From the Musical "HOT SPOT"*

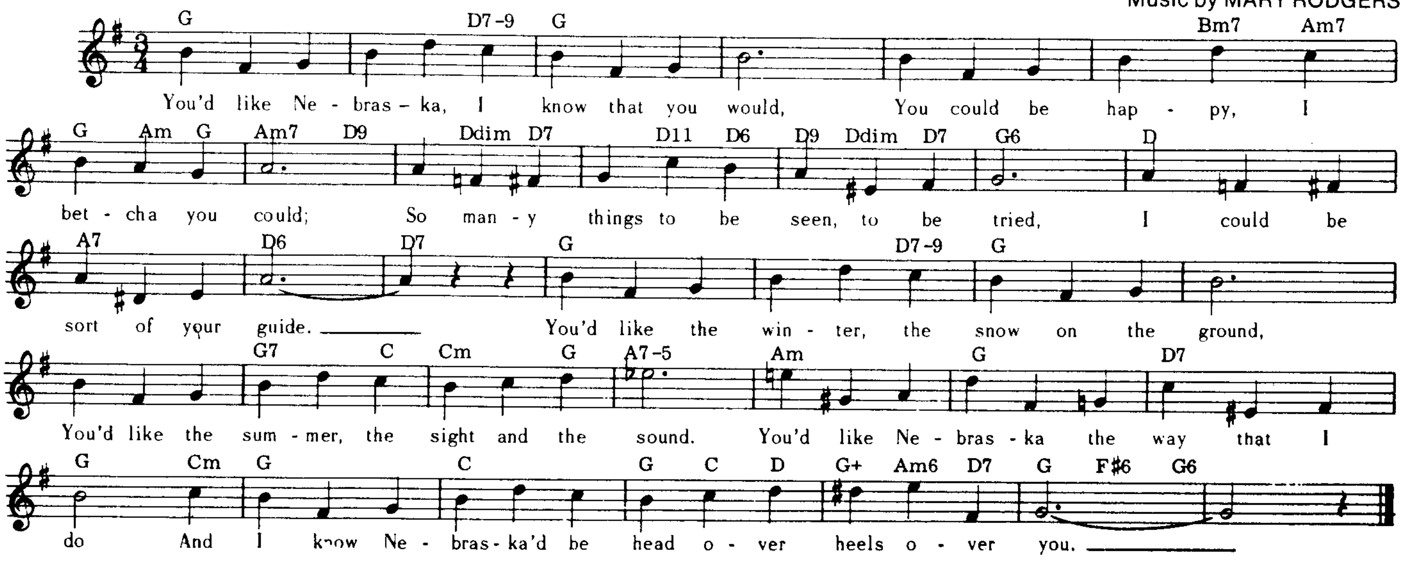
Lyric by MARTIN CHARNIN
Music by MARY RODGERS


He needs some-bod-y to live in, The room needs do - ing, a shirt needs blue - ing, a
chair needs glue - ing; He needs some-bod-y to find his brush and comb, A girl who
makes a man at home. He needs some-bod-y to cook in, The
salt needs shak - ing, the bread needs break - ing and charge needs tak - ing He needs some-bod-y re - li - a-ble and
free, Some - one a lit - tle bit like me. The
kitch-en is go-ing to pot, The stove does-n't want to get hot, His lac-es are all in a knot, The plants are be-gin-ning to rot, I
think it's a-greed that he's go-ing to seed, he's in need of im - me - di - ate help. He needs some-bod-y to "love in," His
arms need fill - ing, the Jack needs Jill - ing, the Jill is will - ing, For bet-ter, for worse, for stick-in' thru thick 'n'
thin; Ba - by, please give in, Live in.

Copyright © 1963 by Martin Charnin and Mary Rodgers.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

NEBRASKA *From the Musical "HOT SPOT"*

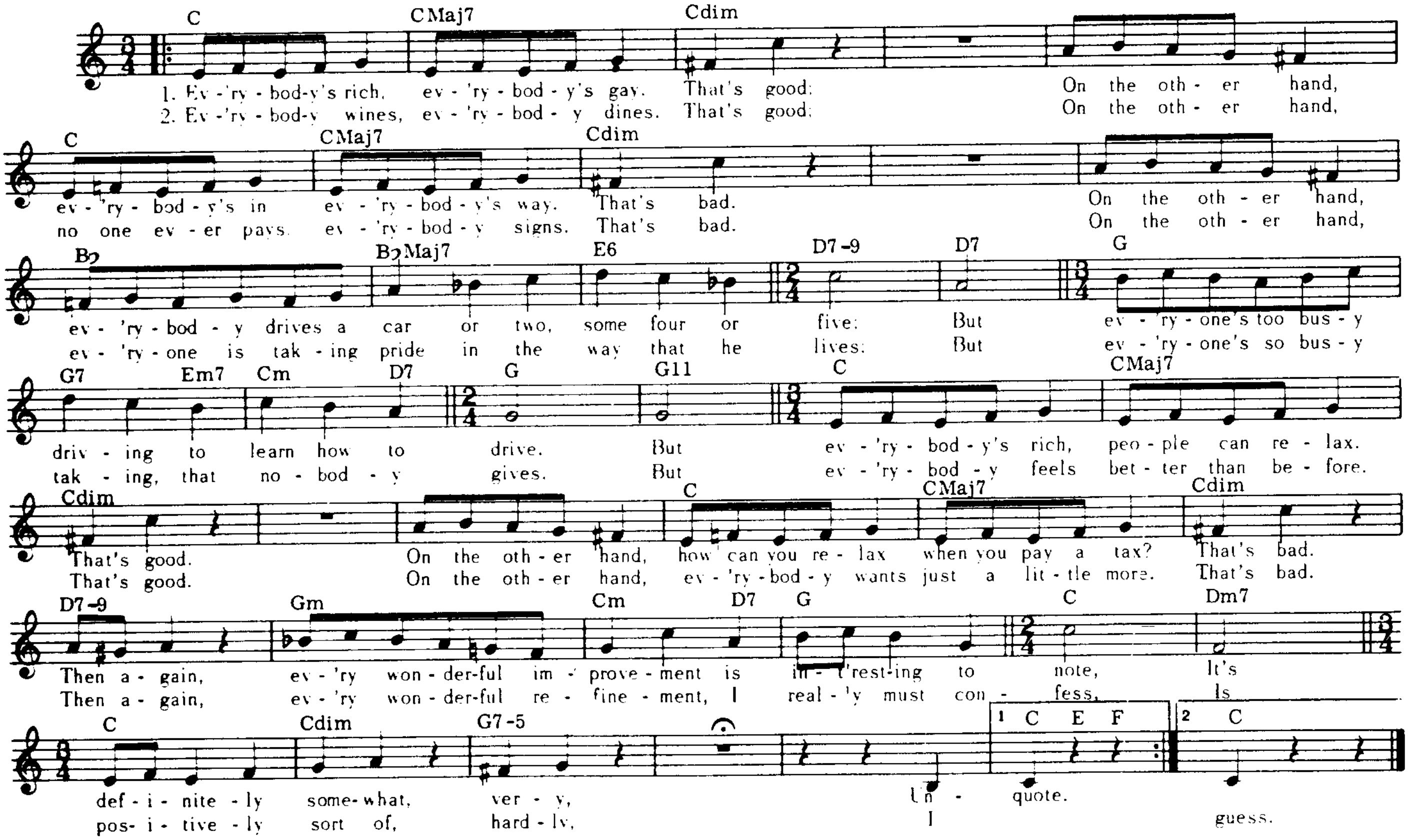
Lyric by MARTIN CHARNIN
Music by MARY RODGERS


You'd like Ne - bras - ka, I know that you would, You could be hap - py, I
bet - cha you could; So man - y things to be seen, to be tried, I could be
sort of your guide. You'd like the win - ter, the snow on the ground,
You'd like the sum - mer, the sight and the sound. You'd like Ne - bras - ka the way that I
do And I know Ne - bras - ka'd be head o - ver heels o - ver you.

Copyright © 1963 by Martin Charnin and Mary Rodgers.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

THAT'S GOOD — THAT'S BAD *From the Musical "HOT SPOT"*

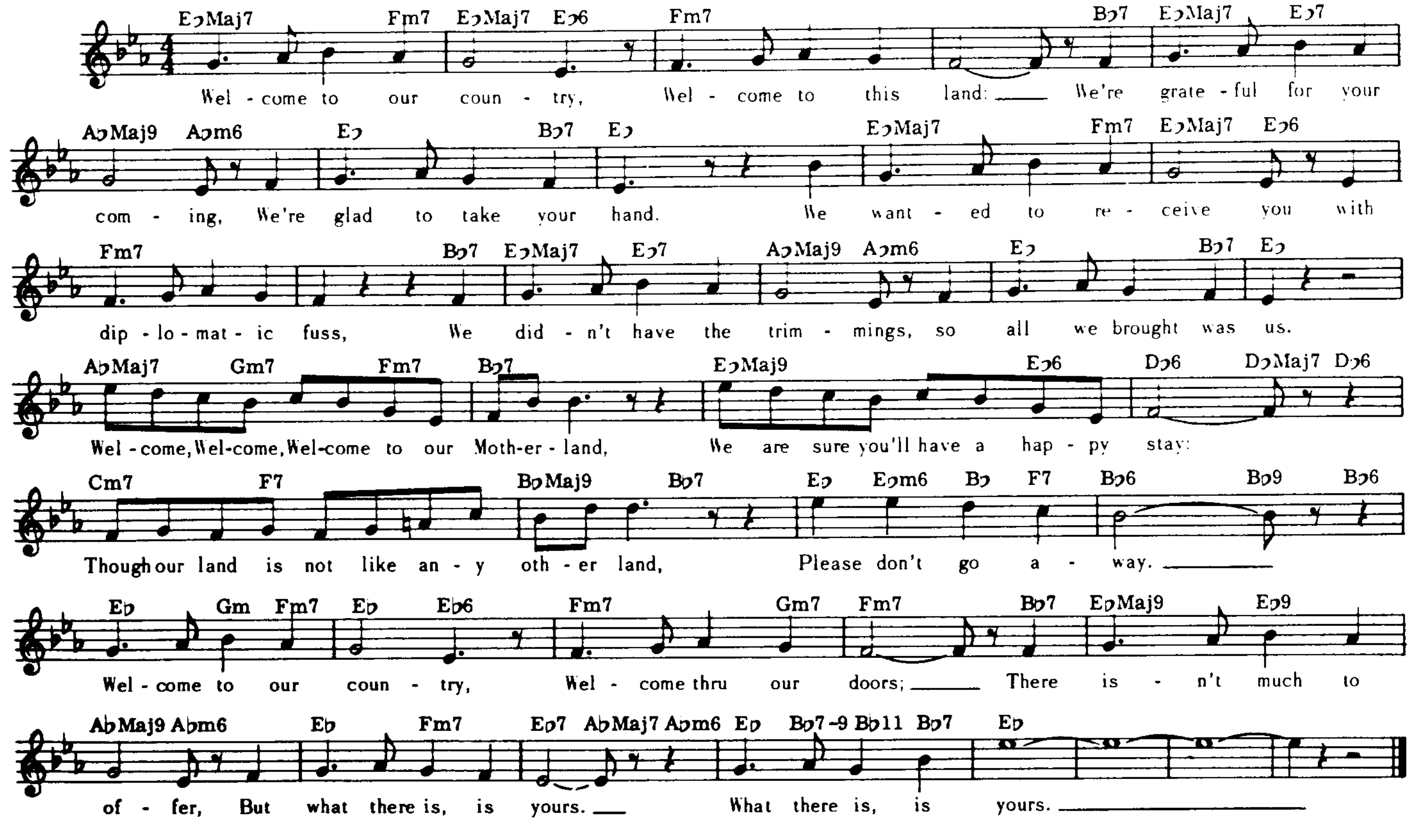
Lyric by MARTIN CHARNIN
Music by MARY RODGERS


1. Ev-'ry-bod-y's rich, ev-'ry-bod-y's gay. That's good; On the oth-er hand,
2. Ev-'ry-bod-y wines, ev-'ry-bod-y dines. That's good; On the oth-er hand,
ev-'ry-bod-y's in ev-'ry-bod-y's way. That's bad. On the oth-er hand,
no one ev-er pays, ev-'ry-bod-y signs. That's bad. On the oth-er hand,
ev-'ry-bod-y drives a car or two, some four or five; But ev-'ry-one's too bus-y
ev-'ry-one is tak-ing pride in the way that he lives; But ev-'ry-one's so bus-y
driv-ing to learn how to drive. But ev-'ry-bod-y's rich, peo-ple can re-lax.
tak-ing, that no-bod-y gives. But ev-'ry-bod-y feels bet-ter than be-fore.
That's good. On the oth-er hand, how can you re-lax when you pay a tax? That's bad.
That's good. On the oth-er hand, ev-'ry-bod-y wants just a lit-tle more. That's bad.
Then a-gain, ev-'ry won-der-ful im-prove-ment is in-t'rest-ing to note, It's
Then a-gain, ev-'ry won-der-ful re-fine-ment, I real-'y must con-fess, Is
def-i-nite-ly some-what, ver-y, Un-quote.
pos-i-tive-ly sort of, hard-ly, I guess.

Copyright © 1963 by Martin Charnin and Mary Rodgers.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

WELCOME TO OUR COUNTRY *From the Musical "HOT SPOT"*

Lyric by MARTIN CHARNIN
Music by MARY RODGERS


Wel-come to our coun-try, Wel-come to this land; We're grate-ful for your
com-ing, We're glad to take your hand. We want-ed to re-ceive you with
dip-lo-mat-ic fuss, We did-n't have the trim-mings, so all we brought was us.
Wel-come, Wel-come, Wel-come to our Moth-er-land, We are sure you'll have a hap-py stay;
Though our land is not like an-y oth-er land, Please don't go a-way.
Wel-come to our coun-try, Wel-come thru our doors; There is-n't much to
of-fer, But what there is, is yours. What there is, is yours.

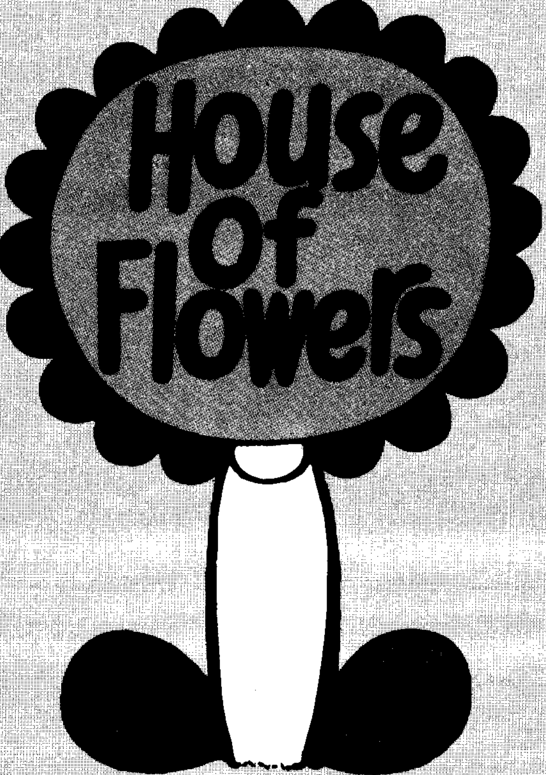
Copyright © 1963 by Martin Charnin and Mary Rodgers.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

"HOUSE OF FLOWERS"

AS RECORDED ON THE UNITED ARTISTS ORIGINAL CAST ALBUM

Lyrics by **TRUMAN CAPOTE** and **HAROLD ARLEN** Music by **HAROLD ARLEN**

Saint Subber
presents
Truman Capote Harold Arlen's
Musical



Daniel Barrajanos * **Bob Broadway** * **Yolanda Bavan** * **Hope Clarke**
Tom Helmore * **Robert Jackson** * **Charles Moore** * **Novella Nelson**
Thelma Oliver * **Trina Parks** * **Carla Pinza** * **Josephine Premice**
Walter Raines

Settings Designed by **Kert Lundell**
Costumes by **Richard Casler**
Lighting by **Tharon Musser**
Choreography by **Talley Beatty**

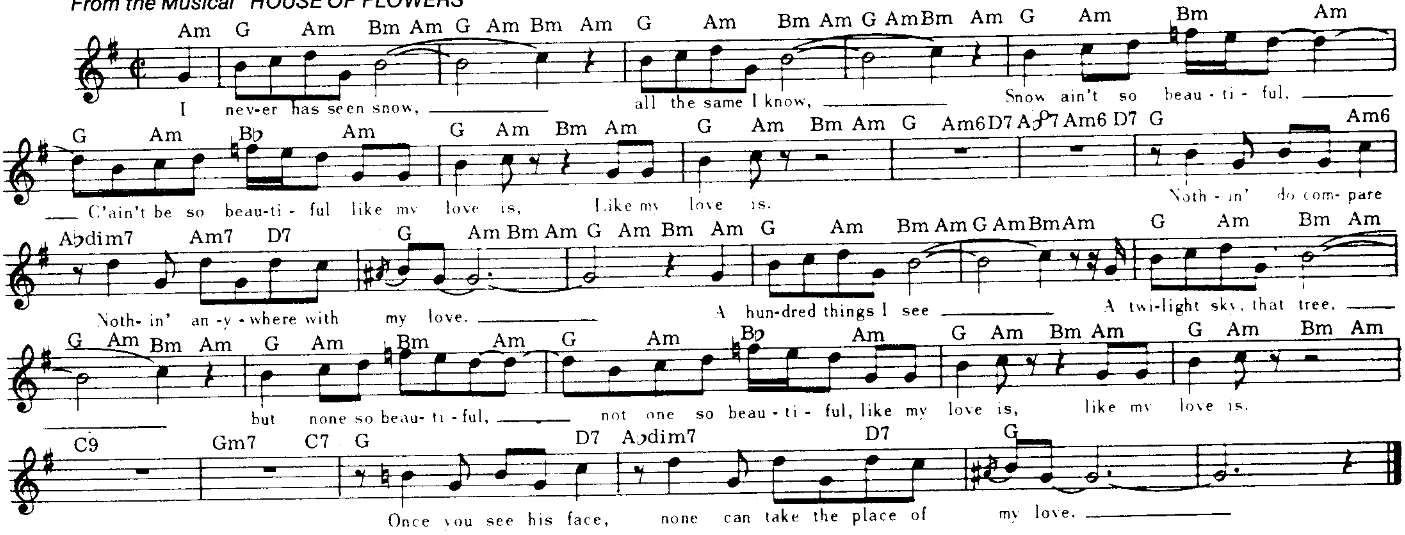
Musical Direction & Arrangements by **Joseph Raposo**
Associate Producer **Charles Weiss**
Directed by **Joseph Hardy**

Presented by Special Arrangement with Lucille Lortel Productions, Inc.

I NEVER HAS SEEN SNOW

From the Musical "HOUSE OF FLOWERS"

Lyric by HAROLD ARLEN and TRUMAN CAPOTE
Music by HAROLD ARLEN

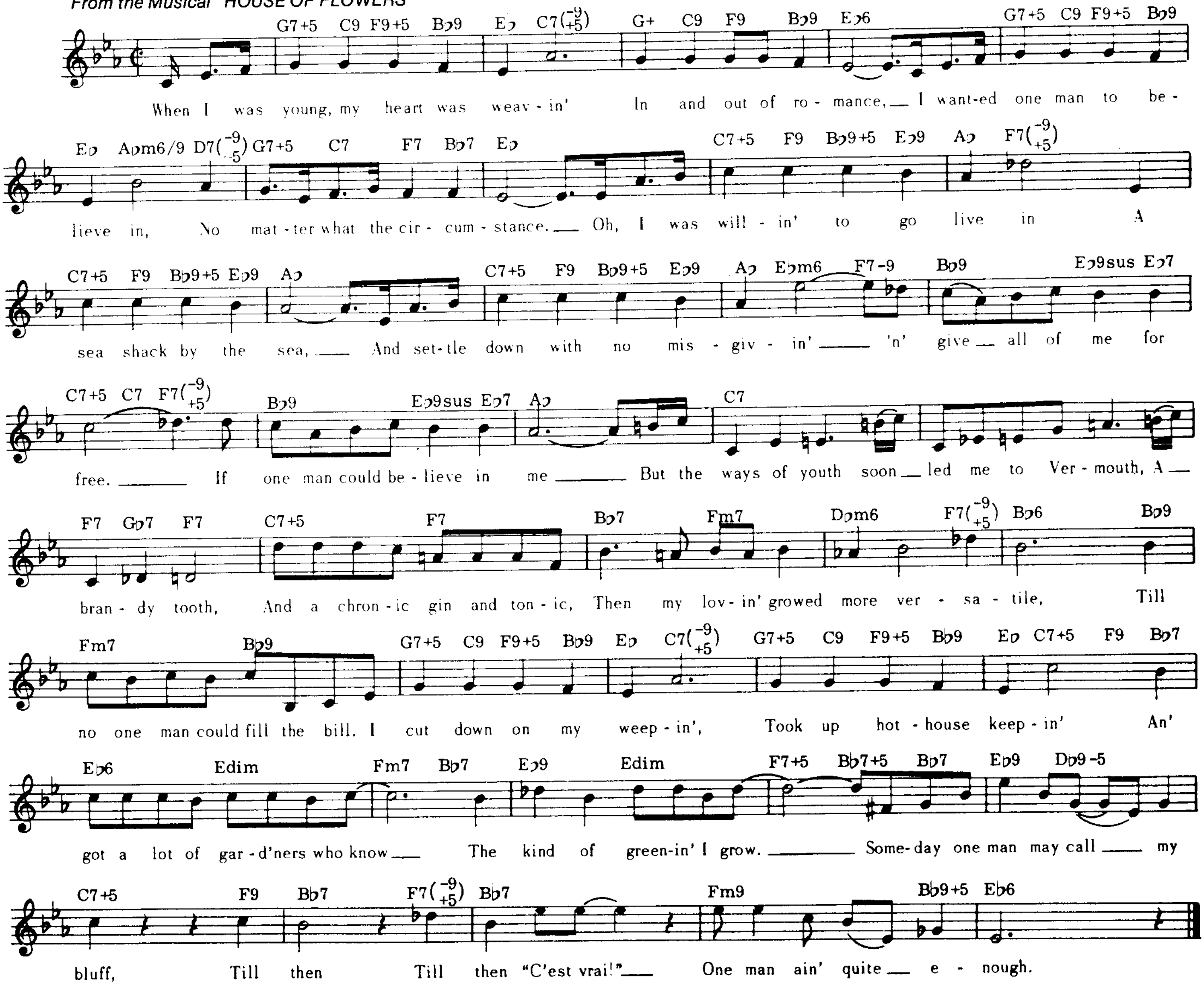

Am G Am Bm Am G Am Bm Am G Am Bm Am G AmBm Am G Am Bm Am
I nev-er has seen snow, all the same I know, Snow ain't so beau-ti-ful.
G Am B♭ Am G Am Bm Am G Am Bm Am G Am6 D7 A♭7 Am6 D7 G Am6
C'ain't be so beau-ti-ful like my love is, Like my love is. Noth-in' do com-pare
A♭dim7 Am7 D7 G Am Bm Am G Am Bm Am G Am Bm Am G Am Bm Am G Am Bm Am
Noth-in' an-y-where with my love. A hun-dred things I see A twi-light sky, that tree.
G Am Bm Am G Am Bm Am G Am B♭ Am G Am Bm Am G Am Bm Am
but none so beau-ti-ful, not one so beau-ti-ful, like my love is, like my love is.
C9 Gm7 C7 G D7 A♭dim7 D7 G
Once you see his face, none can take the place of my love.

Copyright © 1955 by Harold Arlen and Truman Capote.
All rights throughout the world controlled by Harwin Music Corp. Sole selling agent: Edwin H. Morris & Company, Inc. Used by permission.

ONE MAN (Ain't Quite Enough)

From the Musical "HOUSE OF FLOWERS"

Lyric by HAROLD ARLEN and TRUMAN CAPOTE
Music by HAROLD ARLEN

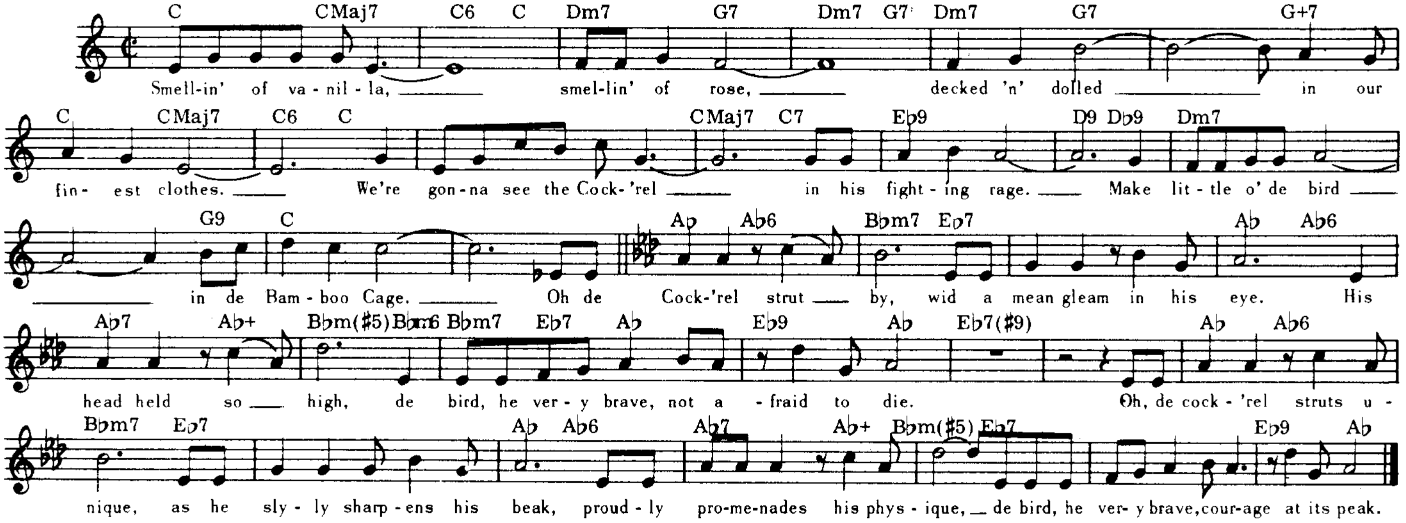

G7+5 C9 F9+5 B♭9 E♭ C7(-9 +5) G+ C9 F9 B♭9 E♭6 G7+5 C9 F9+5 B♭9
When I was young, my heart was weav-in' In and out of ro-mance, I want-ed one man to be-
E♭ A♭m6/9 D7(-9 -5) G7+5 C7 F7 B♭7 E♭ C7+5 F9 B♭9+5 E♭9 A♭ F7(-9 +5)
lieve in, No mat-ter what the cir-cum-stance. Oh, I was will-in' to go live in A
C7+5 F9 B♭9+5 E♭9 A♭ C7+5 F9 B♭9+5 E♭9 A♭ E♭m6 F7-9 B♭9 E♭9sus E♭7
sea shack by the sea, And set-tle down with no mis-giv-in' 'n' give all of me for
C7+5 C7 F7(-9 +5) B♭9 E♭9sus E♭7 A♭ C7
free. If one man could be-lieve in me But the ways of youth soon led me to Ver-mouth, A
F7 G♭7 F7 C7+5 F7 B♭7 Fm7 D♭m6 F7(-9 +5) B♭6 B♭9
bran-dy tooth, And a chron-ic gin and ton-ic, Then my lov-in' growed more ver-sa-tile, Till
Fm7 B♭9 G7+5 C9 F9+5 B♭9 E♭ C7(-9 +5) G7+5 C9 F9+5 B♭9 E♭ C7+5 F9 B♭7
no one man could fill the bill. I cut down on my weep-in', Took up hot-house keep-in' An'
E♭6 Edim Fm7 B♭7 E♭9 Edim F7+5 B♭7+5 B♭7 E♭9 D♭9-5
got a lot of gar-d'ners who know The kind of green-in' I grow. Some-day one man may call my
C7+5 F9 B♭7 F7(-9 +5) B♭7 Fm9 B♭9+5 E♭6
bluff, Till then Till then "C'est vrai!" One man ain' quite e-nough.

Copyright © 1955 and 1963 by Harold Arlen and Truman Capote.
All rights throughout the world controlled by Harwin Music Corp. Sole selling agent: Edwin H. Morris & Company, Inc. Used by permission.

SMELLIN' OF VANILLA

From the Musical "HOUSE OF FLOWERS"

Lyric by HAROLD ARLEN and TRUMAN CAPOTE
Music by HAROLD ARLEN

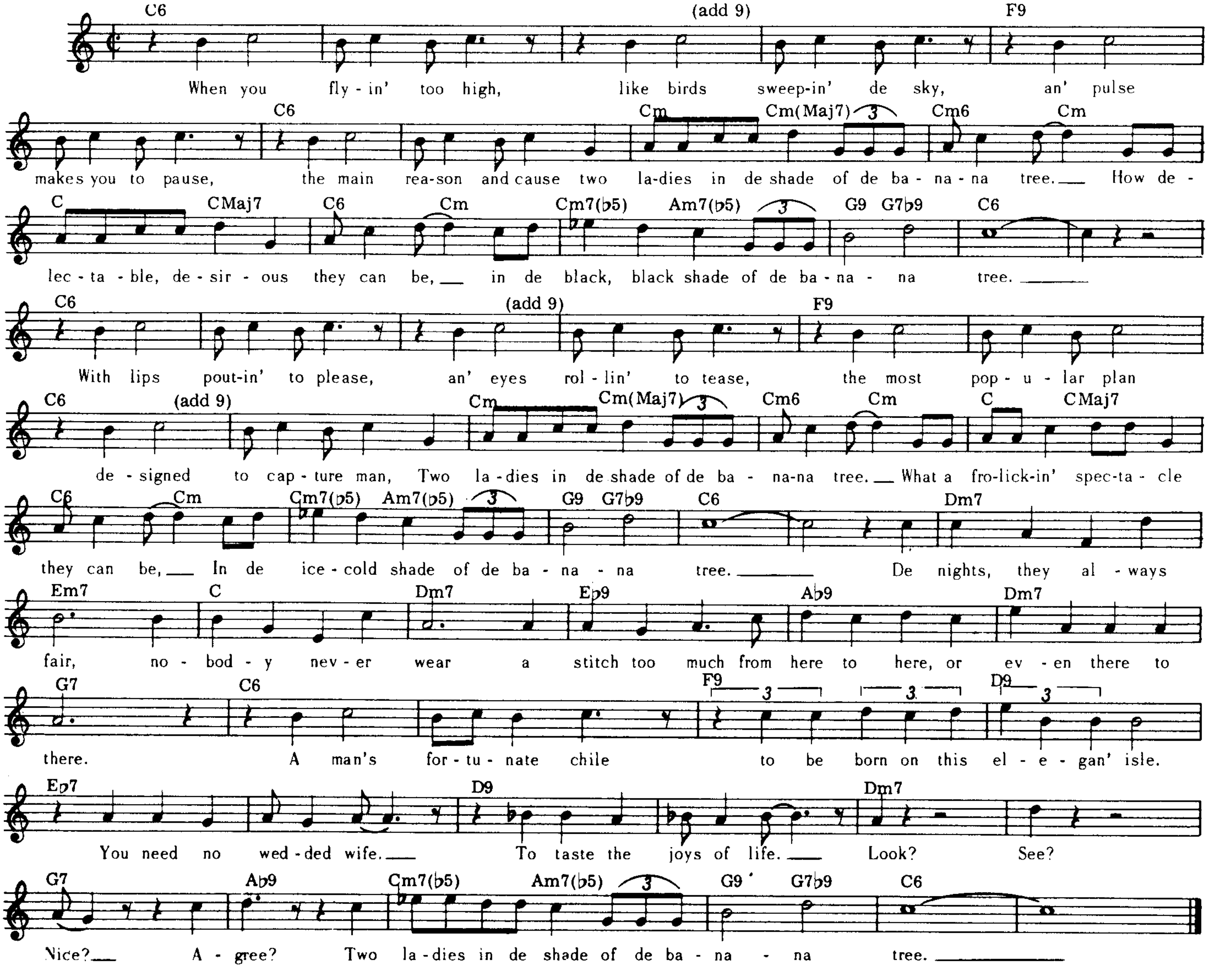

C CMaj7 C6 C Dm7 G7 Dm7 G7 Dm7 G7 G+7
Smell-in' of va - nil - la, smel-lin' of rose, decked 'n' dolled in our
C CMaj7 C6 C CMaj7 C7 E♭9 D9 D♭9 Dm7
fin- est clothes. We're gon-na see the Cock-'rel in his fight - ing rage. Make lit - tle o' de bird
G9 C A♭ A♭6 B♭m7 E♭7 A♭ A♭6
in de Bam - boo Cage. Oh de Cock-'rel strut by, wid a mean gleam in his eye. His
A♭7 A♭+ B♭m(♯5) B♭m6 B♭m7 E♭7 A♭ E♭9 A♭ E♭7(♯9) A♭ A♭6
head held so high, de bird, he ver - y brave, not a - fraid to die. Oh, de cock - 'rel struts u -
B♭m7 E♭7 A♭ A♭6 A♭7 A♭+ B♭m(♯5) E♭7 E♭9 A♭
nique, as he sly - ly sharp - ens his beak, proud - ly pro-me-nades his phys - ique, de bird, he ver- y brave, cour-age at its peak.

Copyright © 1955 by Harold Arlen and Truman Capote.
All rights throughout the world controlled by Harwin Music Corp. Sole selling agent: Edwin H. Morris & Company, Inc. Used by permission.

TWO LADIES IN DE SHADE OF DE BANANA TREE

From the Musical "HOUSE OF FLOWERS"

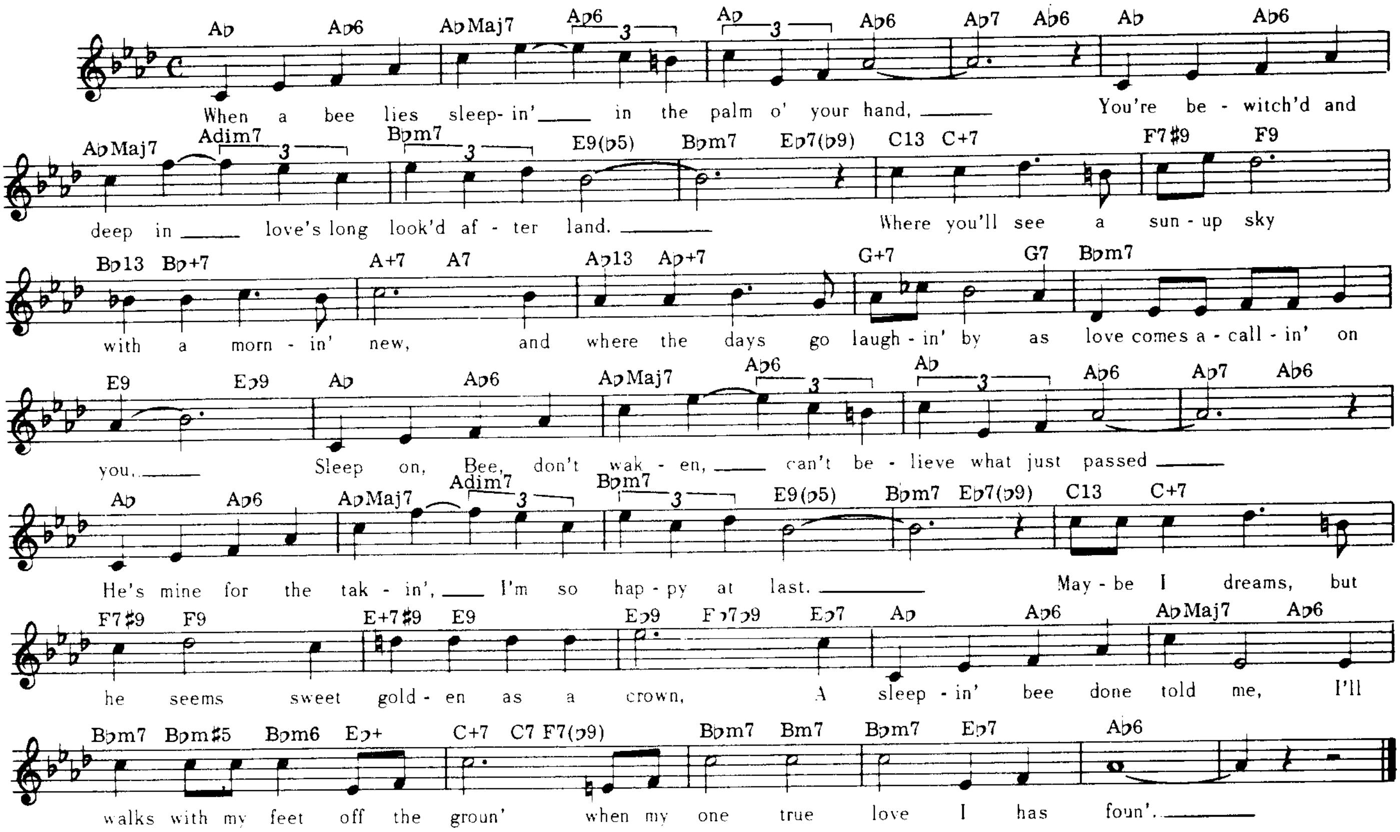
Lyric by HAROLD ARLEN and TRUMAN CAPOTE
Music by HAROLD ARLEN


C6 (add 9) F9
When you fly - in' too high, like birds sweep-in' de sky, an' pulse
C6 Cm Cm(Maj7) 3 Cm6 Cm
makes you to pause, the main rea-son and cause two la-dies in de shade of de ba - na - na tree. How de -
C CMaj7 C6 Cm Cm7(♭5) Am7(♭5) 3 G9 G7♭9 C6
lec - ta - ble, de - sir - ous they can be, in de black, black shade of de ba - na - na tree.
C6 (add 9) F9
With lips pout-in' to please, an' eyes rol - lin' to tease, the most pop - u - lar plan
C6 (add 9) Cm Cm(Maj7) 3 Cm6 Cm C CMaj7
de - signed to cap - ture man, Two la - dies in de shade of de ba - na-na tree. What a fro-lick-in' spec-ta - cle
C6 Cm Cm7(♭5) Am7(♭5) 3 G9 G7♭9 C6 Dm7
they can be, In de ice - cold shade of de ba - na - na tree. De nights, they al - ways
Em7 C Dm7 E♭9 A♭9 Dm7
fair, no - bod - y nev - er wear a stitch too much from here to here, or ev - en there to
G7 C6 F9 3 3 D9 3
there. A man's for - tu - nate chile to be born on this el - e - gan' isle.
E♭7 D9 Dm7
You need no wed - ded wife. To taste the joys of life. Look? See?
G7 A♭9 Cm7(♭5) Am7(♭5) 3 G9 G7♭9 C6
Nice? A - gree? Two la - dies in de shade of de ba - na - na tree.

Copyright © 1955 by Harold Arlen and Truman Capote.
All rights throughout the world controlled by Harwin Music Corp. Sole selling agent: Edwin H. Morris & Company, Inc. Used by permission.

A SLEEPIN' BEE *From the Musical "HOUSE OF FLOWERS"*

Lyric by HAROLD ARLEN and TRUMAN CAPOTE
Music by HAROLD ARLEN

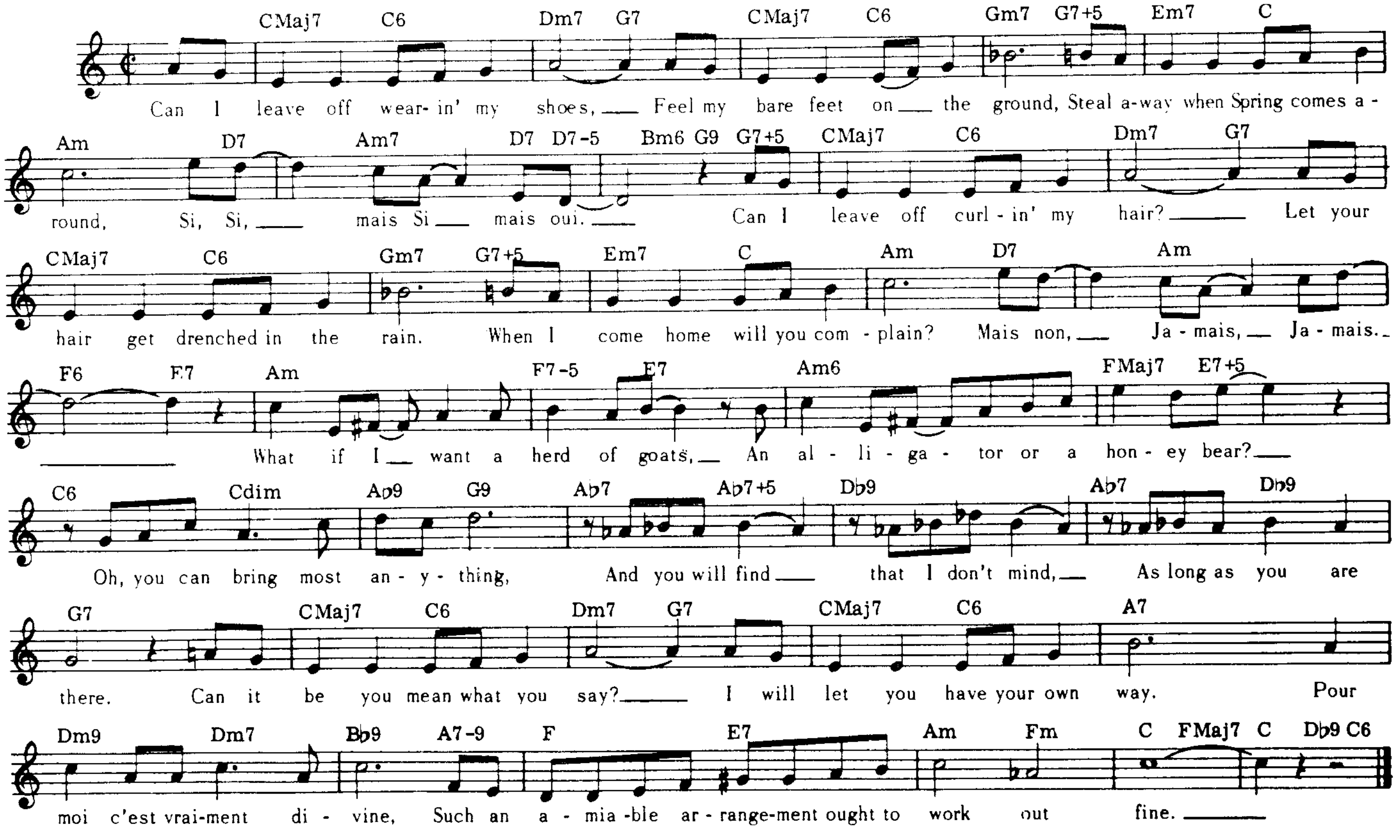

A♭ A♭6 A♭Maj7 A♭6 A♭ A♭6 A♭7 A♭6 A♭ A♭6
When a bee lies sleep-in' in the palm o' your hand, You're be-witch'd and
A♭Maj7 Adim7 B♭m7 E9(♭5) B♭m7 E♭7(♭9) C13 C+7 F7♯9 F9
deep in love's long look'd af-ter land. Where you'll see a sun-up sky
B♭13 B♭+7 A+7 A7 A♭13 A♭+7 G+7 G7 B♭m7
with a morn-in' new, and where the days go laugh-in' by as love comes a-call-in' on
E9 E♭9 A♭ A♭6 A♭Maj7 A♭6 A♭ A♭6 A♭7 A♭6
you, Sleep on, Bee, don't wak-en, can't be-lieve what just passed
A♭ A♭6 A♭Maj7 Adim7 B♭m7 E9(♭5) B♭m7 E♭7(♭9) C13 C+7
He's mine for the tak-in', I'm so hap-py at last. May-be I dreams, but
F7♯9 F9 E+7♯9 E9 E♭9 F♭7♭9 E♭7 A♭ A♭6 A♭Maj7 A♭6
he seems sweet gold-en as a crown, A sleep-in' bee done told me, I'll
B♭m7 B♭m♯5 B♭m6 E♭+ C+7 C7 F7(♭9) B♭m7 Bm7 B♭m7 E♭7 A♭6
walks with my feet off the groun' when my one true love I has foun'.

Copyright © 1955 by Harold Arlen and Truman Capote.
All rights throughout the world controlled by Harwin Music Corp. Sole selling agent: Edwin H. Morris & Company, Inc. Used by permission.

CAN I LEAVE OFF WEARIN' MY SHOES?

From the Musical "HOUSE OF FLOWERS"

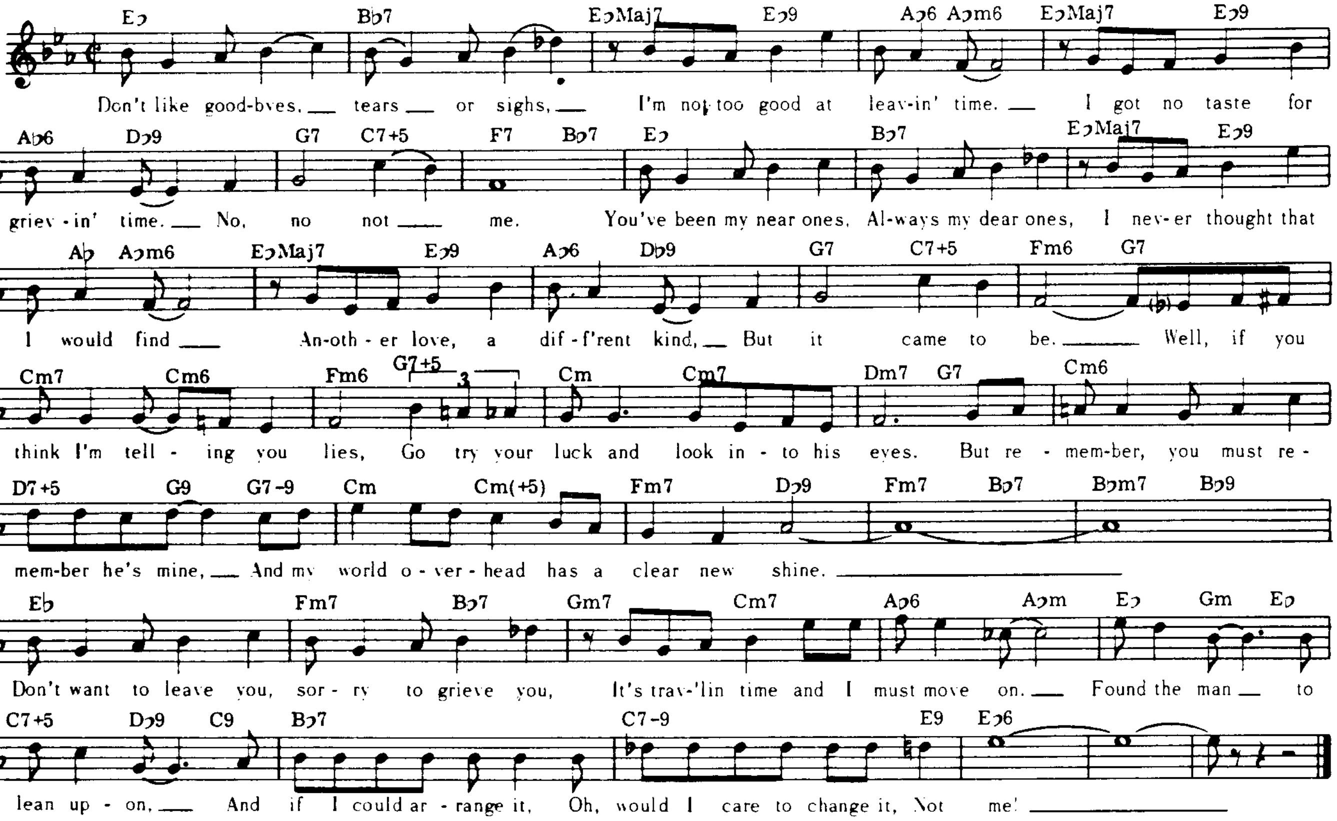
Lyric by HAROLD ARLEN and TRUMAN CAPOTE
Music by HAROLD ARLEN


CMaj7 C6 Dm7 G7 CMaj7 C6 Gm7 G7+5 Em7 C
Can I leave off wear-in' my shoes, Feel my bare feet on the ground, Steal a-way when Spring comes a-
Am D7 Am7 D7 D7-5 Bm6 G9 G7+5 CMaj7 C6 Dm7 G7
round, Si, Si, mais Si mais oui. Can I leave off curl-in' my hair? Let your
CMaj7 C6 Gm7 G7+5 Em7 C Am D7 Am
hair get drenched in the rain. When I come home will you com-plain? Mais non, Ja-mais, Ja-mais.
F6 E7 Am F7-5 E7 Am6 FMaj7 E7+5
What if I want a herd of goats, An al-li-ga-tor or a hon-ey bear?
C6 Cdim A♭9 G9 A♭7 A♭7+5 D♭9 A♭7 D♭9
Oh, you can bring most an-y-thing, And you will find that I don't mind, As long as you are
G7 CMaj7 C6 Dm7 G7 CMaj7 C6 A7
there. Can it be you mean what you say? I will let you have your own way. Pour
Dm9 Dm7 B♭9 A7-9 F E7 Am Fm C FMaj7 C D♭9 C6
moi c'est vrai-ment di-vine, Such an a-mia-ble ar-range-ment ought to work out fine.

Copyright © 1955 and 1963 by Harold Arlen and Truman Capote.
All rights throughout the world controlled by Harwin Music Corp. Sole selling agent: Edwin H. Morris & Company, Inc. Used by permission.

DON'T LIKE GOODBYES *From the Musical "HOUSE OF FLOWERS"*

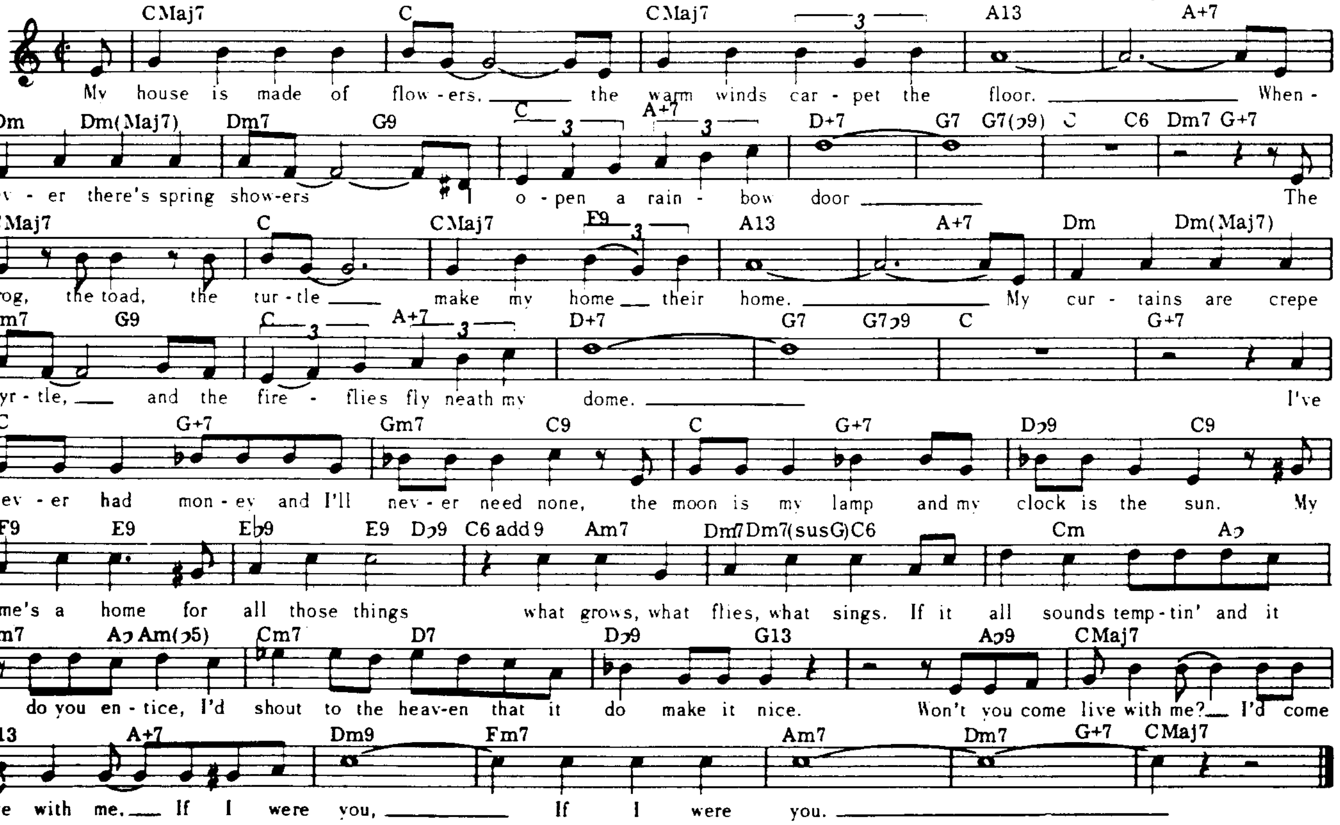
Lyric by HAROLD ARLEN and TRUMAN CAPOTE
Music by HAROLD ARLEN


E♭ B♭7 E♭Maj7 E♭9 A♭6 A♭m6 E♭Maj7 E♭9
Don't like good-byes, tears or sighs, I'm not too good at leav-in' time. I got no taste for
A♭6 D♭9 G7 C7+5 F7 B♭7 E♭ B♭7 E♭Maj7 E♭9
griev-in' time. No, no not me. You've been my near ones, Al-ways my dear ones, I nev-er thought that
A♭ A♭m6 E♭Maj7 E♭9 A♭6 D♭9 G7 C7+5 Fm6 G7
I would find An-oth-er love, a dif-f'rent kind, But it came to be. Well, if you
Cm7 Cm6 Fm6 G7+5 Cm Cm7 Dm7 G7 Cm6
think I'm tell-ing you lies, Go try your luck and look in-to his eyes. But re-mem-ber, you must re-
D7+5 G9 G7-9 Cm Cm(+5) Fm7 D♭9 Fm7 B♭7 B♭m7 B♭9
mem-ber he's mine, And my world o-ver-head has a clear new shine.
E♭ Fm7 B♭7 Gm7 Cm7 A♭6 A♭m E♭ Gm E♭
Don't want to leave you, sor-ry to grieve you, It's trav-'lin time and I must move on. Found the man to
C7+5 D♭9 C9 B♭7 C7-9 E9 E♭6
lean up-on, And if I could ar-range it, Oh, would I care to change it, Not me!

Copyright © 1955 and 1963 by Harold Arlen and Truman Capote.
All rights throughout the world controlled by Harwin Music Corp. Sole selling agent: Edwin H. Morris & Company, Inc. Used by permission.

HOUSE OF FLOWERS *From the Musical "HOUSE OF FLOWERS"*

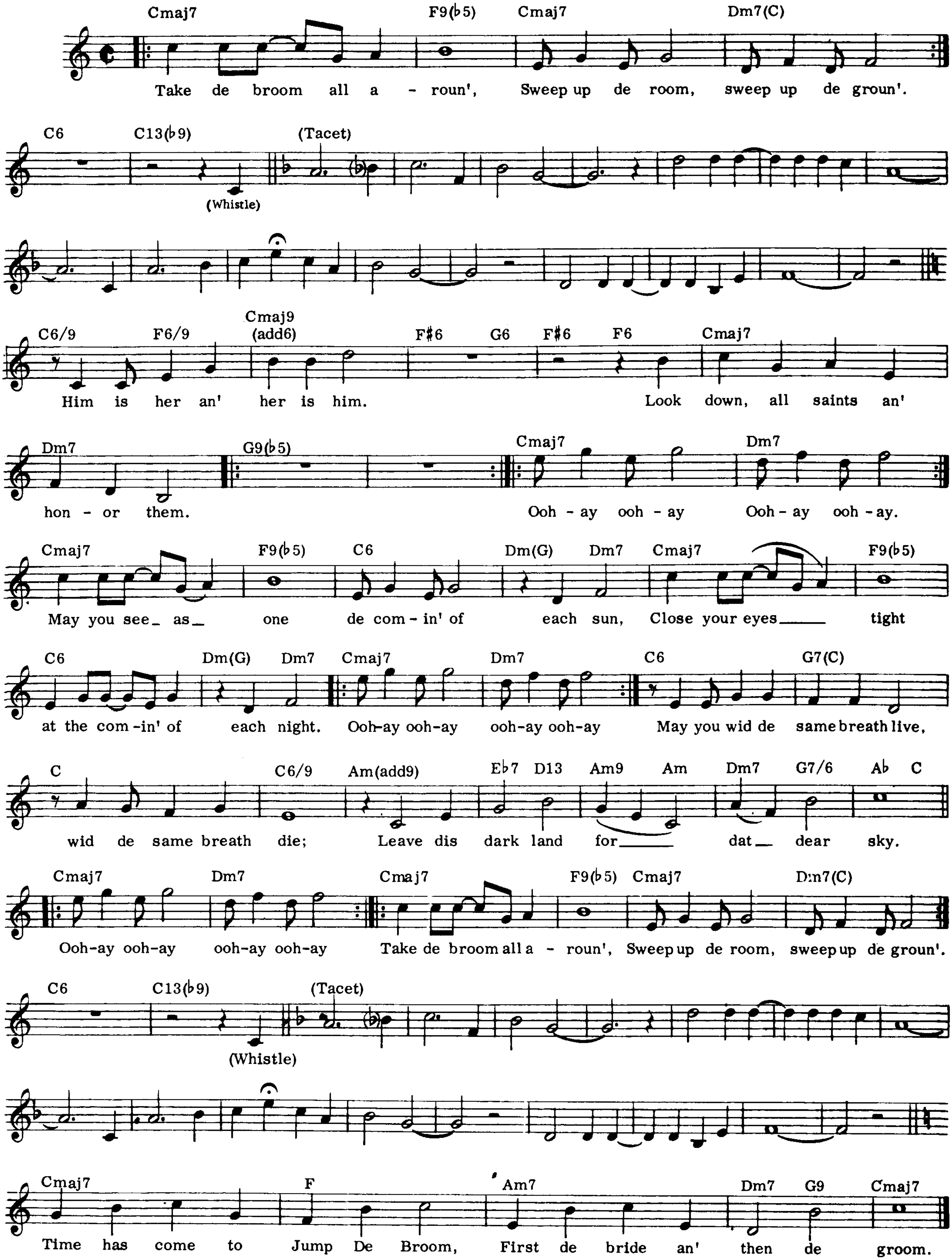
Lyric by HAROLD ARLEN and TRUMAN CAPOTE
Music by HAROLD ARLEN


CMaj7 C CMaj7 A13 A+7
My house is made of flow-ers, the warm winds car-pet the floor. When-
Dm Dm(Maj7) Dm7 G9 C A+7 D+7 G7 G7(♭9) C C6 Dm7 G+7
ev-er there's spring show-ers I o-pen a rain-bow door The
CMaj7 C CMaj7 F9 A13 A+7 Dm Dm(Maj7)
frog, the toad, the tur-tle make my home their home. My cur-tains are crepe
Dm7 G9 C A+7 D+7 G7 G7♭9 C G+7
myr-tle, and the fire-flies fly neath my dome. I've
C G+7 Gm7 C9 C G+7 D♭9 C9
nev-er had mon-ey and I'll nev-er need none, the moon is my lamp and my clock is the sun. My
F9 E9 E♭9 E9 D♭9 C6 add 9 Am7 Dm7 Dm7(susG) C6 Cm A♭
home's a home for all those things what grows, what flies, what sings. If it all sounds temp-tin' and it
Cm7 A♭ Am(♭5) Cm7 D7 D♭9 G13 A♭9 CMaj7
do you en-tice, I'd shout to the heav-en that it do make it nice. Won't you come live with me? I'd come
A13 A+7 Dm9 Fm7 Am7 Dm7 G+7 CMaj7
live with me. If I were you, If I were you.

Copyright © 1955 by Harold Arlen and Truman Capote.
All rights throughout the world controlled by Harwin Music Corp. Sole selling agent: Edwin H. Morris & Company, Inc. Used by permission.

JUMP DE BROOM *From the Musical "HOUSE OF FLOWERS"*

Lyric by TRUMAN CAPOTE
Music by HAROLD ARLEN

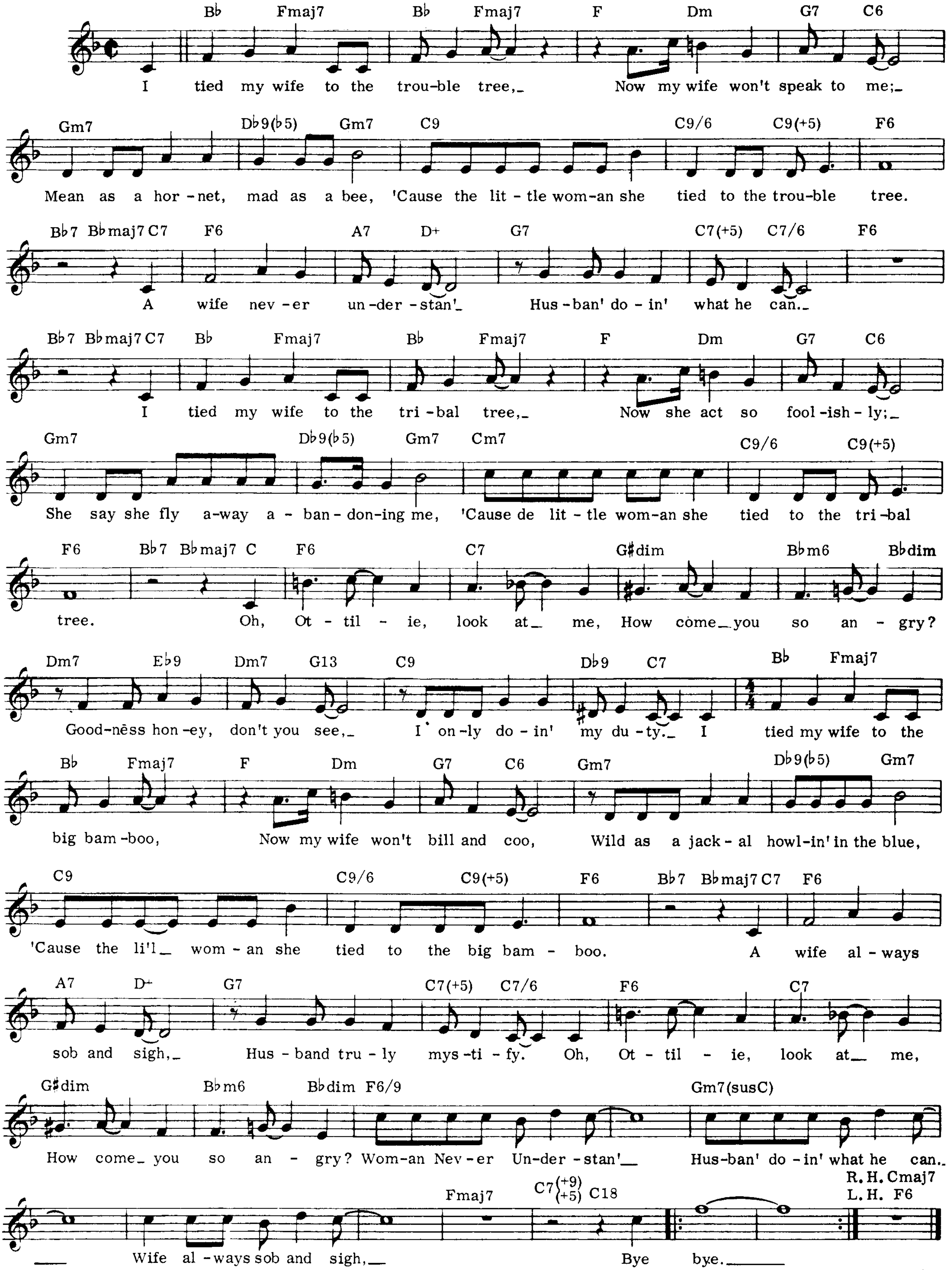

Cmaj7 F9(♭5) Cmaj7 Dm7(C)
Take de broom all a - roun', Sweep up de room, sweep up de groun'.
C6 C13(♭9) (Tacet)
(Whistle)
C6/9 F6/9 Cmaj9 (add6) F♯6 G6 F♯6 F6 Cmaj7
Him is her an' her is him. Look down, all saints an'
Dm7 G9(♭5) Cmaj7 Dm7
hon - or them. Ooh - ay ooh - ay Ooh - ay ooh - ay.
Cmaj7 F9(♭5) C6 Dm(G) Dm7 Cmaj7 F9(♭5)
May you see_ as_ one de com - in' of each sun, Close your eyes tight
C6 Dm(G) Dm7 Cmaj7 Dm7 C6 G7(C)
at the com -in' of each night. Ooh-ay ooh-ay ooh-ay ooh-ay May you wid de same breath live,
C C6/9 Am(add9) E♭7 D13 Am9 Am Dm7 G7/6 A♭ C
wid de same breath die; Leave dis dark land for dat_ dear sky.
Cmaj7 Dm7 Cmaj7 F9(♭5) Cmaj7 Dm7(C)
Ooh-ay ooh-ay ooh-ay ooh-ay Take de broom all a - roun', Sweep up de room, sweep up de groun'.
C6 C13(♭9) (Tacet)
(Whistle)
Cmaj7 F Am7 Dm7 G9 Cmaj7
Time has come to Jump De Broom, First de bride an' then de groom.

Copyright © 1967 and 1968 by Harold Arlen and Truman Capote.
All rights throughout the world controlled by Harwin Music Corp. Used by permission.

WIFE NEVER UNDERSTAN'

From the Musical "HOUSE OF FLOWERS"

Lyric by HAROLD ARLEN and TRUMAN CAPOTE
Music by HAROLD ARLEN

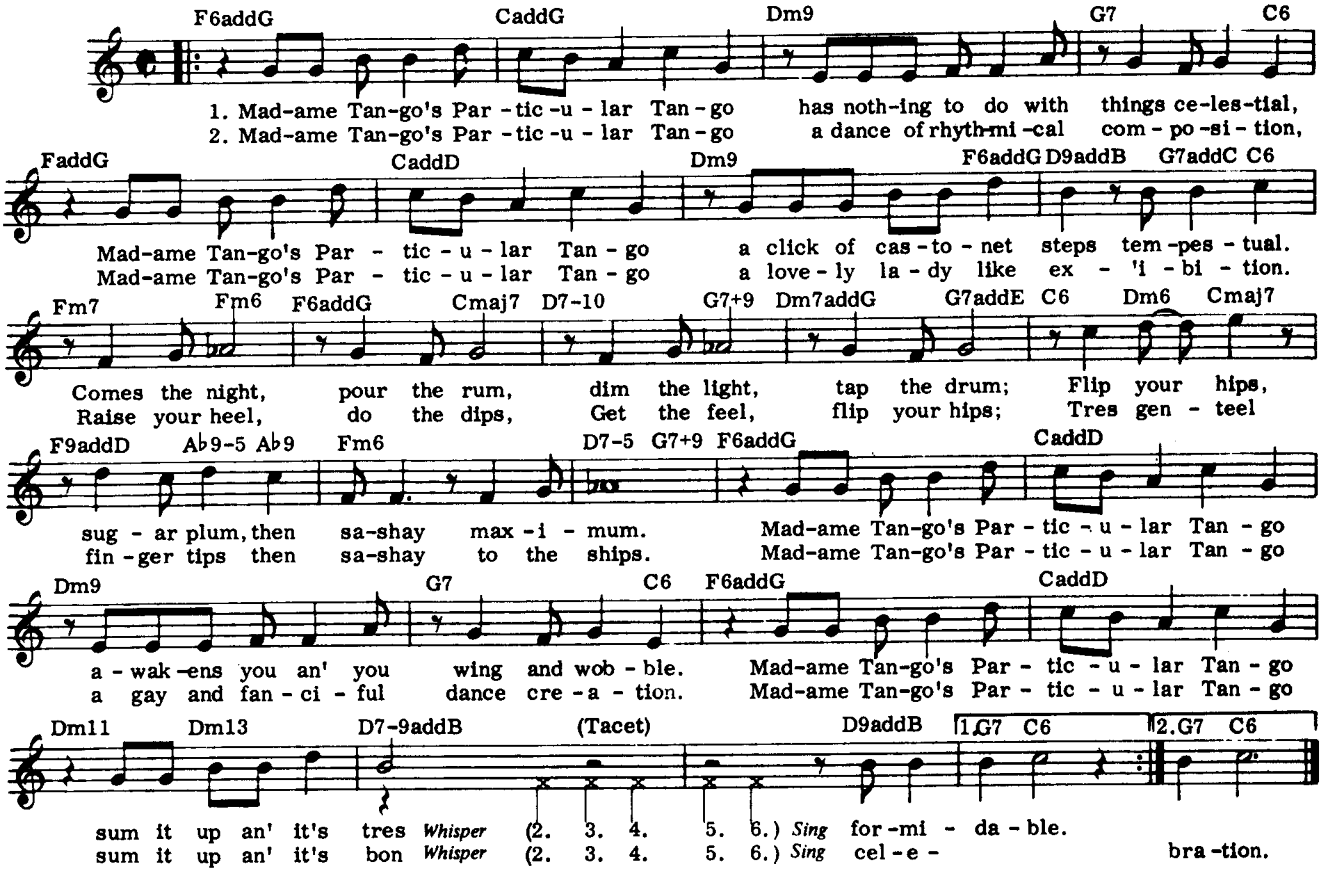

B♭ Fmaj7 B♭ Fmaj7 F Dm G7 C6
I tied my wife to the trou-ble tree,_ Now my wife won't speak to me;_
Gm7 D♭9(♭5) Gm7 C9 C9/6 C9(+5) F6
Mean as a hor-net, mad as a bee, 'Cause the lit-tle wom-an she tied to the trou-ble tree.
B♭7 B♭maj7 C7 F6 A7 D+ G7 C7(+5) C7/6 F6
A wife nev-er un-der-stan'_ Hus-ban' do-in' what he can._
B♭7 B♭maj7 C7 B♭ Fmaj7 B♭ Fmaj7 F Dm G7 C6
I tied my wife to the tri-bal tree,_ Now she act so fool-ish-ly;_
Gm7 D♭9(♭5) Gm7 Cm7 C9/6 C9(+5)
She say she fly a-way a-ban-don-ing me, 'Cause de lit-tle wom-an she tied to the tri-bal
F6 B♭7 B♭maj7 C F6 C7 G♯dim B♭m6 B♭dim
tree. Oh, Ot-til-ie, look at_ me, How come_you so an-gry?
Dm7 E♭9 Dm7 G13 C9 D♭9 C7 B♭ Fmaj7
Good-nĕss hon-ey, don't you see,_ I on-ly do-in' my du-ty._ I tied my wife to the
B♭ Fmaj7 F Dm G7 C6 Gm7 D♭9(♭5) Gm7
big bam-boo, Now my wife won't bill and coo, Wild as a jack-al howl-in' in the blue,
C9 C9/6 C9(+5) F6 B♭7 B♭maj7 C7 F6
'Cause the li'l_ wom-an she tied to the big bam-boo. A wife al-ways
A7 D+ G7 C7(+5) C7/6 F6 C7
sob and sigh,_ Hus-band tru-ly mys-ti-fy. Oh, Ot-til-ie, look at_ me,
G♯dim B♭m6 B♭dim F6/9 Gm7(susC)
How come_ you so an-gry? Wom-an Nev-er Un-der-stan'_ Hus-ban' do-in' what he can._
Fmaj7 C7(+9 +5) C18 R.H. Cmaj7 L.H. F6
Wife al-ways sob and sigh,_ Bye bye._

Copyright © 1967 and 1968 by Harold Arlen and Truman Capote.
All rights throughout the world controlled by Harwin Music Corp. Used by permission.

MADAME TANGO'S PARTICULAR TANGO

From the Musical "HOUSE OF FLOWERS"

Lyric by HAROLD ARLEN and TRUMAN CAPOTE
Music by HAROLD ARLEN

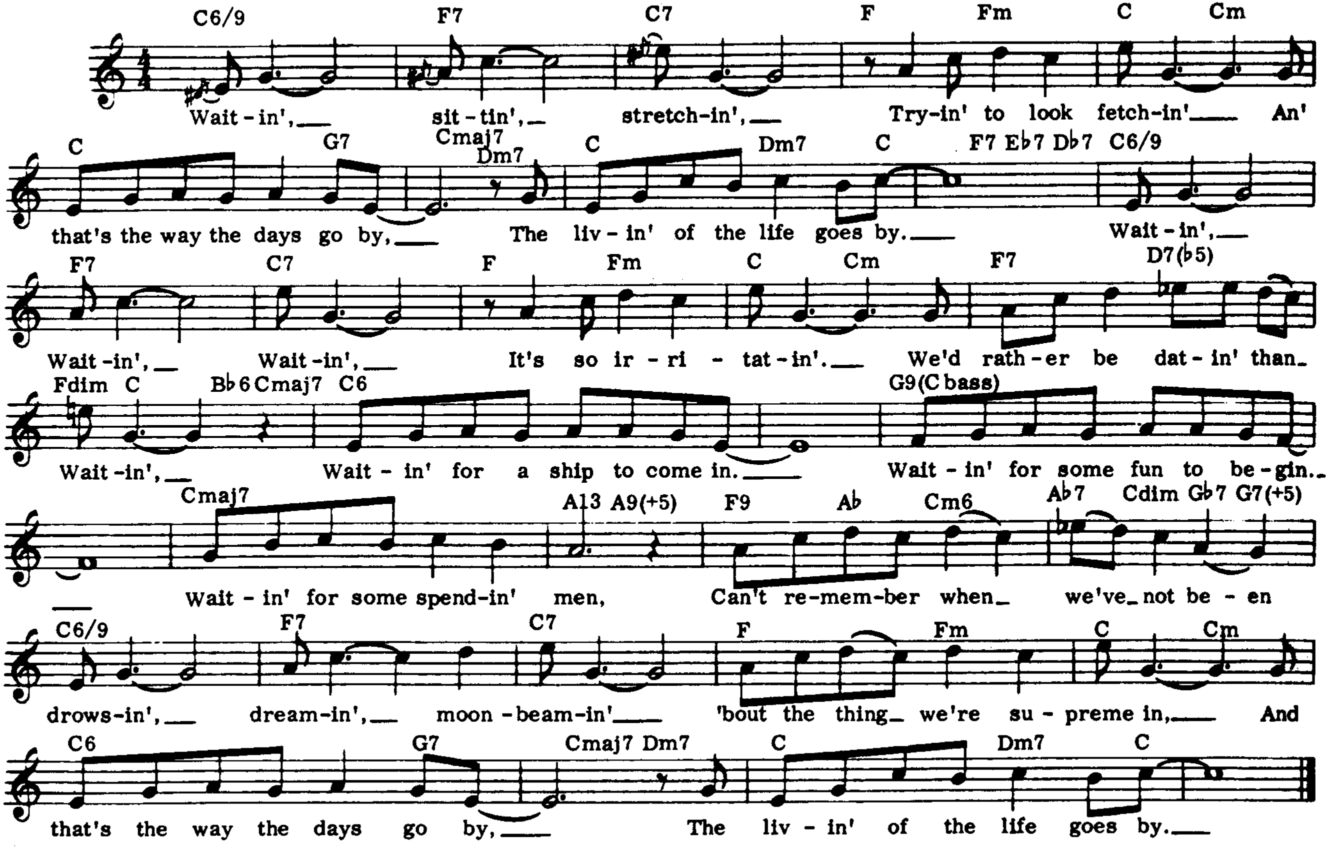

F6addG CaddG Dm9 G7 C6
1. Mad-ame Tan-go's Par-tic-u-lar Tan-go has noth-ing to do with things ce-les-tial,
2. Mad-ame Tan-go's Par-tic-u-lar Tan-go a dance of rhyth-mi-cal com-po-si-tion,
FaddG CaddD Dm9 F6addG D9addB G7addC C6
Mad-ame Tan-go's Par-tic-u-lar Tan-go a click of cas-to-net steps tem-pes-tual.
Mad-ame Tan-go's Par-tic-u-lar Tan-go a love-ly la-dy like ex-'i-bi-tion.
Fm7 Fm6 F6addG Cmaj7 D7-10 G7+9 Dm7addG G7addE C6 Dm6 Cmaj7
Comes the night, pour the rum, dim the light, tap the drum; Flip your hips,
Raise your heel, do the dips, Get the feel, flip your hips; Tres gen-teel
F9addD Ab9-5 Ab9 Fm6 D7-5 G7+9 F6addG CaddD
sug-ar plum, then sa-shay max-i-mum. Mad-ame Tan-go's Par-tic-u-lar Tan-go
fin-ger tips then sa-shay to the ships. Mad-ame Tan-go's Par-tic-u-lar Tan-go
Dm9 G7 C6 F6addG CaddD
a-wak-ens you an' you wing and wob-ble. Mad-ame Tan-go's Par-tic-u-lar Tan-go
a gay and fan-ci-ful dance cre-a-tion. Mad-ame Tan-go's Par-tic-u-lar Tan-go
Dm11 Dm13 D7-9addB (Tacet) D9addB 1.G7 C6 2.G7 C6
sum it up an' it's tres Whisper (2. 3. 4. 5. 6.) Sing for-mi-da-ble.
sum it up an' it's bon Whisper (2. 3. 4. 5. 6.) Sing cel-e-bra-tion.

Copyright © 1967 and 1968 by Harold Arlen and Truman Capote.
All rights throughout the world controlled by Harwin Music Corp. Used by permission.

WAITIN'

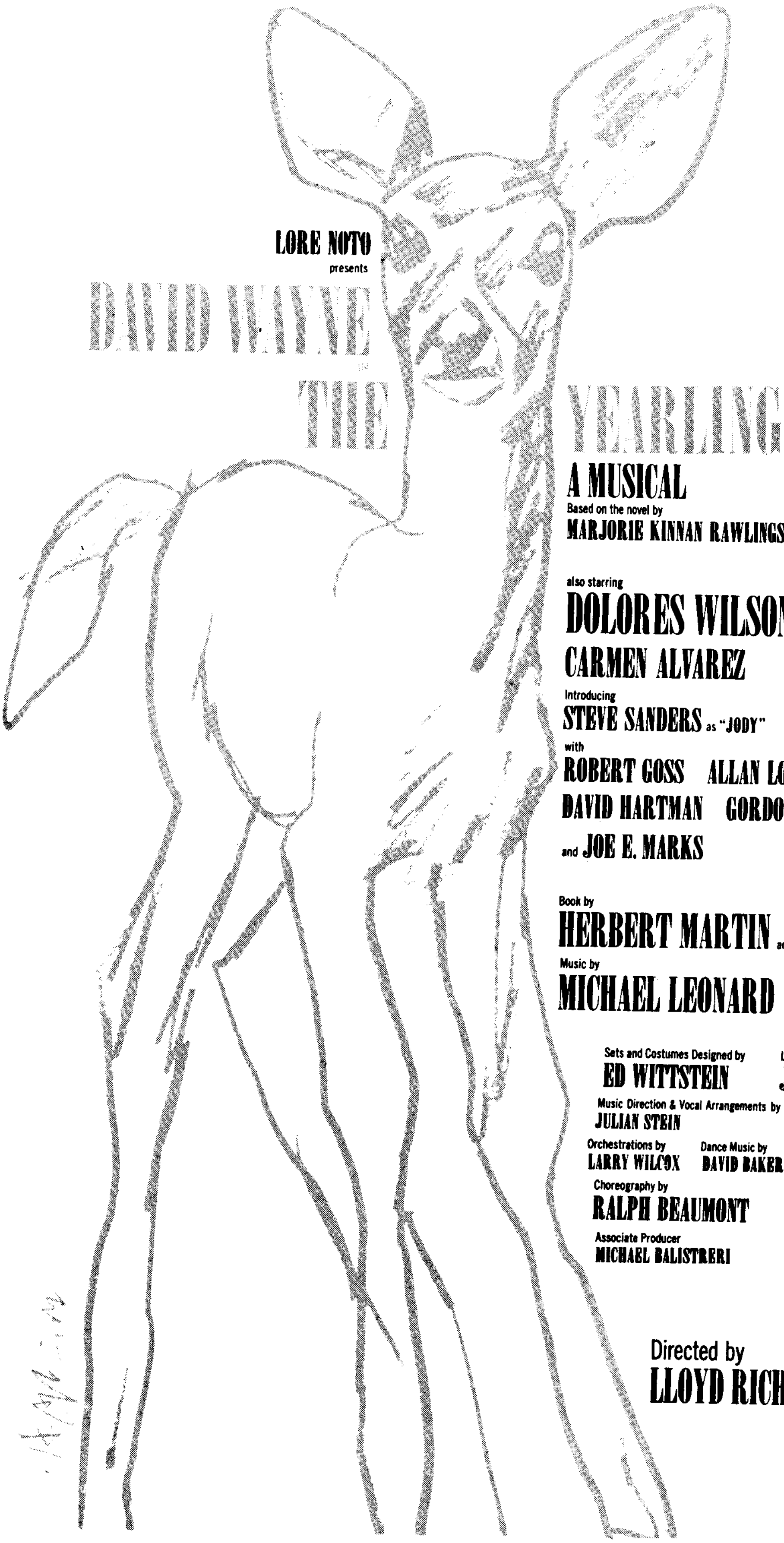
From the Musical "HOUSE OF FLOWERS"

Lyric by HAROLD ARLEN and TRUMAN CAPOTE
Music by HAROLD ARLEN


C6/9 F7 C7 F Fm C Cm
Wait-in', sit-tin', stretch-in', Try-in' to look fetch-in' An'
C G7 Cmaj7 Dm7 C Dm7 C F7 Eb7 Db7 C6/9
that's the way the days go by, The liv-in' of the life goes by. Wait-in',
F7 C7 F Fm C Cm F7 D7(b5)
Wait-in', Wait-in', It's so ir-ri-tat-in'. We'd rath-er be dat-in' than
Fdim C Bb6 Cmaj7 C6 G9(C bass)
Wait-in', Wait-in' for a ship to come in. Wait-in' for some fun to be-gin.
Cmaj7 A13 A9(+5) F9 Ab Cm6 Ab7 Cdim Gb7 G7(+5)
Wait-in' for some spend-in' men, Can't re-mem-ber when we've not be-en
C6/9 F7 C7 F Fm C Cm
drows-in', dream-in', moon-beam-in' 'bout the thing we're su-preme in, And
C6 G7 Cmaj7 Dm7 C Dm7 C
that's the way the days go by, The liv-in' of the life goes by.

Copyright © 1954 and 1968 by Harold Arlen and Truman Capote.
All rights throughout the world controlled by Harwin Music Corp. Used by permission.

Lyric by **HERBERT MARTIN**
Music by **MICHAEL LEONARD**



LORE NOTO
presents
DAVID WAYNE
in

THE YEARLING

A MUSICAL

Based on the novel by
MARJORIE KINNAN RAWLINGS

also starring
DOLORES WILSON CARMEN MATHEWS
CARMEN ALVAREZ
Introducing
STEVE SANDERS as "JODY" **PETER FALZONE** as "FODDER-WING"
with
ROBERT GOSS ALLAN LOUW
DAVID HARTMAN GORDON B. CLARKE
and **JOE E. MARKS**

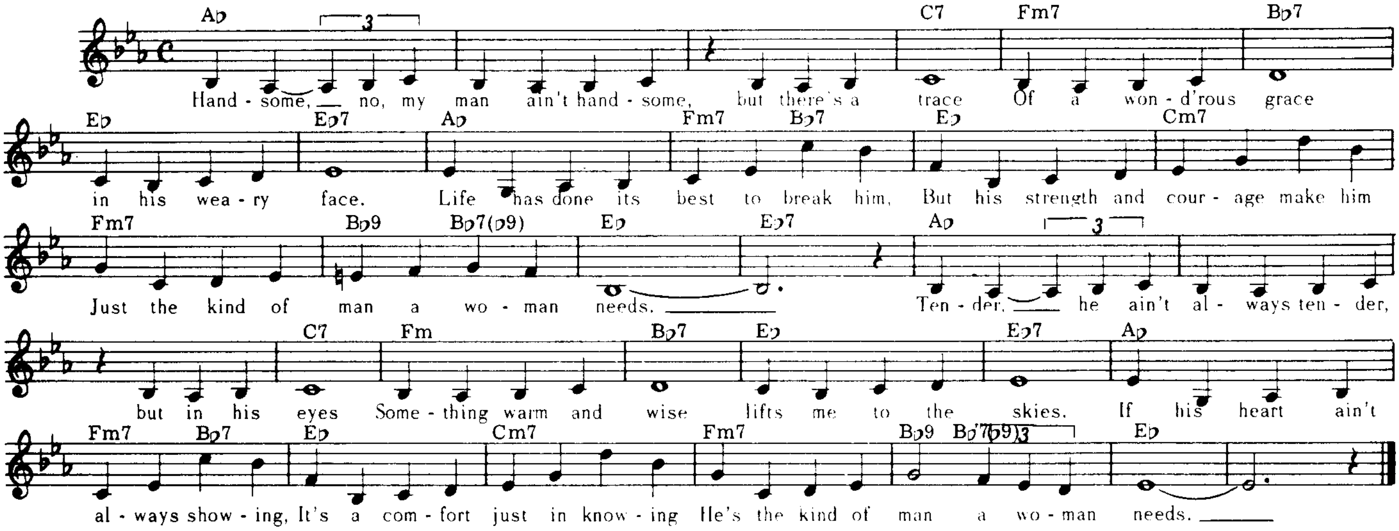
Book by
HERBERT MARTIN and **LORE NOTO**
Music by
MICHAEL LEONARD
Lyrics by
HERBERT MARTIN

Sets and Costumes Designed by
ED WITTSTEIN
Lighting Designed by
JULES FISHER
Music Direction & Vocal Arrangements by
JULIAN STEIN
Orchestrations by
LARRY WILCOX
Dance Music by
DAVID BAKER
Choreography by
RALPH BEAUMONT
Associate Producer
MICHAEL BALISTRERI

Directed by
LLOYD RICHARDS

THE KIND OF MAN A WOMAN NEEDS *From the Musical "THE YEARLING"*

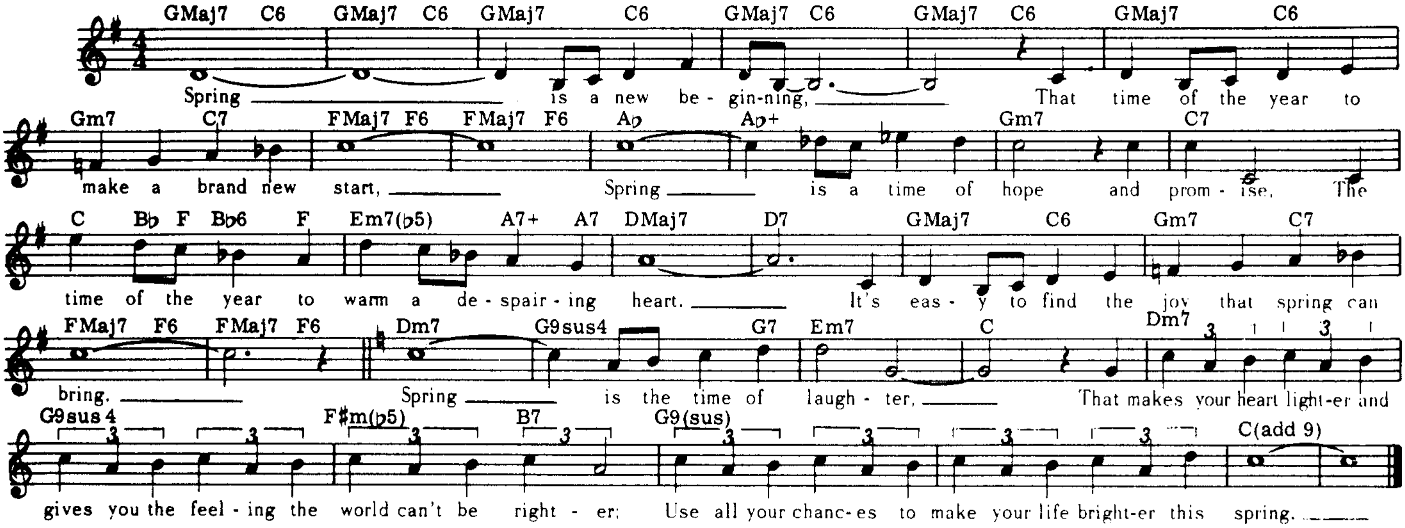
Lyric by HERBERT MARTIN
Music by MICHAEL LEONARD


A♭ C7 Fm7 B♭7
Hand - some, no, my man ain't hand - some, but there's a trace Of a won - d'rous grace
E♭ E♭7 A♭ Fm7 B♭7 E♭ Cm7
in his wea - ry face. Life has done its best to break him, But his strength and cour - age make him
Fm7 B♭9 B♭7(♭9) E♭ E♭7 A♭
Just the kind of man a wo - man needs. Ten - der, he ain't al - ways ten - der,
C7 Fm B♭7 E♭ E♭7 A♭
but in his eyes Some - thing warm and wise lifts me to the skies. If his heart ain't
Fm7 B♭7 E♭ Cm7 Fm7 B♭9 B♭7(♭9) E♭
al - ways show - ing, It's a com - fort just in know - ing He's the kind of man a wo - man needs.

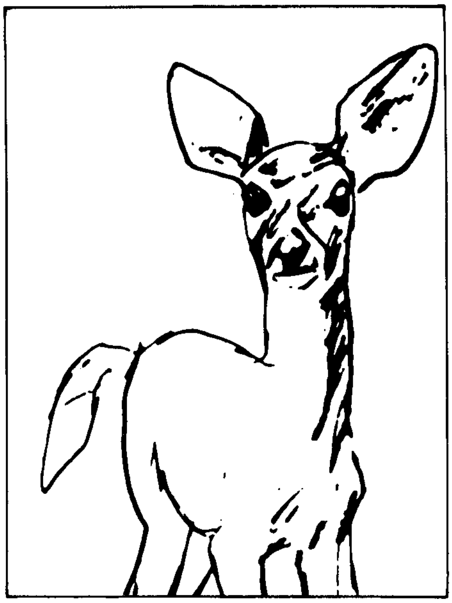
Copyright © 1965 and 1966 by Herbert Martin and Michael Leonard.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc. and Emanuel Music Corp., New York, N.Y. Used by permission.

SPRING IS A NEW BEGINNING *From the Musical "THE YEARLING"*

Lyric by HERBERT MARTIN
Music by MICHAEL LEONARD

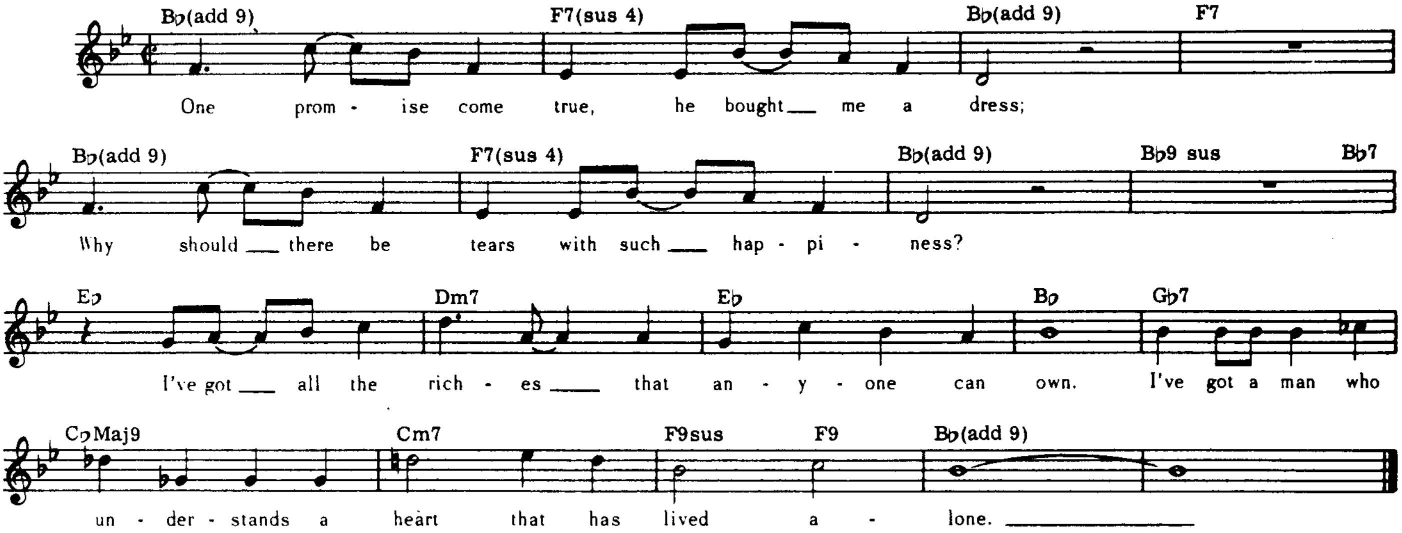

GMaj7 C6 GMaj7 C6 GMaj7 C6 GMaj7 C6 GMaj7 C6 GMaj7 C6
Spring is a new be - gin-ning, That time of the year to
Gm7 C7 FMaj7 F6 FMaj7 F6 A♭ A♭+ Gm7 C7
make a brand new start, Spring is a time of hope and prom - ise, The
C B♭ F B♭6 F Em7(♭5) A7+ A7 DMaj7 D7 GMaj7 C6 Gm7 C7
time of the year to warm a de - spair - ing heart. It's eas - y to find the joy that spring can
FMaj7 F6 FMaj7 F6 Dm7 G9sus4 G7 Em7 C Dm7
bring. Spring is the time of laugh - ter, That makes your heart light-er and
G9sus 4 F♯m(♭5) B7 G9(sus) C(add 9)
gives you the feel - ing the world can't be right - er; Use all your chanc-es to make your life bright-er this spring.

Copyright © 1966 by Herbert Martin and Michael Leonard.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc. and Emanuel Music Corp., New York, N.Y. Used by permission.



Lyric by HERBERT MARTIN
Music by MICHAEL LEONARD

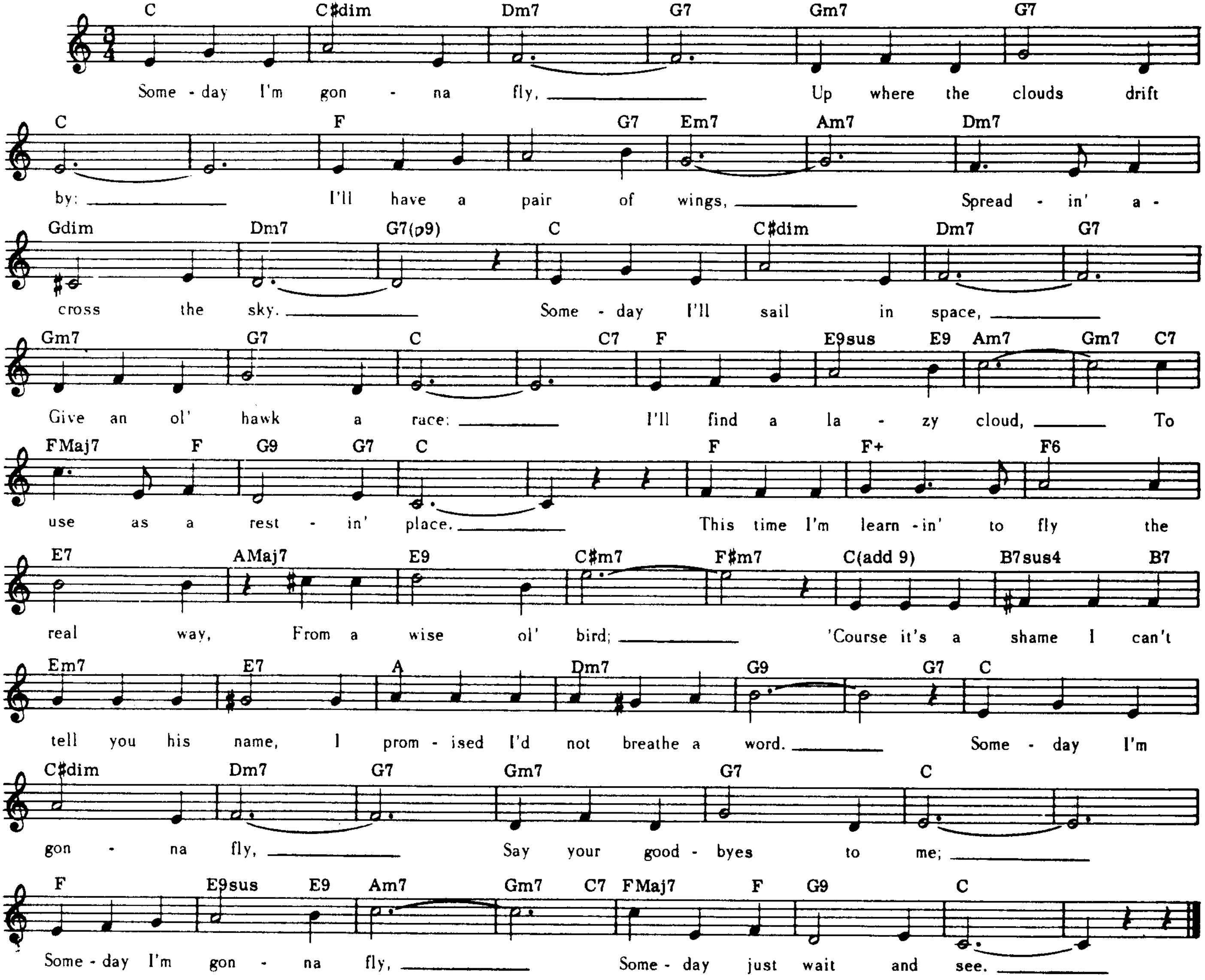
ONE PROMISE COME TRUE *From the Musical "THE YEARLING"*


B♭(add 9)
F7(sus 4)
B♭(add 9)
F7
One promise come true, he bought me a dress;
B♭(add 9)
F7(sus 4)
B♭(add 9)
B♭9 sus
B♭7
Why should there be tears with such happiness?
E♭
Dm7
E♭
B♭
G♭7
I've got all the riches that anyone can own. I've got a man who
C♭Maj9
Cm7
F9sus
F9
B♭(add 9)
understands a heart that has lived alone.

Copyright © 1966 by Herbert Martin and Michael Leonard.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc. and Emanuel Music Corp., New York, N.Y. Used by permission.

Lyric by HERBERT MARTIN
Music by MICHAEL LEONARD

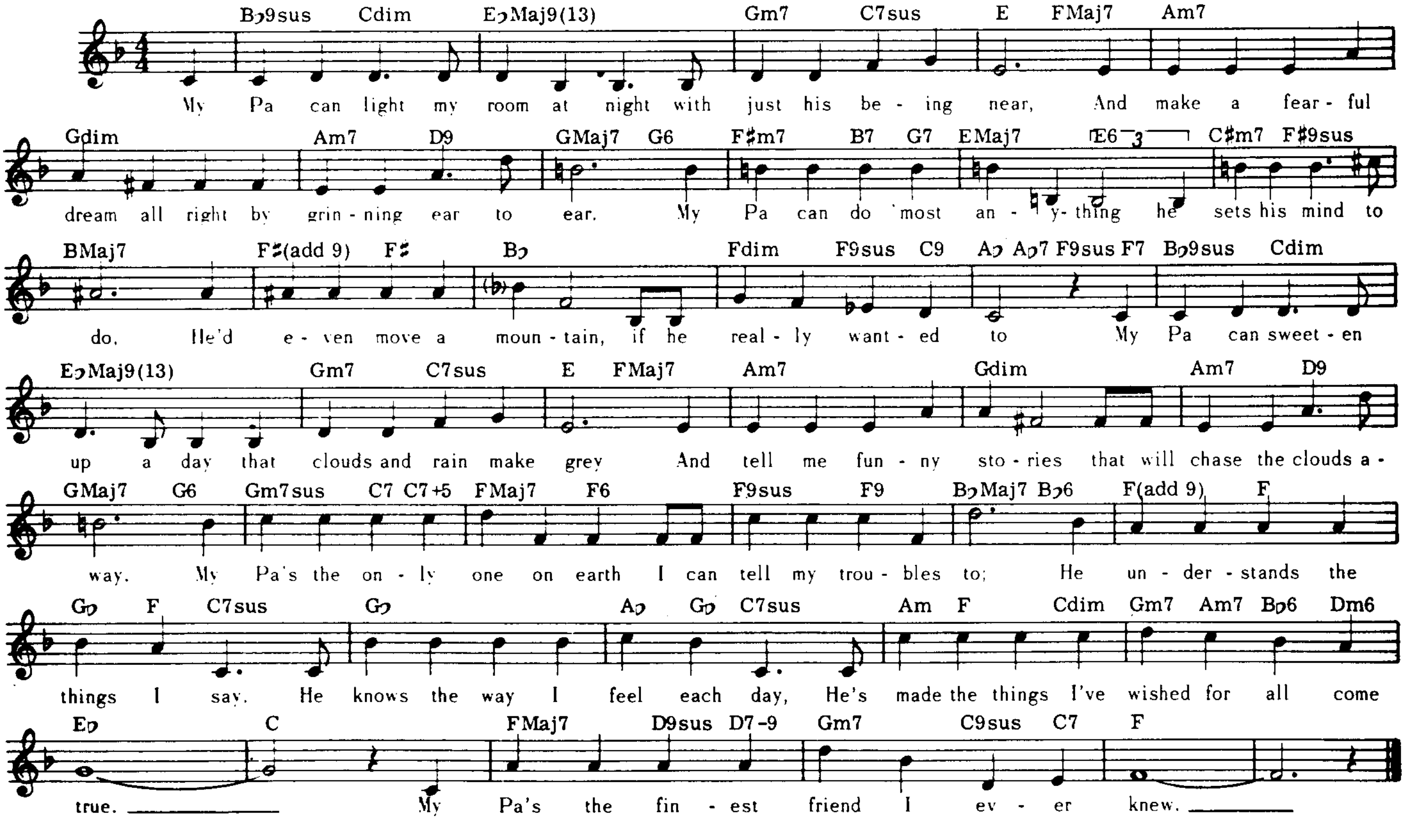
SOMEDAY I'M GONNA FLY *From the Musical "THE YEARLING"*


C
C♯dim
Dm7
G7
Gm7
G7
Someday I'm gonna fly, Up where the clouds drift
C
F
G7
Em7
Am7
Dm7
by: I'll have a pair of wings, Spreadin' a-
Gdim
Dm7
G7(♭9)
C
C♯dim
Dm7
G7
cross the sky. Someday I'll sail in space,
Gm7
G7
C
C7
F
E9sus
E9
Am7
Gm7
C7
Give an ol' hawk a race: I'll find a lazy cloud, To
FMaj7
F
G9
G7
C
F
F+
F6
use as a restin' place. This time I'm learnin' to fly the
E7
AMaj7
E9
C♯m7
F♯m7
C(add 9)
B7sus4
B7
real way, From a wise ol' bird; 'Course it's a shame I can't
Em7
E7
A
Dm7
G9
G7
C
tell you his name, I promised I'd not breathe a word. Someday I'm
C♯dim
Dm7
G7
Gm7
G7
C
gonna fly, Say your goodbyes to me;
F
E9sus
E9
Am7
Gm7
C7
FMaj7
F
G9
C
Someday I'm gonna fly, Someday just wait and see.

Copyright © 1966 by Herbert Martin and Michael Leonard.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc. and Emanuel Music Corp., New York, N.Y. Used by permission.

MY PA *From the Musical "THE YEARLING"*

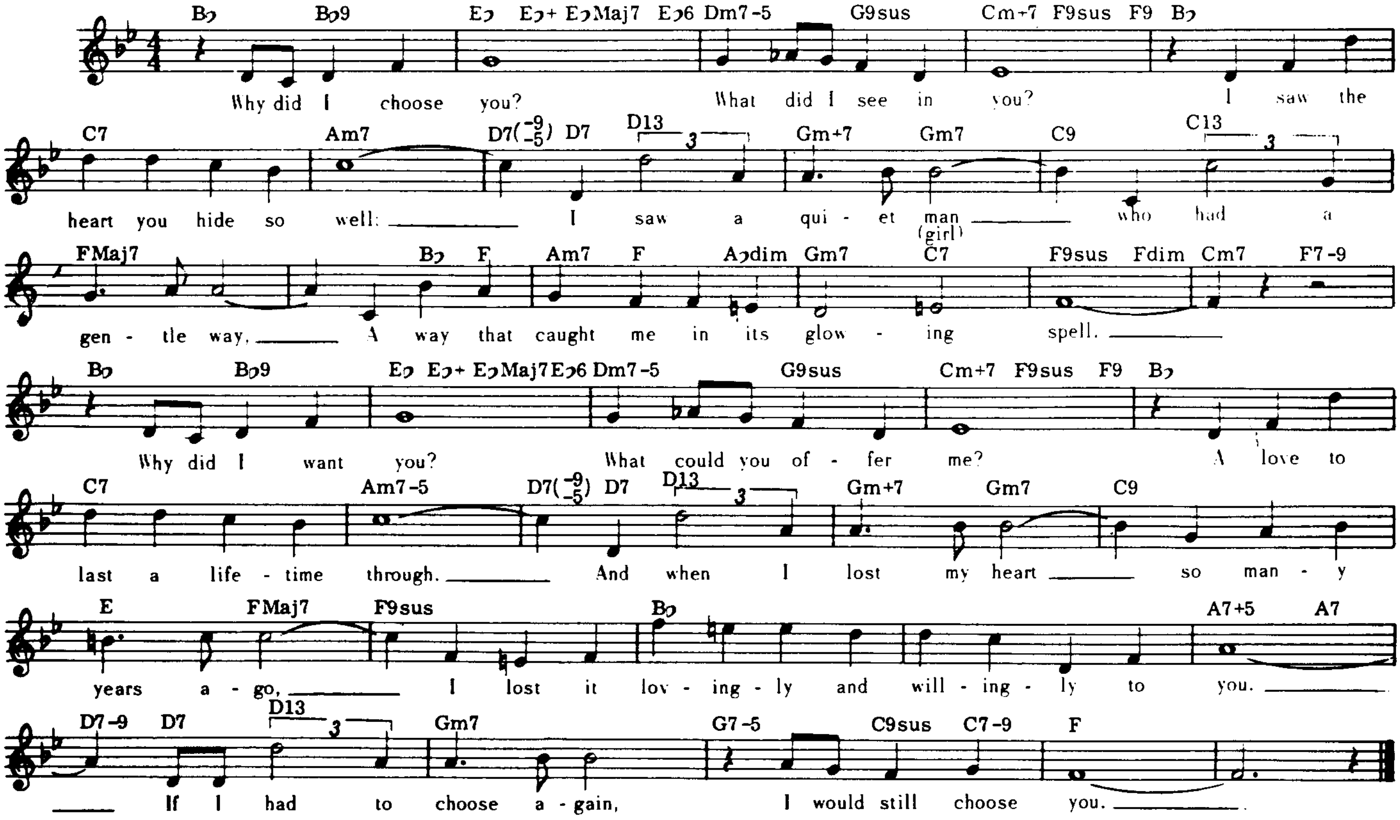
Lyric by HERBERT MARTIN
Music by MICHAEL LEONARD


B♭9sus Cdim E♭Maj9(13) Gm7 C7sus E FMaj7 Am7
My Pa can light my room at night with just his be - ing near, And make a fear - ful
Gdim Am7 D9 GMaj7 G6 F♯m7 B7 G7 EMaj7 E6 C♯m7 F♯9sus
dream all right by grin - ning ear to ear. My Pa can do most an - y - thing he sets his mind to
BMaj7 F♯(add 9) F♯ B♭ Fdim F9sus C9 A♭ A♭7 F9sus F7 B♭9sus Cdim
do. He'd e - ven move a moun - tain, if he real - ly want - ed to My Pa can sweet - en
E♭Maj9(13) Gm7 C7sus E FMaj7 Am7 Gdim Am7 D9
up a day that clouds and rain make grey And tell me fun - ny sto - ries that will chase the clouds a -
GMaj7 G6 Gm7sus C7 C7+5 FMaj7 F6 F9sus F9 B♭Maj7 B♭6 F(add 9) F
way. My Pa's the on - ly one on earth I can tell my trou - bles to; He un - der - stands the
G♭ F C7sus G♭ A♭ G♭ C7sus Am F Cdim Gm7 Am7 B♭6 Dm6
things I say. He knows the way I feel each day, He's made the things I've wished for all come
E♭ C FMaj7 D9sus D7-9 Gm7 C9sus C7 F
true. My Pa's the fin - est friend I ev - er knew.

Copyright © 1965 and 1966 by Herbert Martin and Michael Leonard.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc. and Emanuel Music Corp., New York, N.Y. Used by permission.

WHY DID I CHOOSE YOU? *From the Musical "THE YEARLING"*

Lyric by HERBERT MARTIN
Music by MICHAEL LEONARD

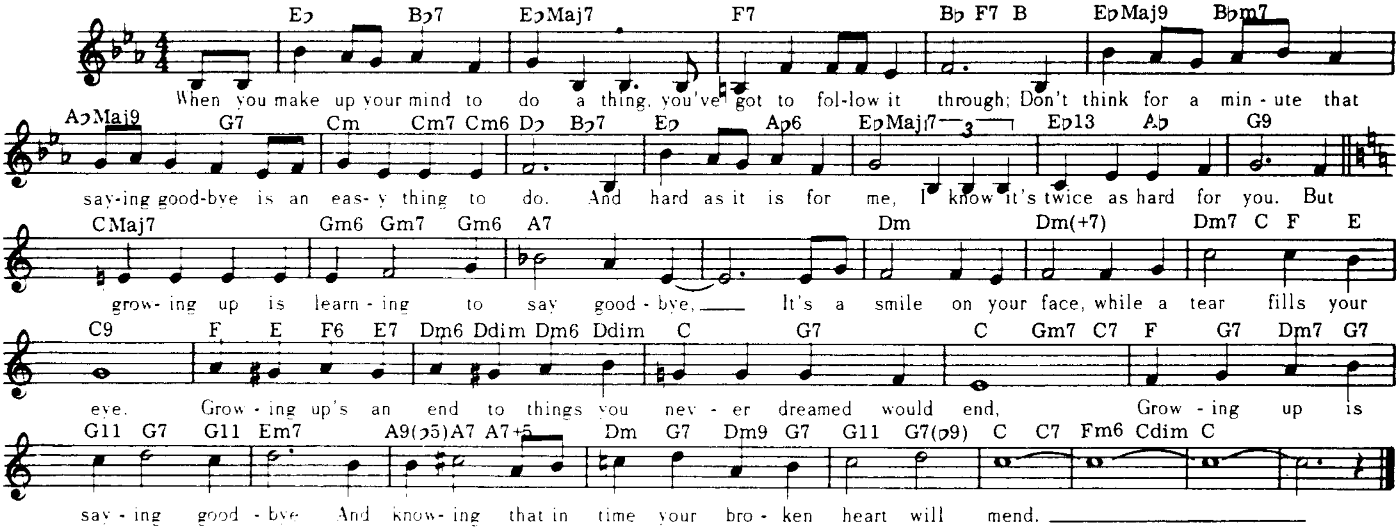

B♭ B♭9 E♭ E♭+ E♭Maj7 E♭6 Dm7-5 G9sus Cm+7 F9sus F9 B♭
Why did I choose you? What did I see in you? I saw the
C7 Am7 D7(-9/-5) D7 D13 Gm+7 Gm7 C9 C13
heart you hide so well: I saw a qui - et man (girl) who had a
FMaj7 B♭ F Am7 F A♭dim Gm7 C7 F9sus Fdim Cm7 F7-9
gen - tle way, A way that caught me in its glow - ing spell.
B♭ B♭9 E♭ E♭+ E♭Maj7 E♭6 Dm7-5 G9sus Cm+7 F9sus F9 B♭
Why did I want you? What could you of - fer me? A love to
C7 Am7-5 D7(-9/-5) D7 D13 Gm+7 Gm7 C9
last a life - time through. And when I lost my heart so man - y
E FMaj7 F9sus B♭ A7+5 A7
years a - go, I lost it lov - ing - ly and will - ing - ly to you.
D7-9 D7 D13 Gm7 G7-5 C9sus C7-9 F
If I had to choose a - gain, I would still choose you.

Copyright © 1965 by Herbert Martin and Michael Leonard.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc. and Emanuel Music Corp., New York, N.Y. Used by permission.

GROWING UP IS LEARNING TO SAY GOOD-BYE

From the Musical "THE YEARLING"

Lyric by HERBERT MARTIN
Music by MICHAEL LEONARD

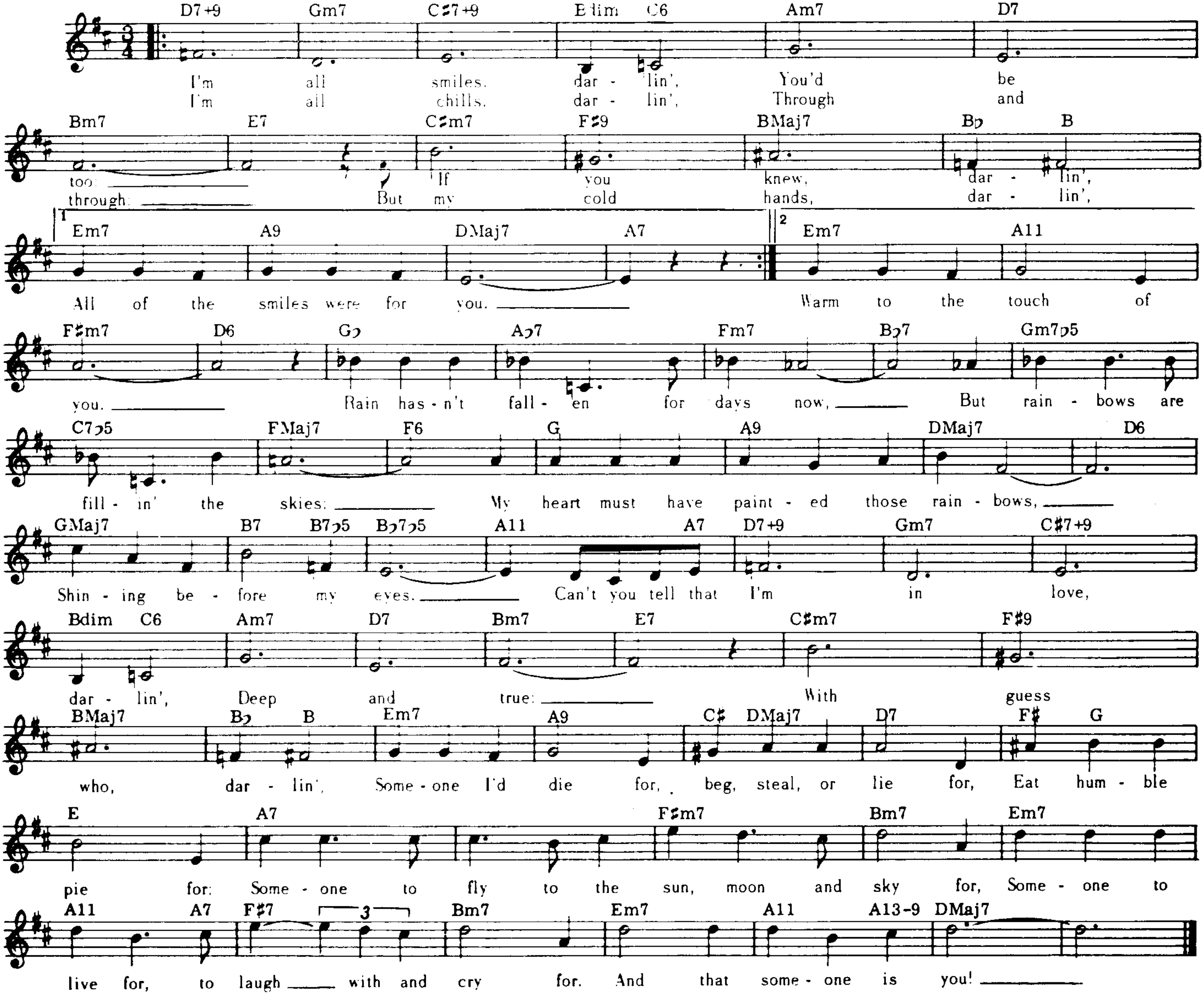

E♭ B♭7 E♭Maj7 F7 B♭ F7 B E♭Maj9 B♭m7
When you make up your mind to do a thing, you've got to fol-low it through; Don't think for a min-ute that
A♭Maj9 G7 Cm Cm7 Cm6 D♭ B♭7 E♭ A♭6 E♭Maj7 E♭13 A♭ G9
say-ing good-bye is an eas-y thing to do. And hard as it is for me, I know it's twice as hard for you. But
CMaj7 Gm6 Gm7 Gm6 A7 Dm Dm(+7) Dm7 C F E
grow-ing up is learn-ing to say good-bye, It's a smile on your face, while a tear fills your
C9 F E F6 E7 Dm6 Ddim Dm6 Ddim C G7 C Gm7 C7 F G7 Dm7 G7
eye. Grow-ing up's an end to things you nev-er dreamed would end, Grow-ing up is
G11 G7 G11 Em7 A9(♭5) A7 A7+5 Dm G7 Dm9 G7 G11 G7(♭9) C C7 Fm6 Cdim C
say-ing good-bye And know-ing that in time your bro-ken heart will mend.

Copyright © 1966 by Herbert Martin and Michael Leonard.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc. and Emanuel Music Corp., New York, N.Y. Used by permission.

I'M ALL SMILES

From the Musical "THE YEARLING"

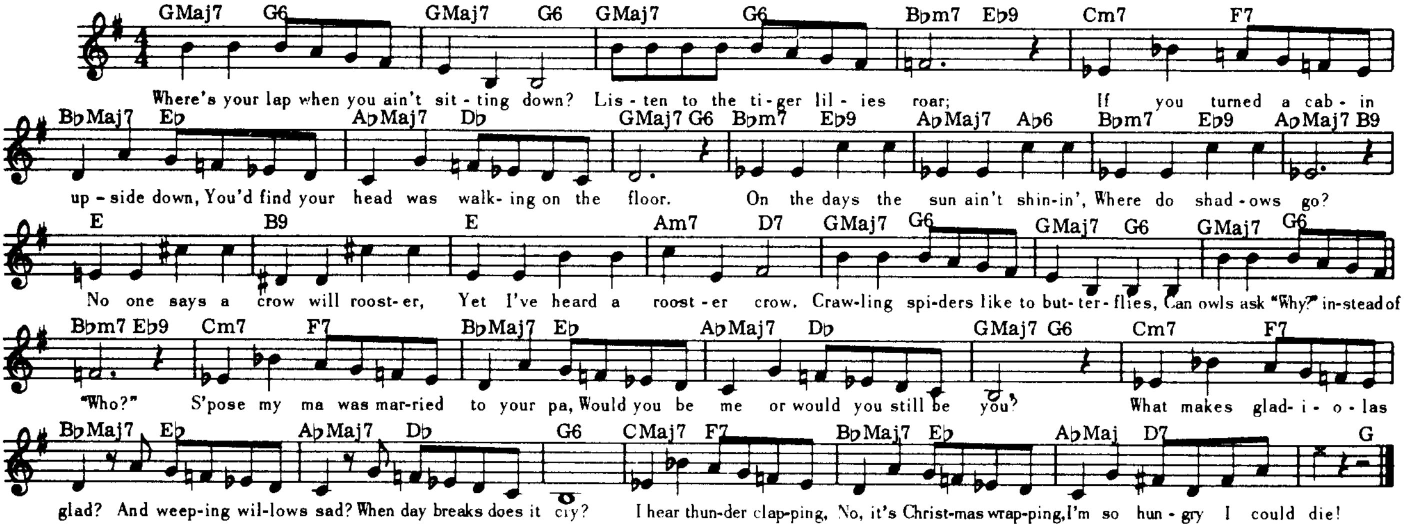
Lyric by HERBERT MARTIN
Music by MICHAEL LEONARD


D7+9 Gm7 C♯7+9 Bdim C6 Am7 D7
I'm all smiles, dar-lin', You'd be
I'm all chills, dar-lin', Through and
Bm7 E7 C♯m7 F♯9 BMaj7 B♭ B
too; If you knew, dar-lin',
through; But my cold hands, dar-lin',
1 Em7 A9 DMaj7 A7
All of the smiles were for you.
2 Em7 A11
Warm to the touch of
F♯m7 D6 G♭ A♭7 Fm7 B♭7 Gm7♭5
you. Rain has-n't fall-en for days now, But rain-bows are
C7♭5 FMaj7 F6 G A9 DMaj7 D6
fill-in' the skies; My heart must have paint-ed those rain-bows,
GMaj7 B7 B7♭5 B♭7♭5 A11 A7 D7+9 Gm7 C♯7+9
Shin-ing be-fore my eyes. Can't you tell that I'm in love,
Bdim C6 Am7 D7 Bm7 E7 C♯m7 F♯9
dar-lin', Deep and true; With guess
BMaj7 B♭ B Em7 A9 C♯ DMaj7 D7 F♯ G
who, dar-lin', Some-one I'd die for, beg, steal, or lie for, Eat hum-ble
E A7 F♯m7 Bm7 Em7
pie for; Some-one to fly to the sun, moon and sky for, Some-one to
A11 A7 F♯7 3 Bm7 Em7 A11 A13-9 DMaj7
live for, to laugh with and cry for. And that some-one is you!

Copyright © 1964 by Herbert Martin and Michael Leonard.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc. and Emanuel Music Corp., New York, N.Y. Used by permission.

BOY THOUGHTS *From the Musical "THE YEARLING"*

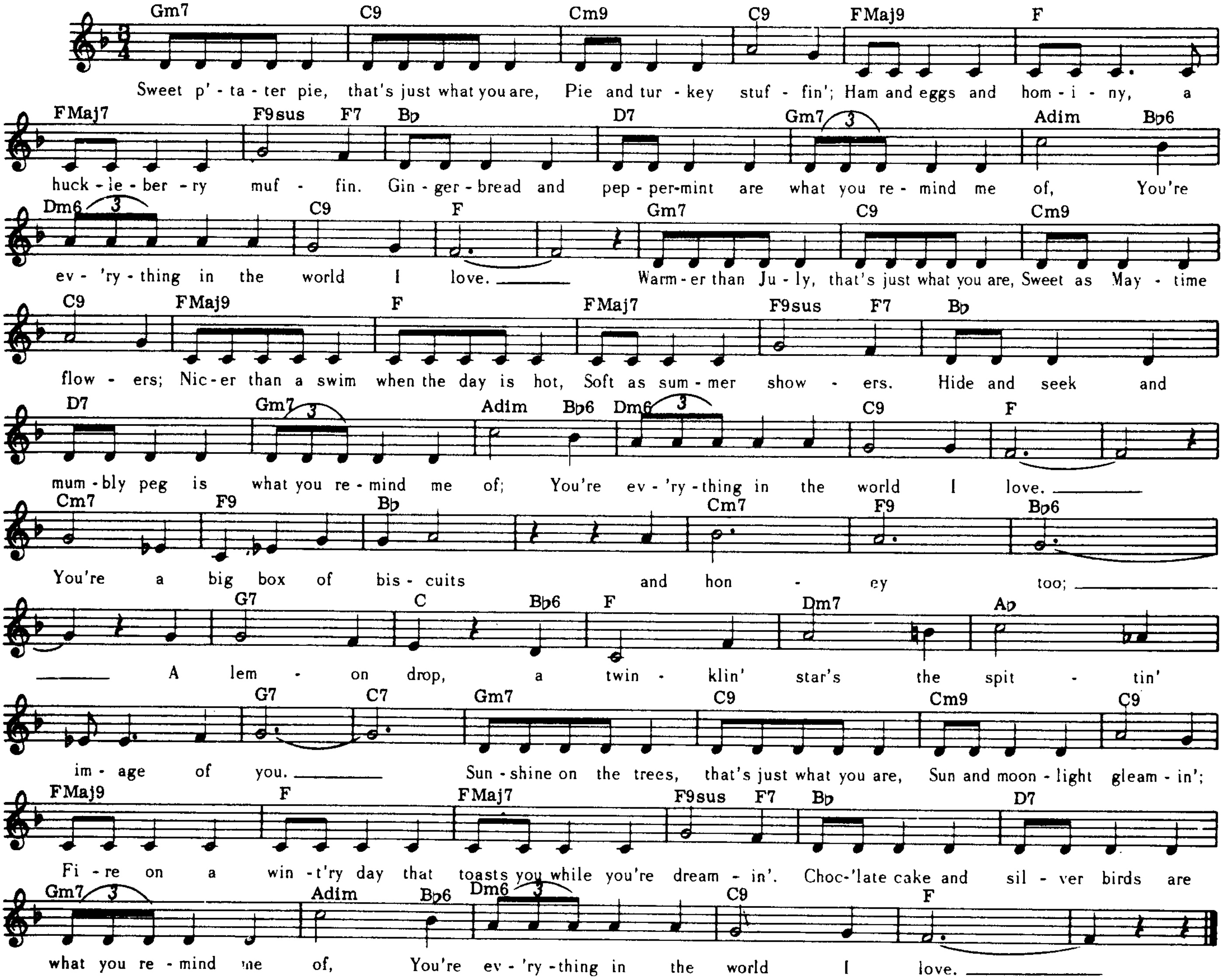
Lyric by HERBERT MARTIN
Music by MICHAEL LEONARD


Where's your lap when you ain't sit - ting down? Lis - ten to the ti - ger lil - ies roar; If you turned a cab - in
up - side down, You'd find your head was walk - ing on the floor. On the days the sun ain't shin-in', Where do shad - ows go?
No one says a crow will roost - er, Yet I've heard a roost - er crow. Craw-ling spi-ders like to but - ter - flies, Can owls ask "Why?" in-stead of
"Who?" S'pose my ma was mar-ried to your pa, Would you be me or would you still be you? What makes glad - i - o - las
glad? And weep-ing wil-lows sad? When day breaks does it cry? I hear thun-der clap-ping, No, it's Christ-mas wrap-ping, I'm so hun - gry I could die!

Copyright © 1966 by Herbert Martin and Michael Leonard.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc. and Emanuel Music Corp., New York, N.Y. Used by permission.

EVERYTHING IN THE WORLD *From the Musical "THE YEARLING"*

Lyric by HERBERT MARTIN
Music by MICHAEL LEONARD


Sweet p' - ta - ter pie, that's just what you are, Pie and tur - key stuf - fin'; Ham and eggs and hom - i - ny, a
huck - le - ber - ry muf - fin. Gin - ger - bread and pep - per - mint are what you re - mind me of, You're
ev - 'ry - thing in the world I love. Warm - er than Ju - ly, that's just what you are, Sweet as May - time
flow - ers; Nic - er than a swim when the day is hot, Soft as sum - mer show - ers. Hide and seek and
mum - bly peg is what you re - mind me of; You're ev - 'ry - thing in the world I love.
You're a big box of bis - cuits and hon - ey too;
A lem - on drop, a twin - klin' star's the spit - tin'
im - age of you. Sun - shine on the trees, that's just what you are, Sun and moon - light gleam - in';
Fi - re on a win - t'ry day that toasts you while you're dream - in'. Choc-'late cake and sil - ver birds are
what you re - mind me of, You're ev - 'ry - thing in the world I love.

Copyright © 1966 by Herbert Martin and Michael Leonard.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc. and Emanuel Music Corp., New York, N.Y. Used by permission.

FRYER, CARR & HARRIS present

ANGELA LANSBURY

as

MAME

a new musical

Book by
JEROME LAWRENCE and ROBERT E. LEE

Music and Lyrics by
JERRY HERMAN

Based on the novel "Auntie Mame" by PATRICK DENNIS
and the play by LAWRENCE and LEE

with
BEATRICE ARTHUR
JANE CONNELL
WILLARD WATERMAN
and
FRANKIE MICHAELS

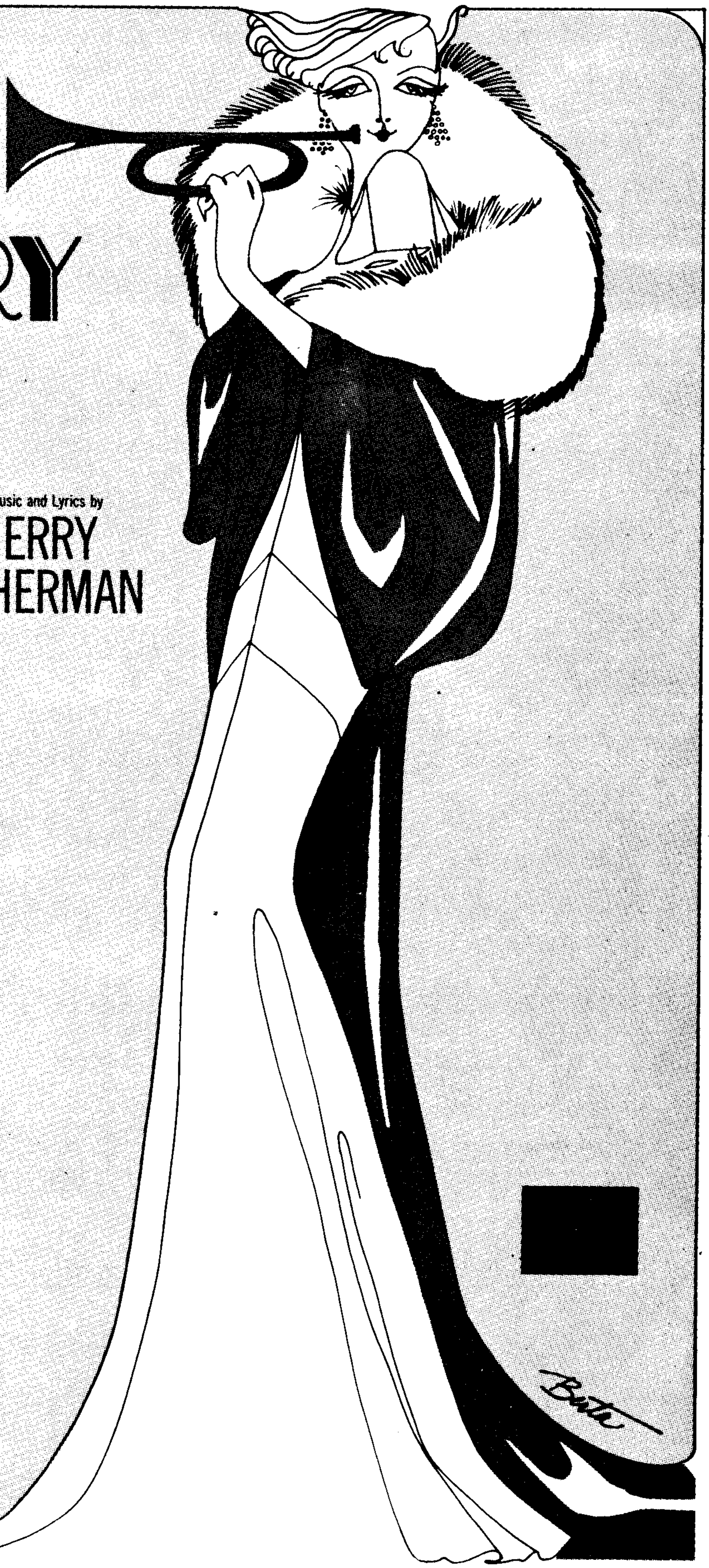
Settings Designed by WILLIAM and JEAN ECKART
Costumes Designed by ROBERT MACKINTOSH
Lighting by THARON MUSSER
Musical Direction and Vocal Arrangements by DONALD PIPPIN
Orchestrations by PHILIP J. LANG
Dance Music Arranged by ROGER ADAMS
Assistant Choreographer TOM PANKO
Associate Producer JOHN BOWAB

Dances and Musical Numbers Staged by
ONNA WHITE

Directed by
GENE SAKS

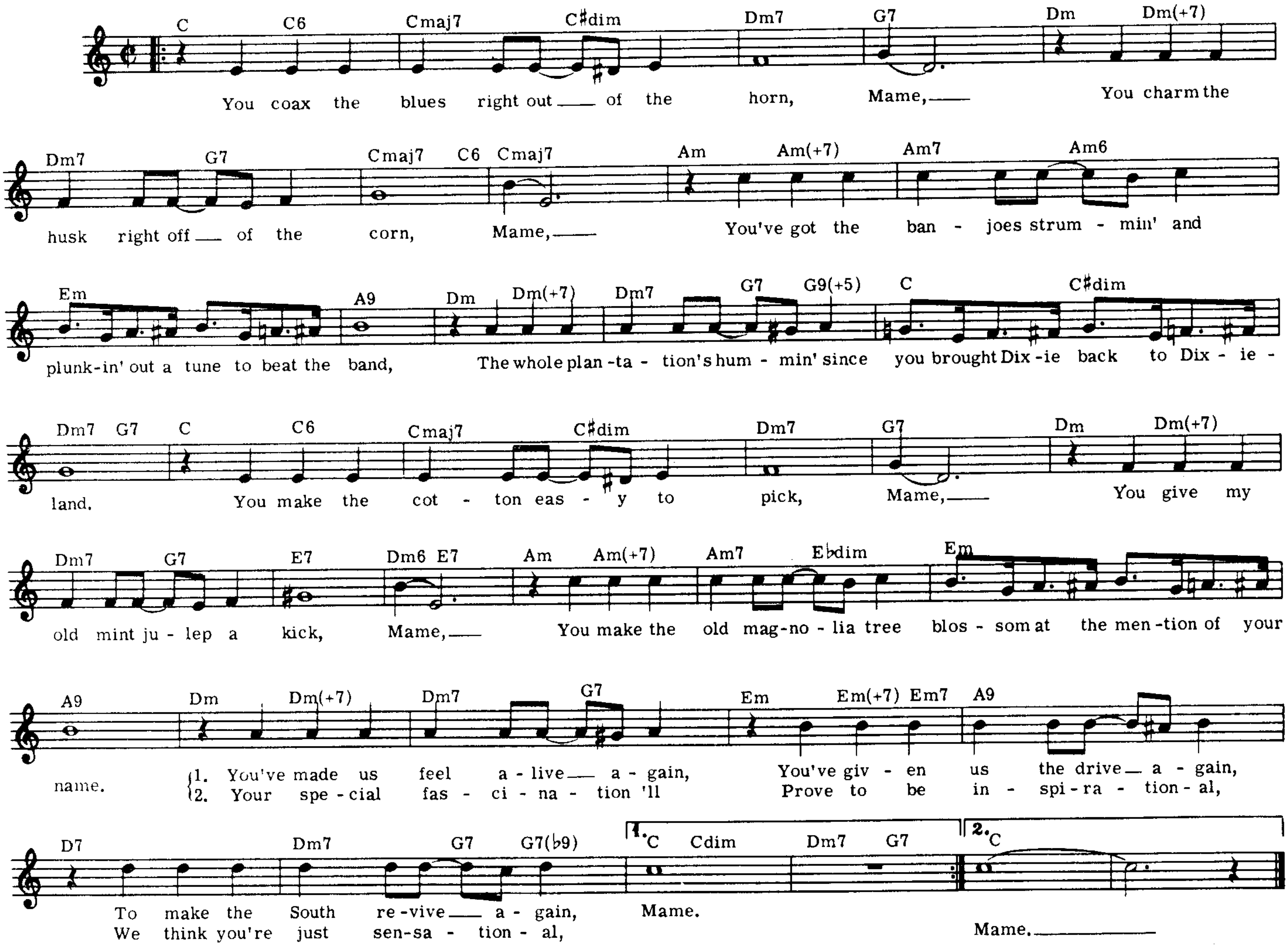
Original Cast Album by Columbia Records

[redacted]



MAME *From the Musical "MAME"*

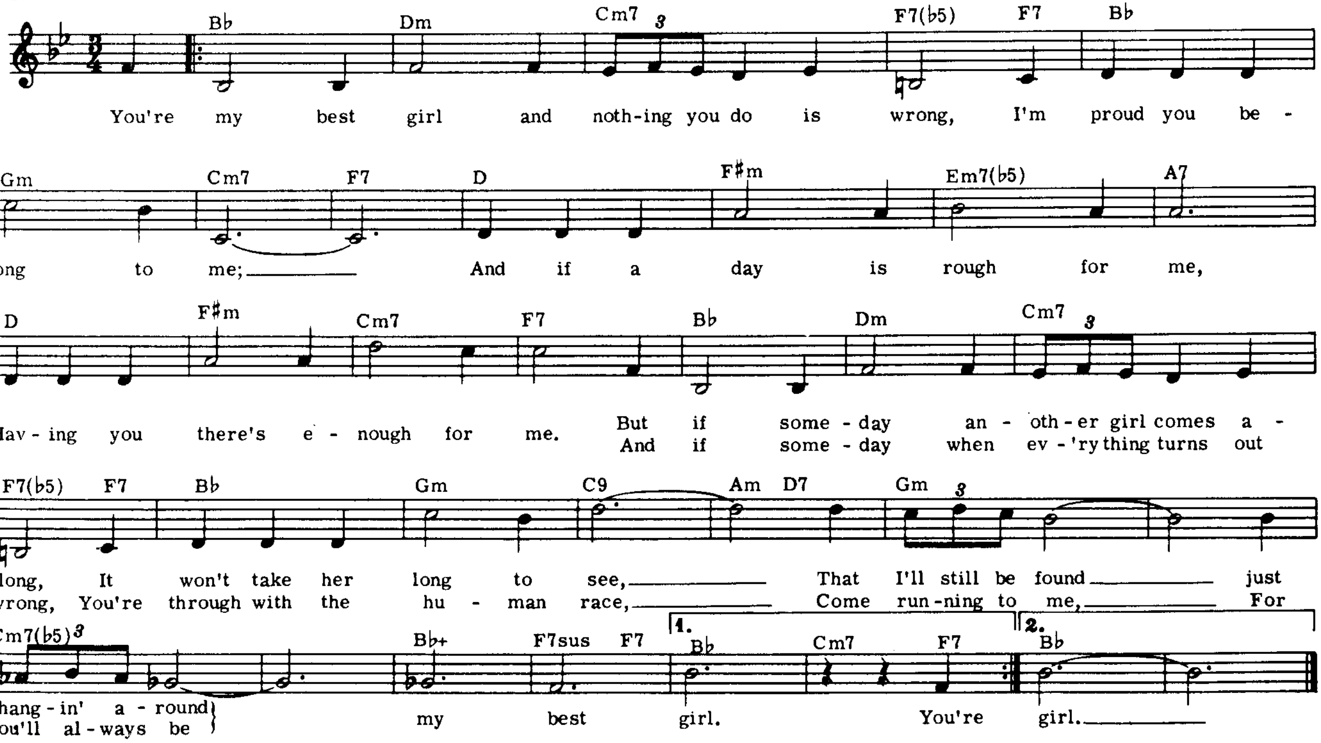
Music and Lyric by JERRY HERMAN


C C6 Cmaj7 C♯dim Dm7 G7 Dm Dm(+7)
You coax the blues right out of the horn, Mame, You charm the
Dm7 G7 Cmaj7 C6 Cmaj7 Am Am(+7) Am7 Am6
husk right off of the corn, Mame, You've got the ban - joes strum - min' and
Em A9 Dm Dm(+7) Dm7 G7 G9(+5) C C♯dim
plunk-in' out a tune to beat the band, The whole plan - ta - tion's hum - min' since you brought Dix - ie back to Dix - ie -
Dm7 G7 C C6 Cmaj7 C♯dim Dm7 G7 Dm Dm(+7)
land. You make the cot - ton eas - y to pick, Mame, You give my
Dm7 G7 E7 Dm6 E7 Am Am(+7) Am7 E♭dim Em
old mint ju - lep a kick, Mame, You make the old mag - no - lia tree blos - som at the men - tion of your
A9 Dm Dm(+7) Dm7 G7 Em Em(+7) Em7 A9
name. 1. You've made us feel a - live a - gain, You've giv - en us the drive a - gain,
2. Your spe - cial fas - ci - na - tion 'll Prove to be in - spi - ra - tion - al,
D7 Dm7 G7 G7(♭9) 1. C Cdim Dm7 G7 2. C
To make the South re - vive a - gain, Mame.
We think you're just sen - sa - tion - al, Mame.

Copyright © 1966 by Jerry Herman.
All rights throughout the world controlled by Jerryco Music Company. Used by permission.

MY BEST GIRL *From the Musical "MAME"*

Music and Lyric by JERRY HERMAN

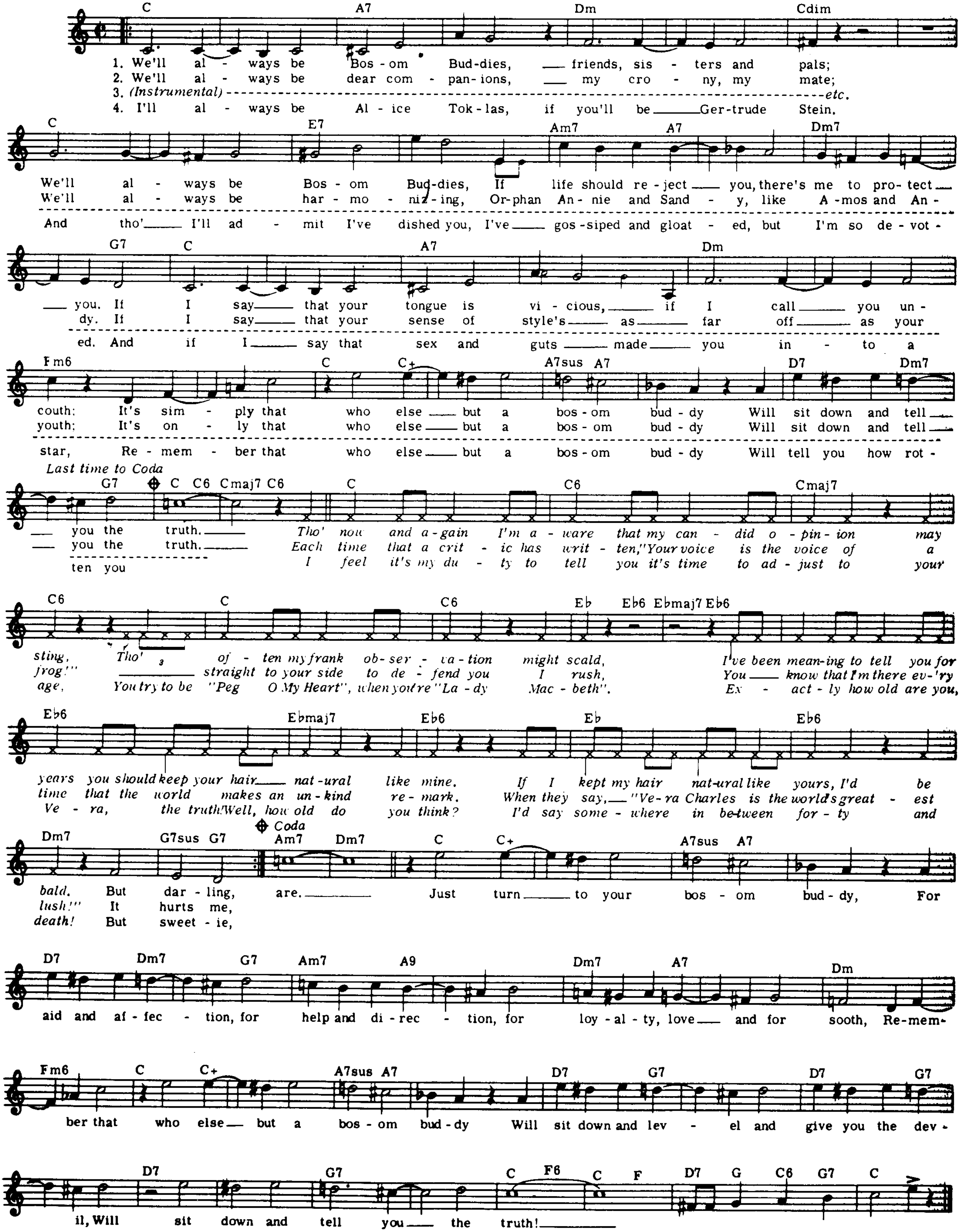

B♭ Dm Cm7 3 F7(♭5) F7 B♭
You're my best girl and noth - ing you do is wrong, I'm proud you be -
Gm Cm7 F7 D F♯m Em7(♭5) A7
long to me; And if a day is rough for me,
D F♯m Cm7 F7 B♭ Dm Cm7 3
Hav - ing you there's e - nough for me. But if some - day an - oth - er girl comes a -
And if some - day when ev - 'ry thing turns out
F7(♭5) F7 B♭ Gm C9 Am D7 Gm 3
long, It won't take her long to see, That I'll still be found just
wrong, You're through with the hu - man race, Come run - ning to me, For
Cm7(♭5) 3 B♭+ F7sus F7 1. B♭ Cm7 F7 2. B♭
hang - in' a - round
you'll al - ways be my best girl. You're girl.

Copyright © 1966 by Jerry Herman.
All rights throughout the world controlled by Jerryco Music Company. Used by permission.

BOSOM BUDDIES

From the Musical "MAME"

Music and Lyric by JERRY HERMAN

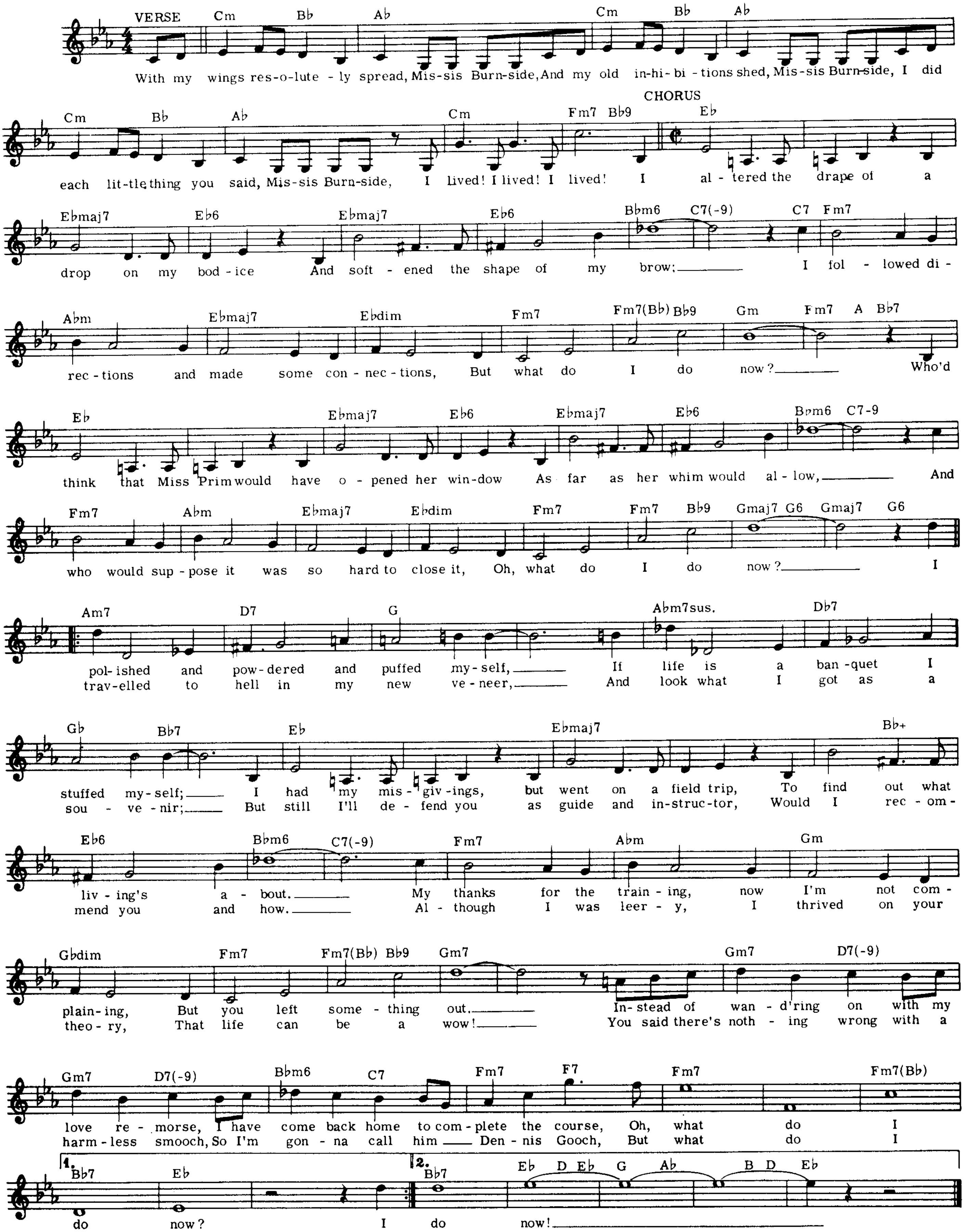

C A7 Dm Cdim
1. We'll al - ways be Bos - om Bud-dies, friends, sis - ters and pals;
2. We'll al - ways be dear com - pan-ions, my cro - ny, my mate;
3. (Instrumental) etc.
4. I'll al - ways be Al - ice Tok-las, if you'll be Ger-trude Stein.
C E7 Am7 A7 Dm7
We'll al - ways be Bos - om Bud-dies, If life should re - ject you, there's me to pro-tect
We'll al - ways be har - mo - niz-ing, Or-phan An-nie and Sand - y, like A-mos and An -
And tho' I'll ad - mit I've dished you, I've gos-siped and gloat - ed, but I'm so de-vot -
G7 C A7 Dm
you. If I say that your tongue is vi - cious, if I call you un -
dy. If I say that your sense of style's as far off as your
ed. And if I say that sex and guts made you in - to a
Fm6 C C+ A7sus A7 D7 Dm7
couth; It's sim - ply that who else but a bos - om bud - dy Will sit down and tell
youth; It's on - ly that who else but a bos - om bud - dy Will sit down and tell
star, Re - mem - ber that who else but a bos - om bud - dy Will tell you how rot -
Last time to Coda
G7 C C6 Cmaj7 C6 C C6 Cmaj7
you the truth. Tho' now and a - gain I'm a - ware that my can - did o - pin - ion may
you the truth. Each time that a crit - ic has writ - ten,"Your voice is the voice of a
ten you I feel it's my du - ty to tell you it's time to ad - just to your
C6 C C6 Eb Eb6 Ebmaj7 Eb6
sting, Tho' 3 of - ten my frank ob - ser - va - tion might scald, I've been mean-ing to tell you for
frog!" straight to your side to de - fend you I rush, You know that I'm there ev - 'ry
age, You try to be "Peg O My Heart", when you're "La - dy Mac - beth". Ex - act - ly how old are you,
Eb6 Ebmaj7 Eb6 Eb Eb6
years you should keep your hair nat - ural like mine. If I kept my hair nat-ural like yours, I'd be
time that the world makes an un - kind re - mark. When they say, "Ve - ra Charles is the world's great - est
Ve - ra, the truth! Well, how old do you think? I'd say some - where in be-tween for - ty and
Coda
Dm7 G7sus G7 Am7 Dm7 C C+ A7sus A7
bald. But dar - ling, are. Just turn to your bos - om bud - dy, For
lush!" It hurts me,
death! But sweet - ie,
D7 Dm7 G7 Am7 A9 Dm7 A7 Dm
aid and af - fec - tion, for help and di - rec - tion, for loy - al - ty, love and for sooth, Re - mem -
Fm6 C C+ A7sus A7 D7 G7 D7 G7
ber that who else but a bos - om bud - dy Will sit down and lev - el and give you the dev -
D7 G7 C F6 C F D7 G C6 G7 C
il, Will sit down and tell you the truth!

Copyright © 1966 by Jerry Herman.
All rights throughout the world controlled by Jerryco Music Company. Used by permission.

GOOCH'S SONG

From the Musical "MAME"

Music and Lyric by JERRY HERMAN

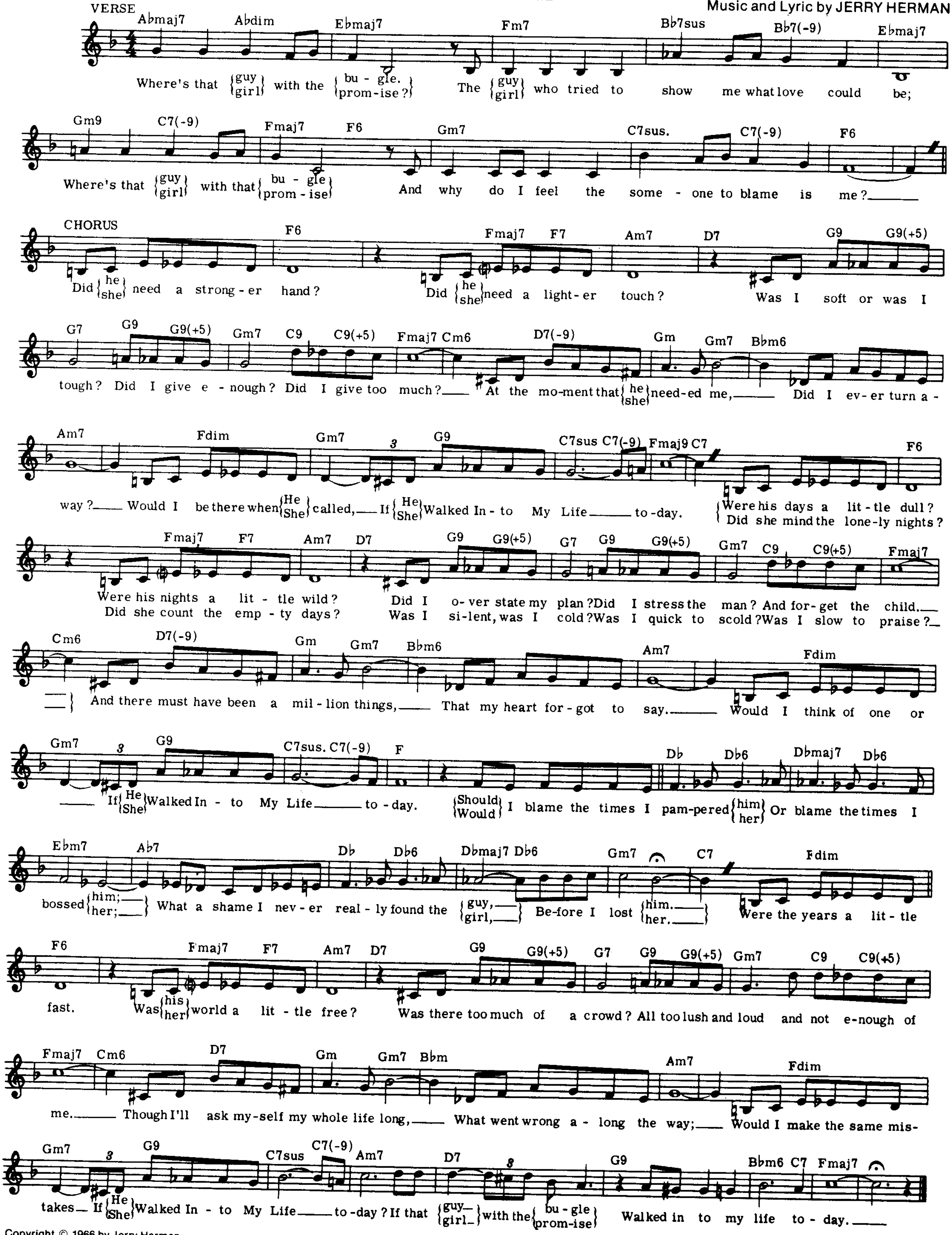

VERSE
Cm B♭ A♭ Cm B♭ A♭
With my wings res-o-lute-ly spread, Mis-sis Burn-side, And my old in-hi-bi-tions shed, Mis-sis Burn-side, I did
Cm B♭ A♭ Cm Fm7 B♭9
CHORUS
E♭
each lit-tle thing you said, Mis-sis Burn-side, I lived! I lived! I lived! I al-tered the drape of a
E♭maj7 E♭6 E♭maj7 E♭6 B♭m6 C7(-9) C7 Fm7
drop on my bod-ice And soft-ened the shape of my brow; I fol-lowed di-
A♭m E♭maj7 E♭dim Fm7 Fm7(B♭) B♭9 Gm Fm7 A B♭7
rec-tions and made some con-nec-tions, But what do I do now? Who'd
E♭ E♭maj7 E♭6 E♭maj7 E♭6 B♭m6 C7-9
think that Miss Prim would have o-pened her win-dow As far as her whim would al-low, And
Fm7 A♭m E♭maj7 E♭dim Fm7 Fm7 B♭9 Gmaj7 G6 Gmaj7 G6
who would sup-pose it was so hard to close it, Oh, what do I do now? I
Am7 D7 G A♭m7sus. D♭7
pol-ished and pow-dered and puffed my-self, If life is a ban-quet I
trav-elled to hell in my new ve-neer, And look what I got as a
G♭ B♭7 E♭ E♭maj7 B♭+
stuffed my-self; I had my mis-giv-ings, but went on a field trip, To find out what
sou-ve-nir; But still I'll de-fend you as guide and in-struc-tor, Would I rec-om-
E♭6 B♭m6 C7(-9) Fm7 A♭m Gm
liv-ing's a-bout. My thanks for the train-ing, now I'm not com-
mend you and how. Al-though I was leer-y, I thrived on your
G♭dim Fm7 Fm7(B♭) B♭9 Gm7 Gm7 D7(-9)
plain-ing, But you left some-thing out. In-stead of wan-d'ring on with my
theo-ry, That life can be a wow! You said there's noth-ing wrong with a
Gm7 D7(-9) B♭m6 C7 Fm7 F7 Fm7 Fm7(B♭)
love re-morse, I have come back home to com-plete the course, Oh, what do I
harm-less smooch, So I'm gon-na call him Den-nis Gooch, But what do I
1. B♭7 E♭ 2. B♭7 E♭ D E♭ G A♭ B D E♭
do now? I do now!

Copyright © 1966 by Jerry Herman.
All rights throughout the world controlled by Jerryco Music Company. Used by permission.

IF HE WALKED INTO MY LIFE

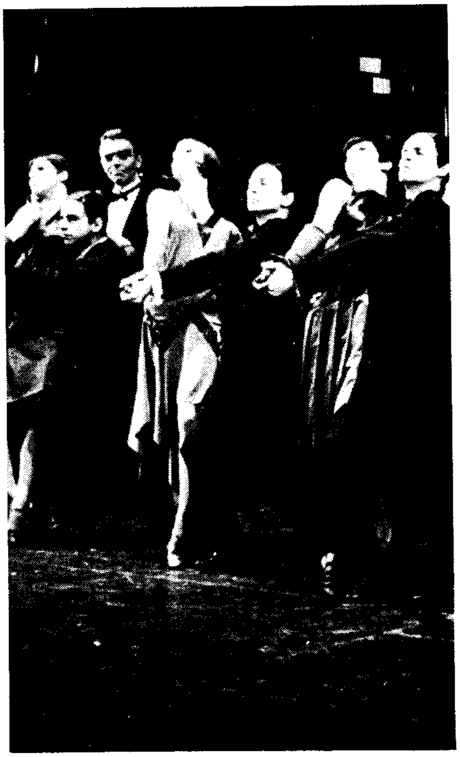
From the Musical "MAME"

Music and Lyric by JERRY HERMAN


VERSE
A♭maj7 A♭dim E♭maj7 Fm7 B♭7sus B♭7(-9) E♭maj7
Where's that {guy / girl} with the {bu - gle, / prom - ise?} The {guy / girl} who tried to show me what love could be;
Gm9 C7(-9) Fmaj7 F6 Gm7 C7sus. C7(-9) F6
Where's that {guy / girl} with that {bu - gle / prom - ise} And why do I feel the some - one to blame is me?
CHORUS
F6 Fmaj7 F7 Am7 D7 G9 G9(+5)
Did {he / she} need a strong - er hand? Did {he / she} need a light - er touch? Was I soft or was I
G7 G9 G9(+5) Gm7 C9 C9(+5) Fmaj7 Cm6 D7(-9) Gm Gm7 B♭m6
tough? Did I give e - nough? Did I give too much? At the mo-ment that {he / she} need-ed me, Did I ev - er turn a -
Am7 Fdim Gm7 3 G9 C7sus C7(-9) Fmaj9 C7 F6
way? Would I be there when {He / She} called, If {He / She} Walked In - to My Life to - day.
{Were his days a lit - tle dull? / Did she mind the lone - ly nights?}
Fmaj7 F7 Am7 D7 G9 G9(+5) G7 G9 G9(+5) Gm7 C9 C9(+5) Fmaj7
Were his nights a lit - tle wild? Did I o - ver state my plan? Did I stress the man? And for - get the child.
Did she count the emp - ty days? Was I si - lent, was I cold? Was I quick to scold? Was I slow to praise?
Cm6 D7(-9) Gm Gm7 B♭m6 Am7 Fdim
And there must have been a mil - lion things, That my heart for - got to say. Would I think of one or
Gm7 3 G9 C7sus. C7(-9) F D♭ D♭6 D♭maj7 D♭6
If {He / She} Walked In - to My Life to - day. {Should / Would} I blame the times I pam-pered {him / her} Or blame the times I
E♭m7 A♭7 D♭ D♭6 D♭maj7 D♭6 Gm7 C7 Fdim
bossed {him; / her;} What a shame I nev - er real - ly found the {guy, / girl,} Be-fore I lost {him. / her.} Were the years a lit - tle
F6 Fmaj7 F7 Am7 D7 G9 G9(+5) G7 G9 G9(+5) Gm7 C9 C9(+5)
fast. Was {his / her} world a lit - tle free? Was there too much of a crowd? All too lush and loud and not e - nough of
Fmaj7 Cm6 D7 Gm Gm7 B♭m Am7 Fdim
me. Though I'll ask my - self my whole life long, What went wrong a - long the way; Would I make the same mis -
Gm7 3 G9 C7sus C7(-9) Am7 D7 8 G9 B♭m6 C7 Fmaj7
takes If {He / She} Walked In - to My Life to - day? If that {guy / girl} with the {bu - gle / prom - ise} Walked in to my life to - day.

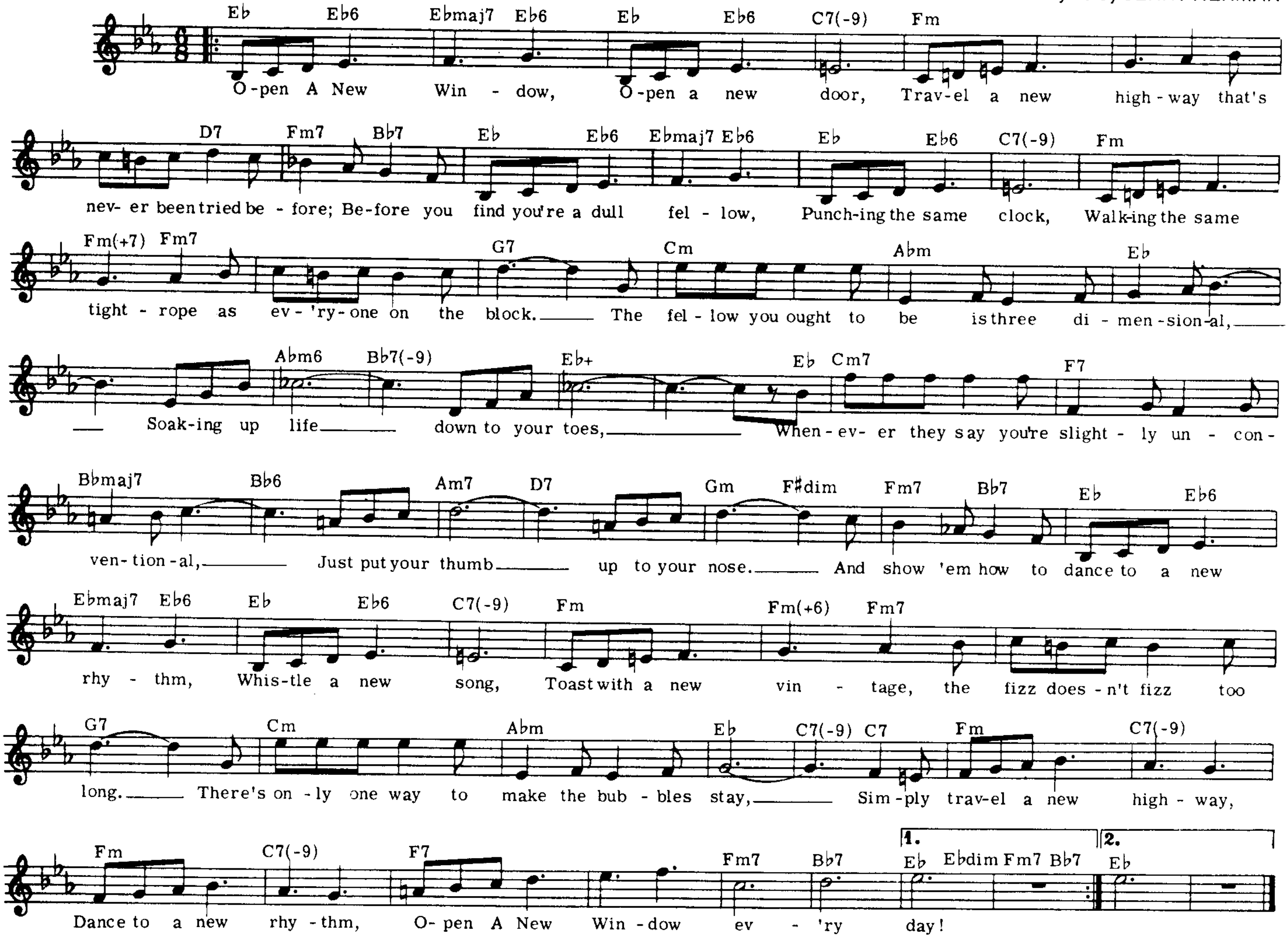
Copyright © 1966 by Jerry Herman.
All rights throughout the world controlled by Jerryco Music Company. Used by permission.

MAME



OPEN A NEW WINDOW *From the Musical "MAME"*

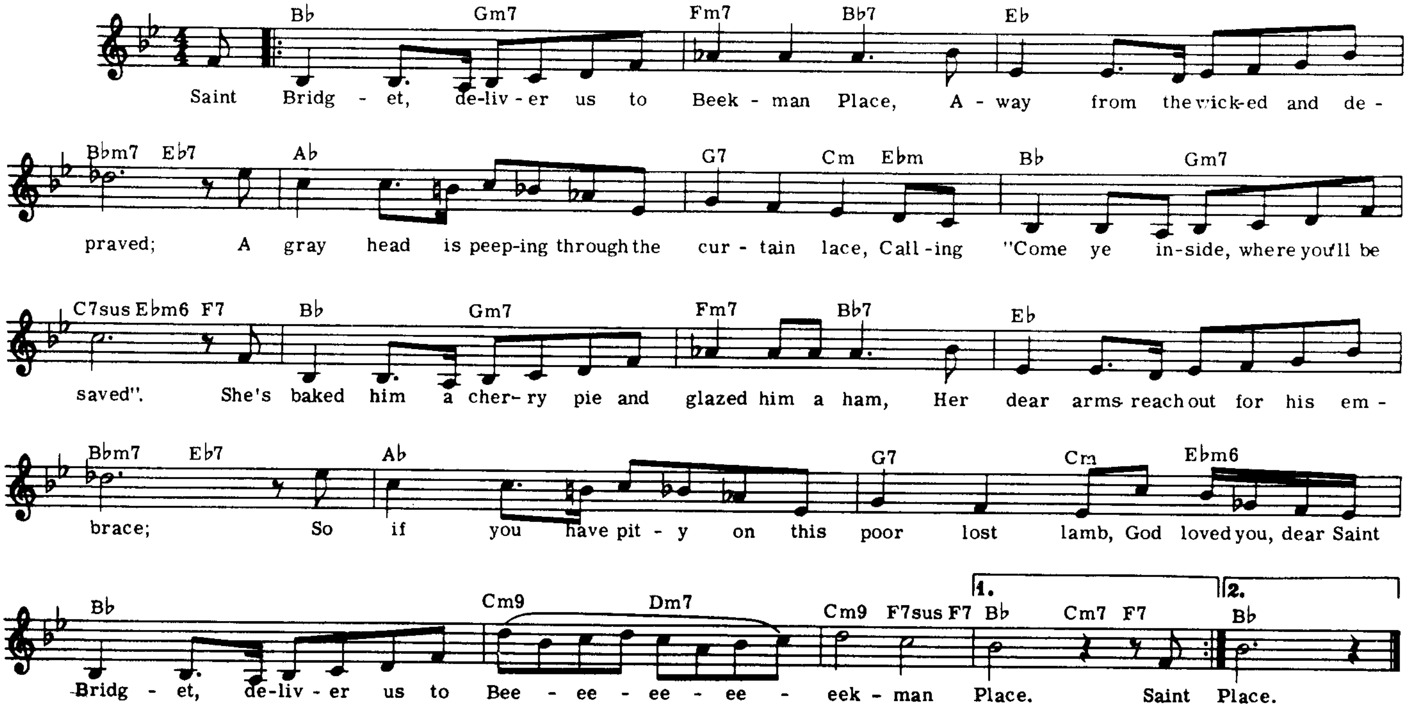
Music and Lyric by JERRY HERMAN


Eb Eb6 Ebmaj7 Eb6 Eb Eb6 C7(-9) Fm
O-pen A New Win - dow, O-pen a new door, Trav-el a new high-way that's
D7 Fm7 Bb7 Eb Eb6 Ebmaj7 Eb6 Eb Eb6 C7(-9) Fm
nev-er been tried be - fore; Be-fore you find you're a dull fel - low, Punch-ing the same clock, Walk-ing the same
Fm(+7) Fm7 G7 Cm Abm Eb
tight - rope as ev - 'ry-one on the block. The fel - low you ought to be is three di - men-sion-al,
Abm6 Bb7(-9) Eb+ Eb Cm7 F7
Soak-ing up life down to your toes, When-ev-er they say you're slight - ly un - con -
Bbmaj7 Bb6 Am7 D7 Gm F#dim Fm7 Bb7 Eb Eb6
ven-tion-al, Just put your thumb up to your nose. And show 'em how to dance to a new
Ebmaj7 Eb6 Eb Eb6 C7(-9) Fm Fm(+6) Fm7
rhy - thm, Whis-tle a new song, Toast with a new vin - tage, the fizz does-n't fizz too
G7 Cm Abm Eb C7(-9) C7 Fm C7(-9)
long. There's on-ly one way to make the bub - bles stay, Sim-ply trav-el a new high - way,
Fm C7(-9) F7 Fm7 Bb7 1. Eb Ebdim Fm7 Bb7 2. Eb
Dance to a new rhy - thm, O-pen A New Win - dow ev - 'ry day!

Copyright © 1966 by Jerry Herman.
All rights throughout the world controlled by Jerryco Music Company. Used by permission.

ST. BRIDGET *From the Musical "MAME"*

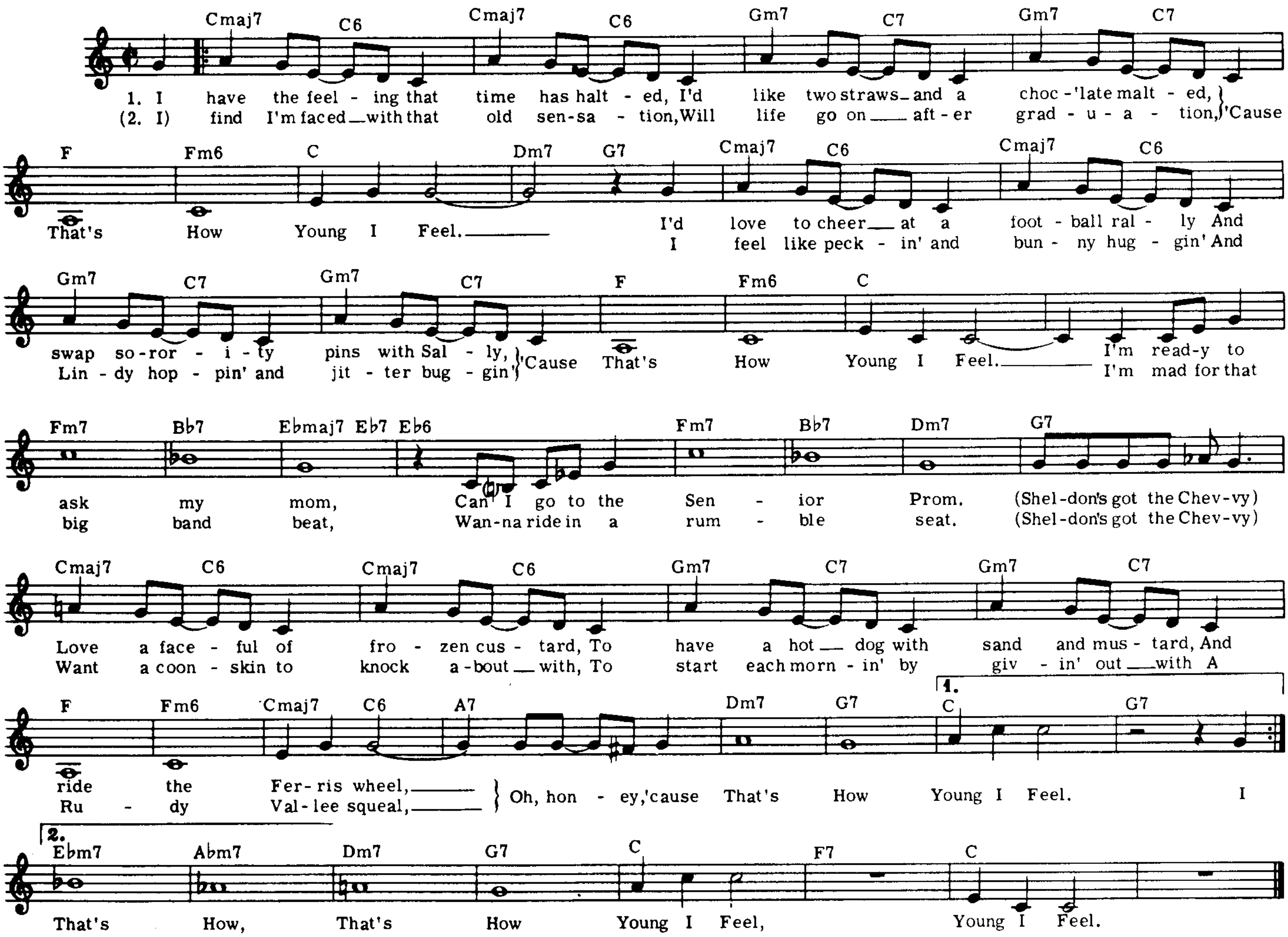
Music and Lyric by JERRY HERMAN


Bb Gm7 Fm7 Bb7 Eb
Saint Bridg - et, de-liv - er us to Beek - man Place, A - way from the wick-ed and de -
Bbm7 Eb7 Ab G7 Cm Ebm Bb Gm7
praved; A gray head is peep-ing through the cur - tain lace, Call-ing "Come ye in-side, where you'll be
C7sus Ebm6 F7 Bb Gm7 Fm7 Bb7 Eb
saved". She's baked him a cher-ry pie and glazed him a ham, Her dear arms reach out for his em -
Bbm7 Eb7 Ab G7 Cm Ebm6
brace; So if you have pit - y on this poor lost lamb, God loved you, dear Saint
Bb Cm9 Dm7 Cm9 F7sus F7 1. Bb Cm7 F7 2. Bb
Bridg - et, de-liv - er us to Bee - ee - ee - ee - eek - man Place. Saint Place.

Copyright © 1966 by Jerry Herman.
All rights throughout the world controlled by Jerryco Music Company. Used by permission.

THAT'S HOW YOUNG I FEEL *From the Musical "MAME"*

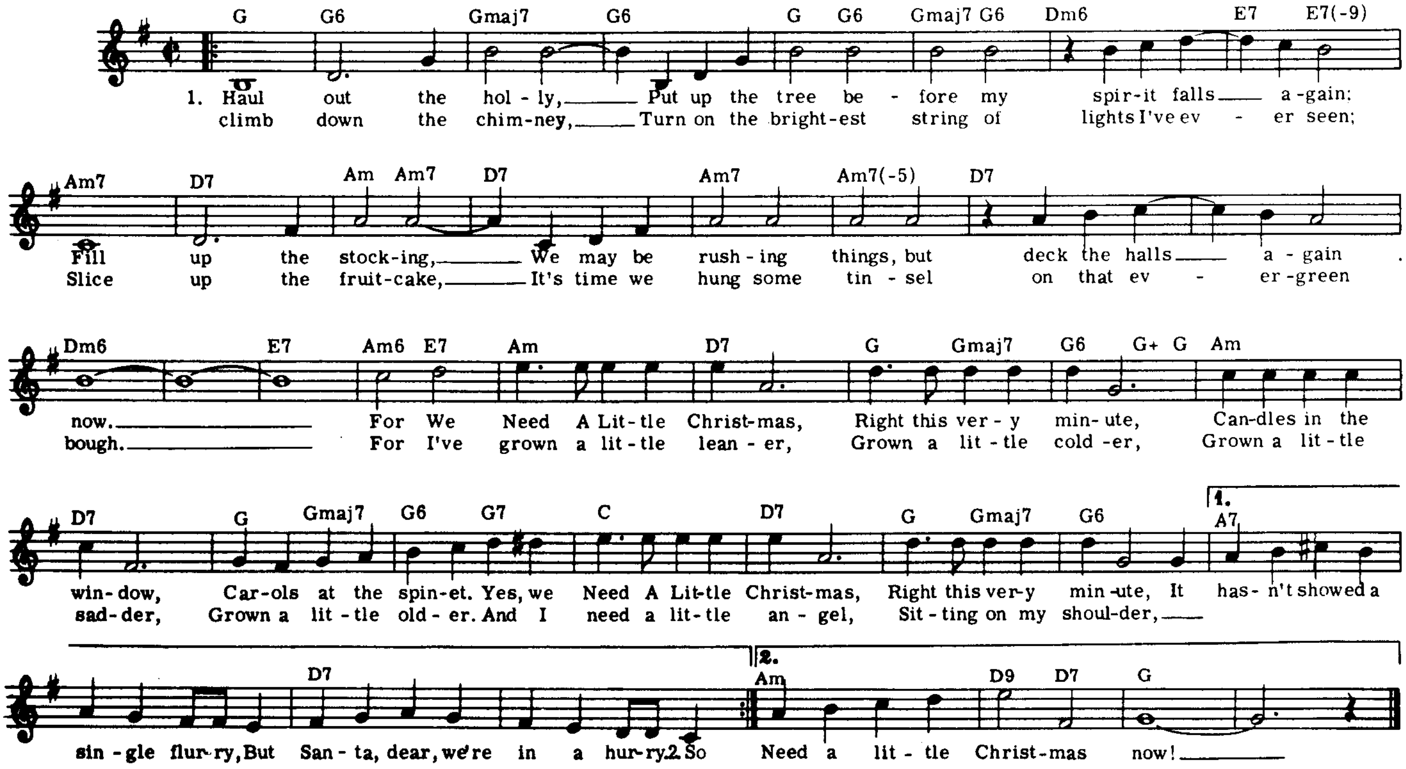
Music and Lyric by JERRY HERMAN


Cmaj7 C6 Cmaj7 C6 Gm7 C7 Gm7 C7
1. I have the feel - ing that time has halt - ed, I'd like two straws and a choc - 'late malt - ed,
(2. I) find I'm faced with that old sen-sa - tion, Will life go on aft - er grad - u - a - tion, 'Cause
F Fm6 C Dm7 G7 Cmaj7 C6 Cmaj7 C6
That's How Young I Feel.
I'd love to cheer at a foot - ball ral - ly And
I feel like peck - in' and bun - ny hug - gin' And
Gm7 C7 Gm7 C7 F Fm6 C
swap so-ror - i - ty pins with Sal - ly, 'Cause That's How Young I Feel. I'm read-y to
Lin - dy hop - pin' and jit - ter bug - gin' I'm mad for that
Fm7 Bb7 Ebmaj7 Eb7 Eb6 Fm7 Bb7 Dm7 G7
ask my mom, Can I go to the Sen - ior Prom. (Shel-don's got the Chev-vy)
big band beat, Wan-na ride in a rum - ble seat. (Shel-don's got the Chev-vy)
Cmaj7 C6 Cmaj7 C6 Gm7 C7 Gm7 C7
Love a face - ful of fro - zen cus - tard, To have a hot dog with sand and mus - tard, And
Want a coon - skin to knock a-bout with, To start each morn - in' by giv - in' out with A
F Fm6 Cmaj7 C6 A7 Dm7 G7 1. C G7
ride the Fer- ris wheel,
Ru - dy Val-lee squeal,
Oh, hon - ey, 'cause That's How Young I Feel. I
2. Ebm7 Abm7 Dm7 G7 C F7 C
That's How, That's How Young I Feel, Young I Feel.

Copyright © 1966 by Jerry Herman.
All rights throughout the world controlled by Jerryco Music Company. Used by permission.

WE NEED A LITTLE CHRISTMAS *From the Musical "MAME"*

Music and Lyric by JERRY HERMAN


G G6 Gmaj7 G6 G G6 Gmaj7 G6 Dm6 E7 E7(-9)
1. Haul out the hol - ly, Put up the tree be - fore my spir-it falls a-gain;
climb down the chim-ney, Turn on the bright-est string of lights I've ev - er seen;
Am7 D7 Am Am7 D7 Am7 Am7(-5) D7
Fill up the stock-ing, We may be rush - ing things, but deck the halls a - gain
Slice up the fruit-cake, It's time we hung some tin - sel on that ev - er-green
Dm6 E7 Am6 E7 Am D7 G Gmaj7 G6 G+ G Am
now. For We Need A Lit-tle Christ-mas, Right this ver - y min-ute, Can-dles in the
bough. For I've grown a lit-tle lean - er, Grown a lit - tle cold -er, Grown a lit - tle
D7 G Gmaj7 G6 G7 C D7 G Gmaj7 G6 1. A7
win-dow, Car-ols at the spin-et. Yes, we Need A Lit-tle Christ-mas, Right this ver-y min-ute, It has- n't showed a
sad-der, Grown a lit - tle old - er. And I need a lit-tle an - gel, Sit - ting on my shoul-der,
D7 2. Am D9 D7 G
sin-gle flur-ry, But San - ta, dear, we're in a hur-ry. 2. So Need a lit - tle Christ-mas now!

Copyright © 1966 by Jerry Herman.
All rights throughout the world controlled by Jerryco Music Company. Used by permission.

FEUER and **MARTIN** present

SID CAESAR

IN

"LITTLE ME"

the new musical comedy

WITH

VIRGINIA MARTIN

AND

NANCY ANDREWS

BOOK BY **NEIL SIMON** MUSIC BY **CY COLEMAN** LYRICS BY **CAROLYN LEIGH**

BASED ON A NOVEL BY **PATRICK DENNIS**

with

MORT MARSHALL **JOEY FAYE** **SWEN SWENSON**

NANCY CUSHMAN **PETER TURGEON** **MICKEY DEEMS** **ADNIA RICE**

SCENERY & LIGHTING BY **ROBERT RANDOLPH** COSTUMES BY **ROBERT FLETCHER** VOCAL ARRANGEMENTS BY **CLAY WARNICK**

ORCHESTRATIONS BY **RALPH BURNS** DANCE MUSIC ARRANGED BY **FRED WERNER**

MUSICAL DIRECTION BY **CHARLES SANFORD**

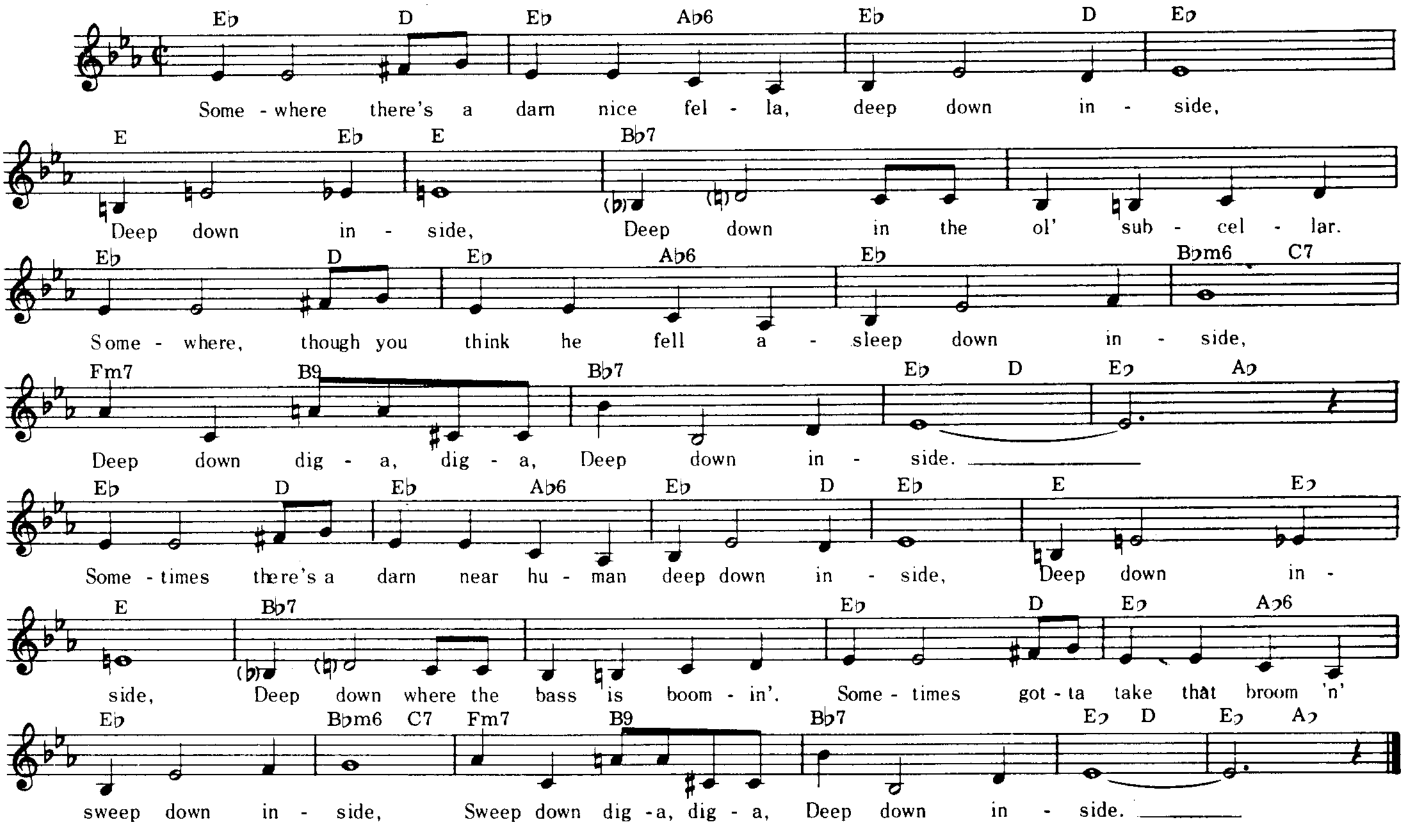
Musical Numbers & Dances Staged by **BOB FOSSE**

Directed by **CY FEUER** and **BOB FOSSE**

ORIGINAL CAST ALBUM RCA VICTOR

DEEP DOWN INSIDE *From the Musical "LITTLE ME"*

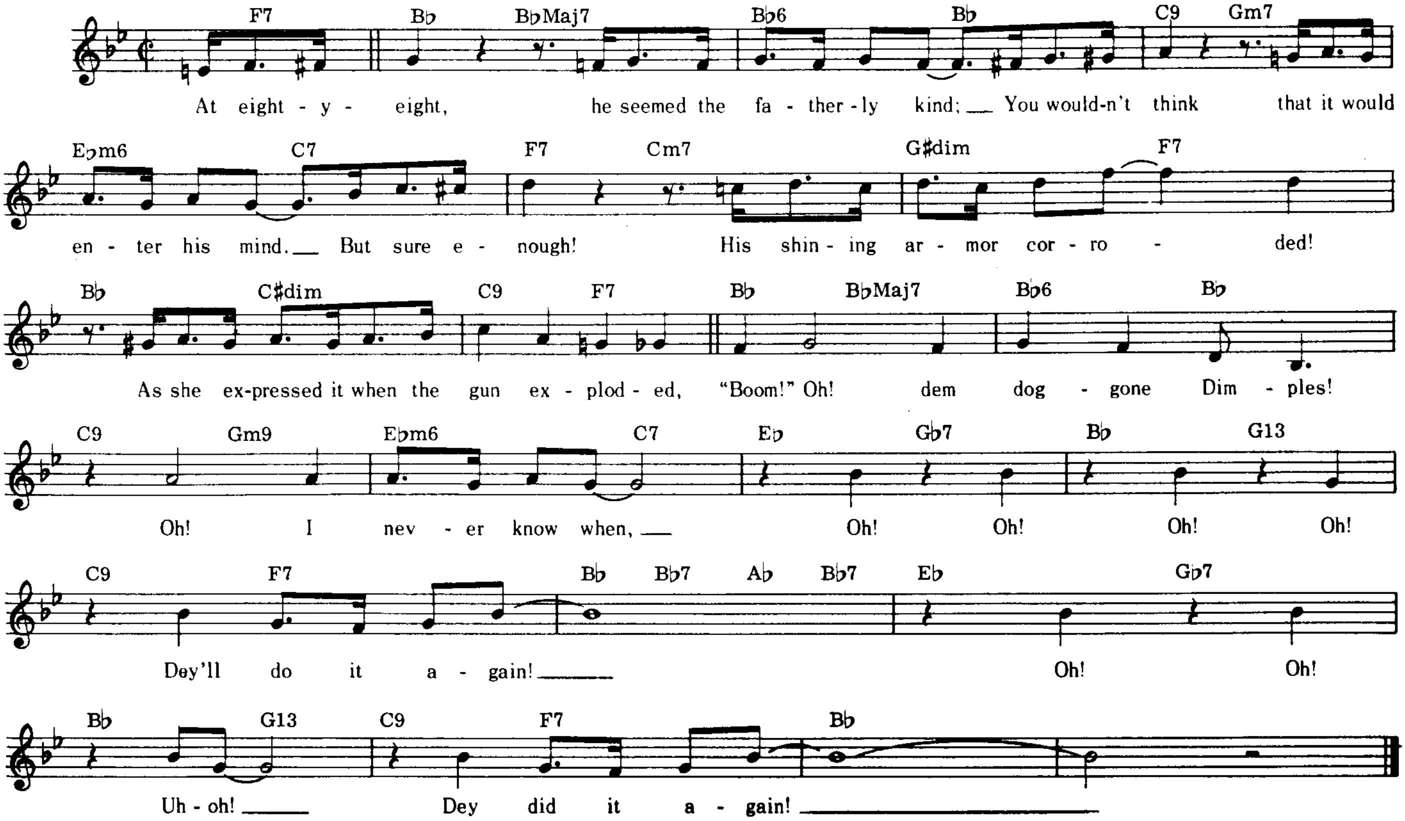
Lyric by CAROLYN LEIGH
Music by CY COLEMAN


E♭ D E♭ A♭6 E♭ D E♭
Some - where there's a darn nice fel - la, deep down in - side,
E E♭ E B♭7
Deep down in - side, Deep down in the ol' sub - cel - lar.
E♭ D E♭ A♭6 E♭ B♭m6 C7
Some - where, though you think he fell a - sleep down in - side,
Fm7 B9 B♭7 E♭ D E♭ A♭
Deep down dig - a, dig - a, Deep down in - side.
E♭ D E♭ A♭6 E♭ D E♭ E E♭
Some - times there's a darn near hu - man deep down in - side, Deep down in -
E B♭7 E♭ D E♭ A♭6
side, Deep down where the bass is boom - in'. Some - times got - ta take that broom 'n'
E♭ B♭m6 C7 Fm7 B9 B♭7 E♭ D E♭ A♭
sweep down in - side, Sweep down dig - a, dig - a, Deep down in - side.

Copyright © 1962 by Carolyn Leigh and Cy Coleman.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

DIMPLES *From the Musical "LITTLE ME"*

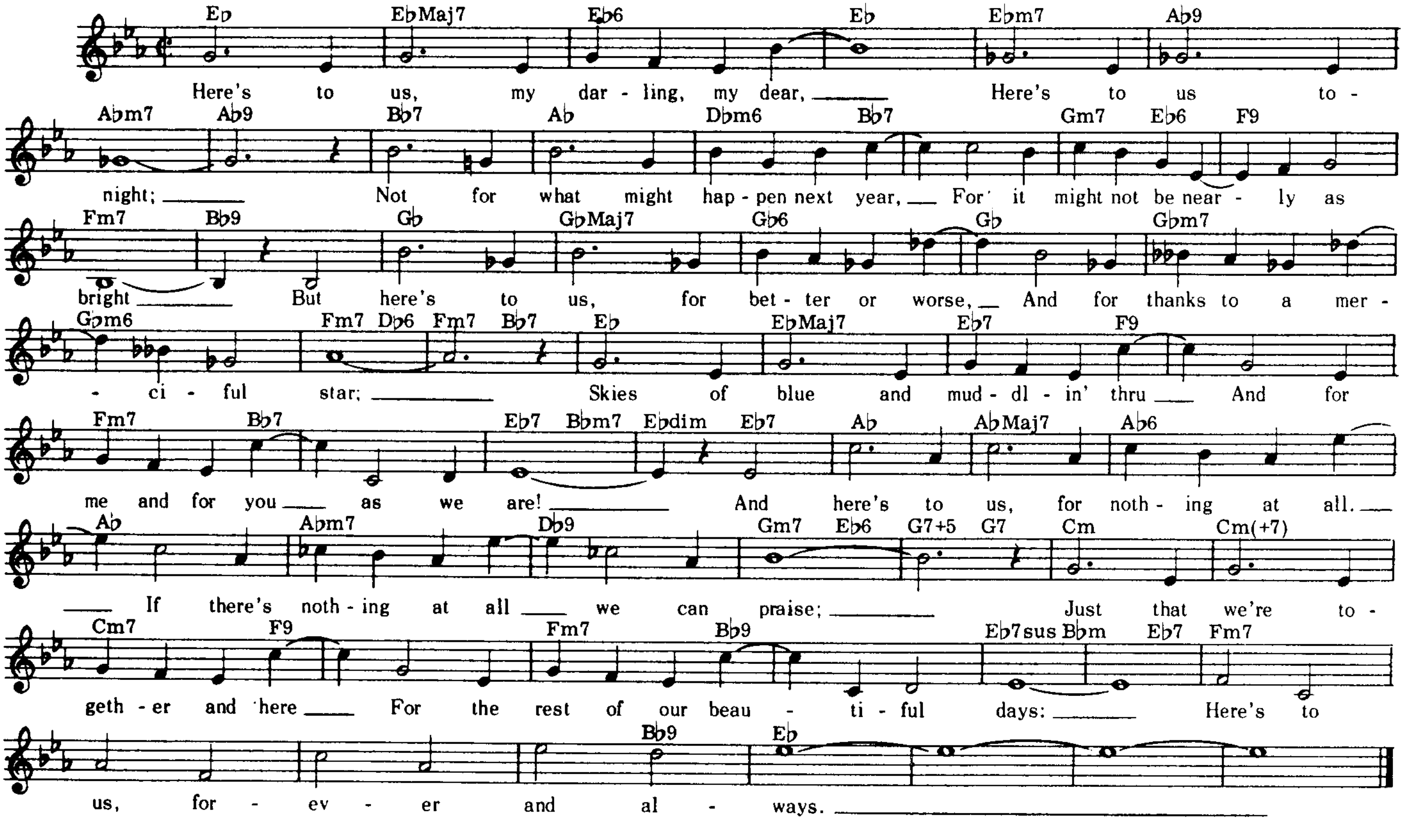
Lyric by CAROLYN LEIGH
Music by CY COLEMAN


F7 B♭ B♭Maj7 B♭6 B♭ C9 Gm7
At eight - y - eight, he seemed the fa - ther - ly kind; You would-n't think that it would
E♭m6 C7 F7 Cm7 G♯dim F7
en - ter his mind. But sure e - nough! His shin - ing ar - mor cor - ro - ded!
B♭ C♯dim C9 F7 B♭ B♭Maj7 B♭6 B♭
As she ex-pressed it when the gun ex - plod - ed, "Boom!" Oh! dem dog - gone Dim - ples!
C9 Gm9 E♭m6 C7 E♭ G♭7 B♭ G13
Oh! I nev - er know when, Oh! Oh! Oh! Oh!
C9 F7 B♭ B♭7 A♭ B♭7 E♭ G♭7
Dey'll do it a - gain! Oh! Oh!
B♭ G13 C9 F7 B♭
Uh - oh! Dey did it a - gain!

Copyright © 1962 by Carolyn Leigh and Cy Coleman.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

HERE'S TO US *From the Musical "LITTLE ME"*

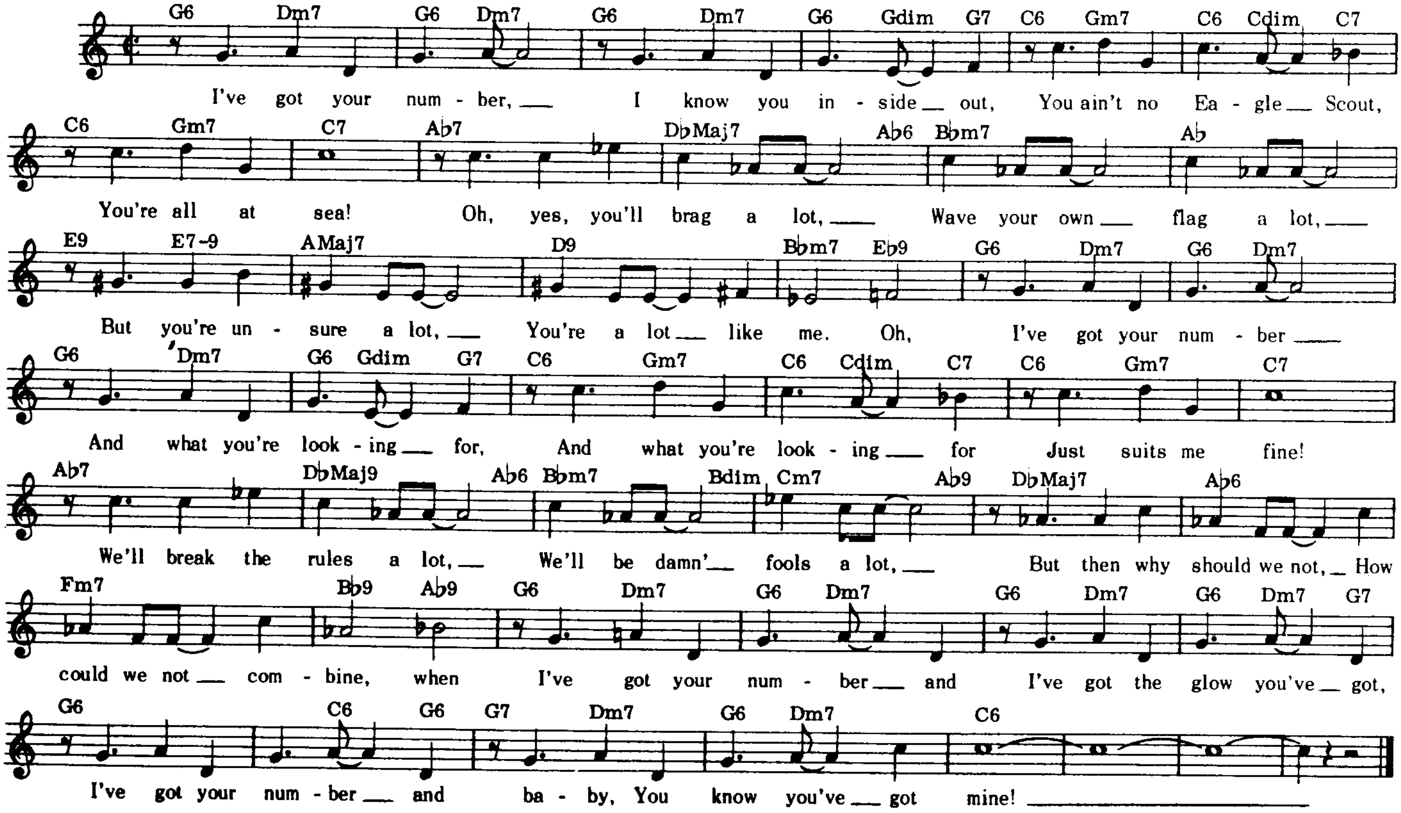
Lyric by CAROLYN LEIGH
Music by CY COLEMAN


E♭ E♭Maj7 E♭6 E♭ E♭m7 A♭9
Here's to us, my dar - ling, my dear, Here's to us to -
A♭m7 A♭9 B♭7 A♭ D♭m6 B♭7 Gm7 E♭6 F9
night; Not for what might hap - pen next year, For it might not be near - ly as
Fm7 B♭9 G♭ G♭Maj7 G♭6 G♭ G♭m7
bright But here's to us, for bet - ter or worse, And for thanks to a mer -
G♭m6 Fm7 D♭6 Fm7 B♭7 E♭ E♭Maj7 E♭7 F9
- ci - ful star; Skies of blue and mud - dl - in' thru And for
Fm7 B♭7 E♭7 B♭m7 E♭dim E♭7 A♭ A♭Maj7 A♭6
me and for you as we are! And here's to us, for noth - ing at all.
A♭ A♭m7 D♭9 Gm7 E♭6 G7+5 G7 Cm Cm(+7)
If there's noth - ing at all we can praise; Just that we're to -
Cm7 F9 Fm7 B♭9 E♭7sus B♭m E♭7 Fm7
geth - er and here For the rest of our beau - ti - ful days: Here's to
B♭9 E♭
us, for - ev - er and al - ways.

Copyright © 1962 by Carolyn Leigh and Cy Coleman.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

I'VE GOT YOUR NUMBER *From the Musical "LITTLE ME"*

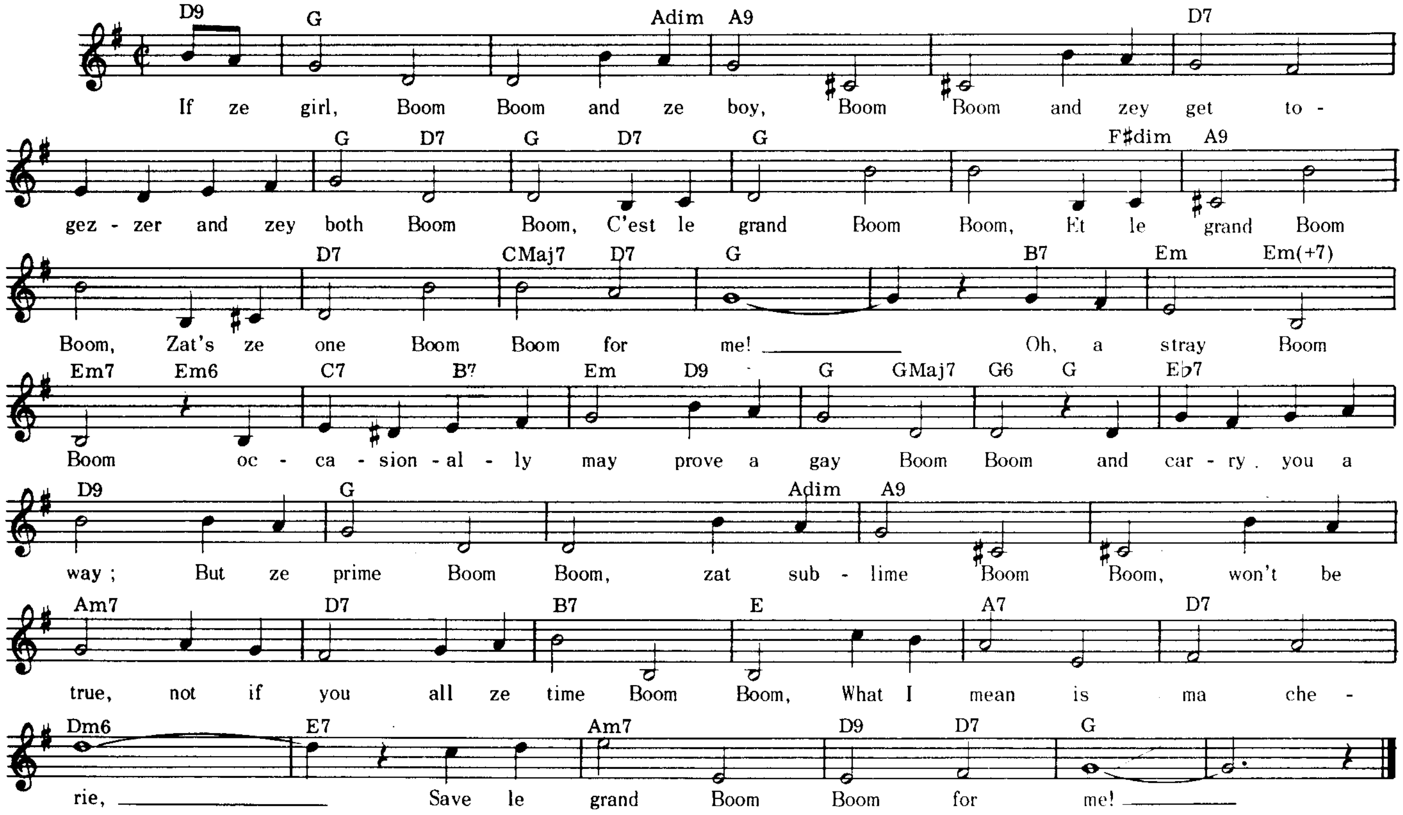
Lyric by CAROLYN LEIGH
Music by CY COLEMAN


G6 Dm7 G6 Dm7 G6 Dm7 G6 Gdim G7 C6 Gm7 C6 Cdim C7
I've got your num - ber, I know you in - side out, You ain't no Ea - gle Scout,
C6 Gm7 C7 A♭7 D♭Maj7 A♭6 B♭m7 A♭
You're all at sea! Oh, yes, you'll brag a lot, Wave your own flag a lot,
E9 E7-9 AMaj7 D9 B♭m7 E♭9 G6 Dm7 G6 Dm7
But you're un - sure a lot, You're a lot like me. Oh, I've got your num - ber
G6 Dm7 G6 Gdim G7 C6 Gm7 C6 Cdim C7 C6 Gm7 C7
And what you're look - ing for, And what you're look - ing for Just suits me fine!
A♭7 D♭Maj9 A♭6 B♭m7 Bdim Cm7 A♭9 D♭Maj7 A♭6
We'll break the rules a lot, We'll be damn' fools a lot, But then why should we not, How
Fm7 B♭9 A♭9 G6 Dm7 G6 Dm7 G6 Dm7 G6 Dm7 G7
could we not com - bine, when I've got your num - ber and I've got the glow you've got,
G6 C6 G6 G7 Dm7 G6 Dm7 C6
I've got your num - ber and ba - by, You know you've got mine!

Copyright © 1962 by Carolyn Leigh and Cy Coleman.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

LE GRAND BOOM BOOM *From the Musical "LITTLE ME"*

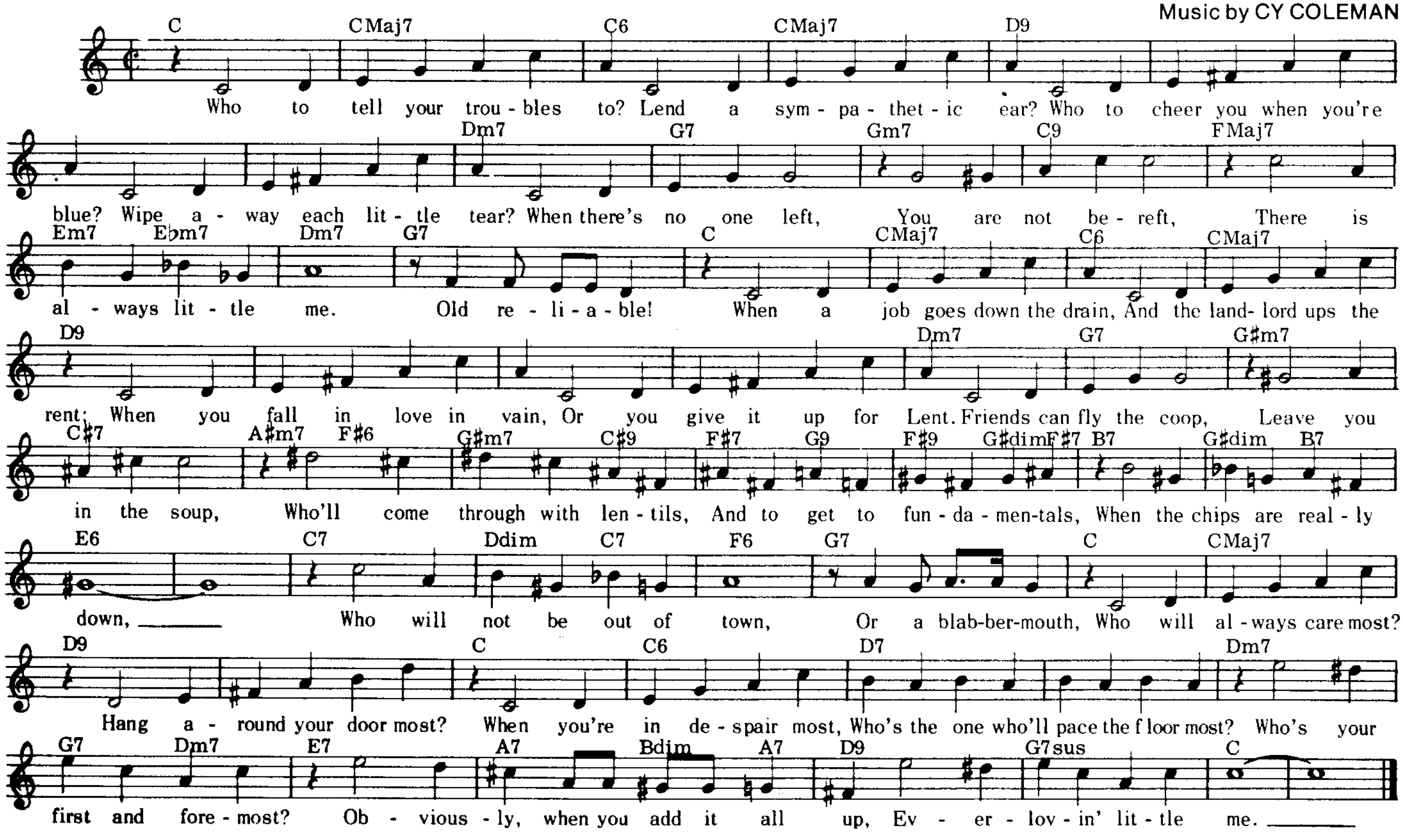
Lyric by CAROLYN LEIGH
Music by CY COLEMAN


D9 G Adim A9 D7
If ze girl, Boom Boom and ze boy, Boom Boom and zey get to-
G D7 G D7 G F♯dim A9
gez-zer and zey both Boom Boom, C'est le grand Boom Boom, Et le grand Boom
D7 CMaj7 D7 G B7 Em Em(+7)
Boom, Zat's ze one Boom Boom for me! Oh, a stray Boom
Em7 Em6 C7 B7 Em D9 G GMaj7 G6 G E♭7
Boom oc-ca-sion-al-ly may prove a gay Boom Boom and car-ry you a
D9 G Adim A9
way; But ze prime Boom Boom, zat sub-lime Boom Boom, won't be
Am7 D7 B7 E A7 D7
true, not if you all ze time Boom Boom, What I mean is ma che-
Dm6 E7 Am7 D9 D7 G
rie, Save le grand Boom Boom for me!

Copyright © 1962 by Carolyn Leigh and Cy Coleman.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

LITTLE ME *From the Musical "LITTLE ME"*

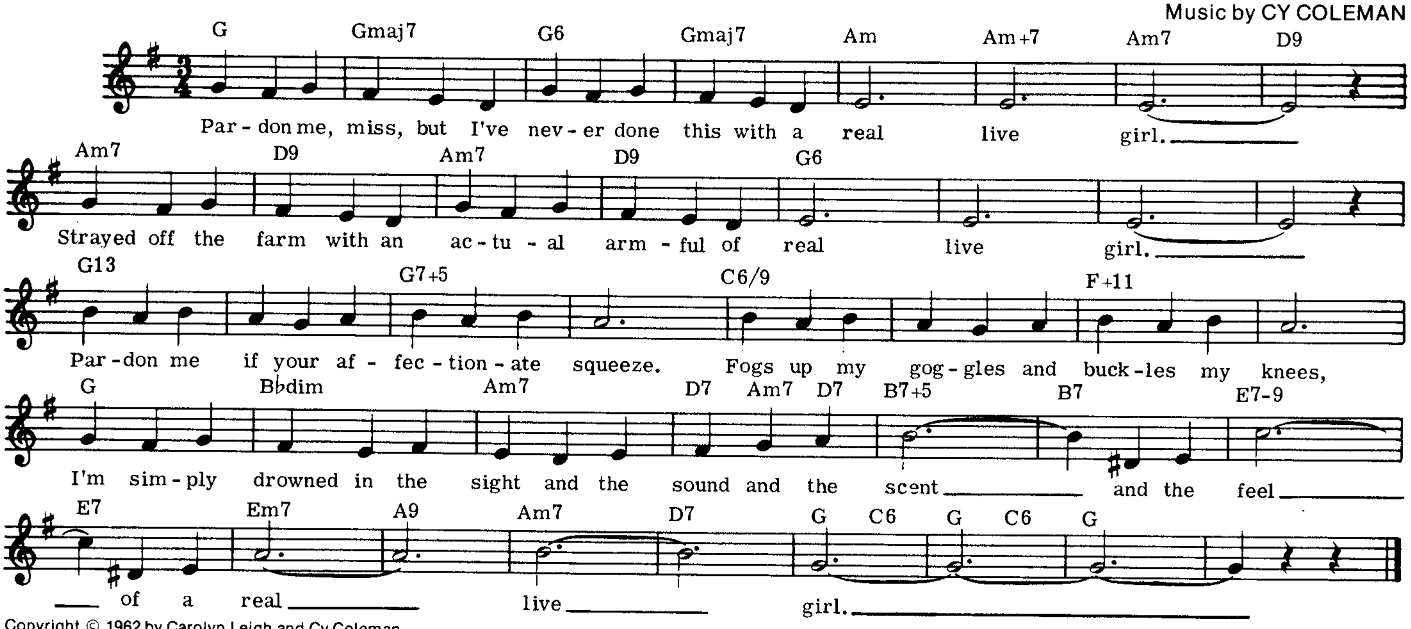
Lyric by CAROLYN LEIGH
Music by CY COLEMAN


C CMaj7 C6 CMaj7 D9
Who to tell your trou-bles to? Lend a sym-pa-thet-ic ear? Who to cheer you when you're
Dm7 G7 Gm7 C9 FMaj7
blue? Wipe a-way each lit-tle tear? When there's no one left, You are not be-reft, There is
Em7 E♭m7 Dm7 G7 C CMaj7 C6 CMaj7
al-ways lit-tle me. Old re-li-a-ble! When a job goes down the drain, And the land-lord ups the
D9 Dm7 G7 G♯m7
rent; When you fall in love in vain, Or you give it up for Lent. Friends can fly the coop, Leave you
C♯7 A♯m7 F♯6 G♯m7 C♯9 F♯7 G9 F♯9 G♯dim F♯7 B7 G♯dim B7
in the soup, Who'll come through with len-tils, And to get to fun-da-men-tals, When the chips are real-ly
E6 C7 Ddim C7 F6 G7 C CMaj7
down, Who will not be out of town, Or a blab-ber-mouth, Who will al-ways care most?
D9 C C6 D7 Dm7
Hang a-round your door most? When you're in de-spair most, Who's the one who'll pace the floor most? Who's your
G7 Dm7 E7 A7 Bdim A7 D9 G7sus C
first and fore-most? Ob-vious-ly, when you add it all up, Ev-er-lov-in' lit-tle me.

Copyright © 1962 by Carolyn Leigh and Cy Coleman.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

REAL LIVE GIRL *From the Musical "LITTLE ME"*

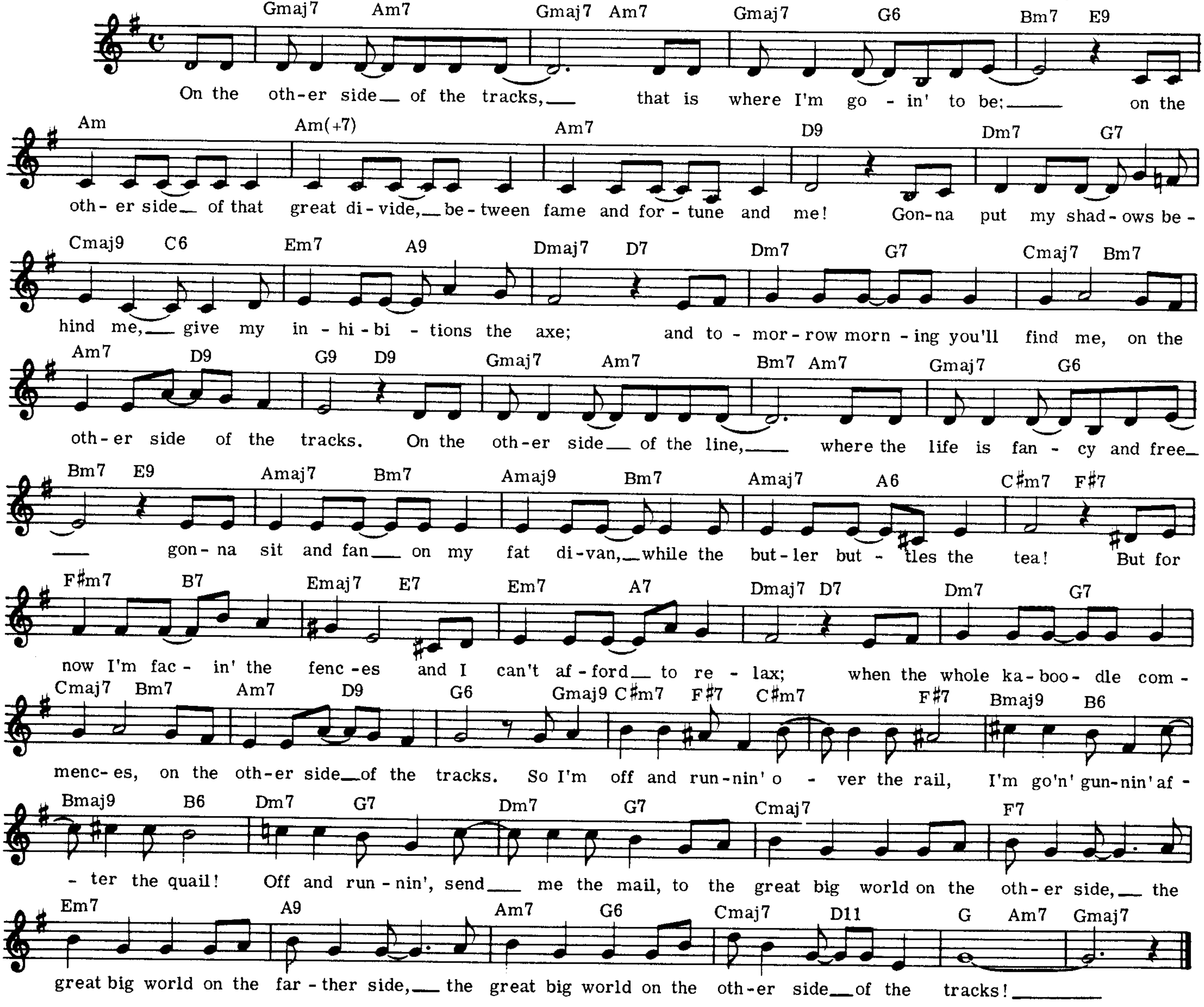
Lyric by CAROLYN LEIGH
Music by CY COLEMAN


G Gmaj7 G6 Gmaj7 Am Am+7 Am7 D9
Par-don me, miss, but I've nev-er done this with a real live girl.
Am7 D9 Am7 D9 G6
Strayed off the farm with an ac-tu-al arm-ful of real live girl.
G13 G7+5 C6/9 F+11
Par-don me if your af-fec-tion-ate squeeze. Fogs up my gog-gles and buck-les my knees,
G B♭dim Am7 D7 Am7 D7 B7+5 B7 E7-9
I'm sim-ply drowned in the sight and the sound and the scent and the feel
E7 Em7 A9 Am7 D7 G C6 G C6 G
of a real live girl.

Copyright © 1962 by Carolyn Leigh and Cy Coleman.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

ON THE OTHER SIDE OF THE TRACKS *From the Musical "LITTLE ME"*

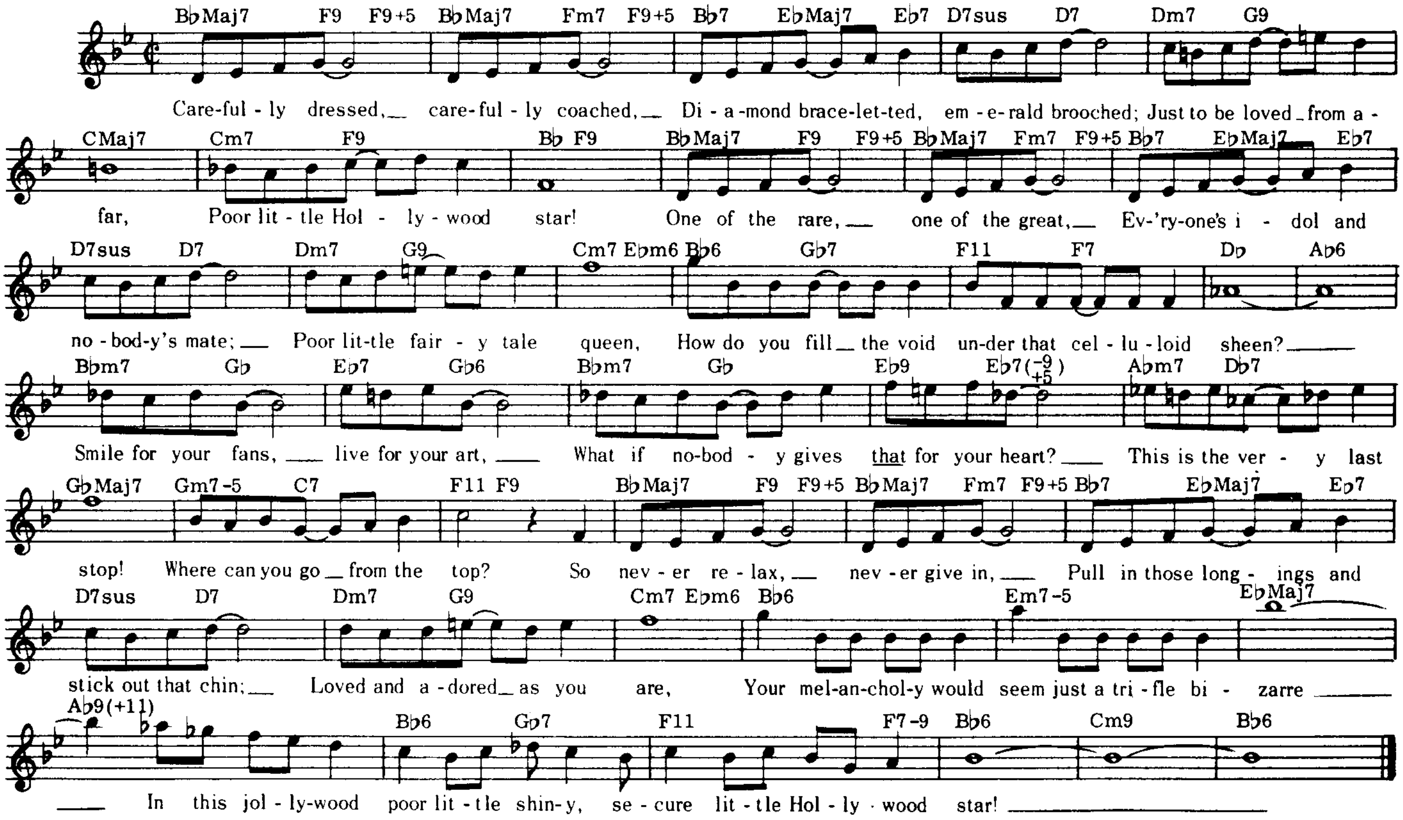
Lyric by CAROLYN LEIGH
Music by CY COLEMAN


Gmaj7 Am7 Gmaj7 Am7 Gmaj7 G6 Bm7 E9
On the oth-er side of the tracks, that is where I'm go-in' to be; on the
Am Am(+7) Am7 D9 Dm7 G7
oth-er side of that great di-vide, be-tween fame and for-tune and me! Gon-na put my shad-ows be-
Cmaj9 C6 Em7 A9 Dmaj7 D7 Dm7 G7 Cmaj7 Bm7
hind me, give my in-hi-bi-tions the axe; and to-mor-row morn-ing you'll find me, on the
Am7 D9 G9 D9 Gmaj7 Am7 Bm7 Am7 Gmaj7 G6
oth-er side of the tracks. On the oth-er side of the line, where the life is fan-cy and free
Bm7 E9 Amaj7 Bm7 Amaj9 Bm7 Amaj7 A6 C♯m7 F♯7
gon-na sit and fan on my fat di-van, while the but-ler but-tles the tea! But for
F♯m7 B7 Emaj7 E7 Em7 A7 Dmaj7 D7 Dm7 G7
now I'm fac-in' the fenc-es and I can't af-ford to re-lax; when the whole ka-boo-dle com-
Cmaj7 Bm7 Am7 D9 G6 Gmaj9 C♯m7 F♯7 C♯m7 F♯7 Bmaj9 B6
menc-es, on the oth-er side of the tracks. So I'm off and run-nin' o-ver the rail, I'm go'n' gun-nin' af-
Bmaj9 B6 Dm7 G7 Dm7 G7 Cmaj7 F7
ter the quail! Off and run-nin', send me the mail, to the great big world on the oth-er side, the
Em7 A9 Am7 G6 Cmaj7 D11 G Am7 Gmaj7
great big world on the far-ther side, the great big world on the oth-er side of the tracks!

Copyright © 1962 by Carolyn Leigh and Cy Coleman.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

POOR LITTLE HOLLYWOOD STAR *From the Musical "LITTLE ME"*

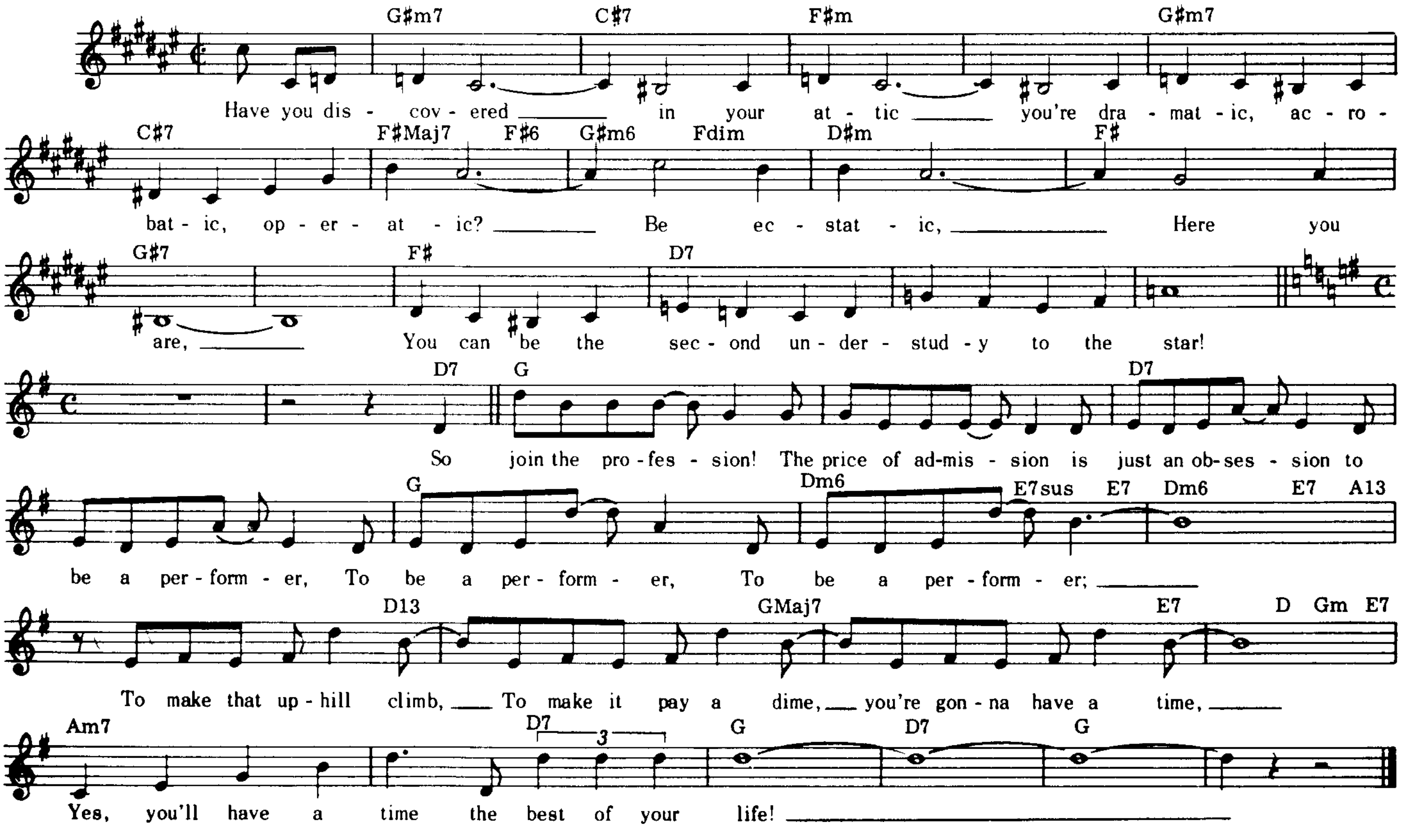
Lyric by CAROLYN LEIGH
Music by CY COLEMAN


B♭Maj7 F9 F9+5 B♭Maj7 Fm7 F9+5 B♭7 E♭Maj7 E♭7 D7sus D7 Dm7 G9
Care-ful - ly dressed, __ care-ful - ly coached, __ Di - a - mond brace-let-ted, em - e - rald brooched; Just to be loved _ from a -
CMaj7 Cm7 F9 B♭ F9 B♭Maj7 F9 F9+5 B♭Maj7 Fm7 F9+5 B♭7 E♭Maj7 E♭7
far, Poor lit - tle Hol - ly - wood star! One of the rare, __ one of the great, __ Ev-'ry-one's i - dol and
D7sus D7 Dm7 G9 Cm7 E♭m6 B♭6 G♭7 F11 F7 D♭ A♭6
no - bod-y's mate; __ Poor lit-tle fair - y tale queen, How do you fill __ the void un-der that cel - lu - loid sheen? ___
B♭m7 G♭ E♭7 G♭6 B♭m7 G♭ E♭9 E♭7(-9 +5) A♭m7 D♭7
Smile for your fans, __ live for your art, __ What if no-bod - y gives that for your heart? __ This is the ver - y last
G♭Maj7 Gm7-5 C7 F11 F9 B♭Maj7 F9 F9+5 B♭Maj7 Fm7 F9+5 B♭7 E♭Maj7 E♭7
stop! Where can you go __ from the top? So nev - er re - lax, __ nev - er give in, __ Pull in those long - ings and
D7sus D7 Dm7 G9 Cm7 E♭m6 B♭6 Em7-5 E♭Maj7
stick out that chin; __ Loved and a - dored __ as you are, Your mel-an-chol-y would seem just a tri - fle bi - zarre ___
A♭9(+11) B♭6 G♭7 F11 F7-9 B♭6 Cm9 B♭6
__ In this jol - ly-wood poor lit - tle shin-y, se - cure lit - tle Hol - ly - wood star! ___

Copyright © 1962 by Carolyn Leigh and Cy Coleman.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

TO BE A PERFORMER *From the Musical "LITTLE ME"*

Lyric by CAROLYN LEIGH
Music by CY COLEMAN


G♯m7 C♯7 F♯m G♯m7
Have you dis - cov - ered ___ in your at - tic ___ you're dra - mat - ic, ac - ro -
C♯7 F♯Maj7 F♯6 G♯m6 Fdim D♯m F♯
bat - ic, op - er - at - ic? ___ Be ec - stat - ic, ___ Here you
G♯7 F♯ D7
are, ___ You can be the sec - ond un - der - stud - y to the star!
D7 G D7
So join the pro - fes - sion! The price of ad-mis - sion is just an ob-ses - sion to
G Dm6 E7sus E7 Dm6 E7 A13
be a per - form - er, To be a per - form - er, To be a per - form - er; ___
D13 GMaj7 E7 D Gm E7
To make that up - hill climb, __ To make it pay a dime, __ you're gon - na have a time, ___
Am7 D7 3 G D7 G
Yes, you'll have a time the best of your life! ___

Copyright © 1958 and 1962 by Carolyn Leigh and Cy Coleman.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

DAVID MERRICK presents

LENA HORNE

RICARDO MONTALBAN

in a musical comedy

JAMAICA

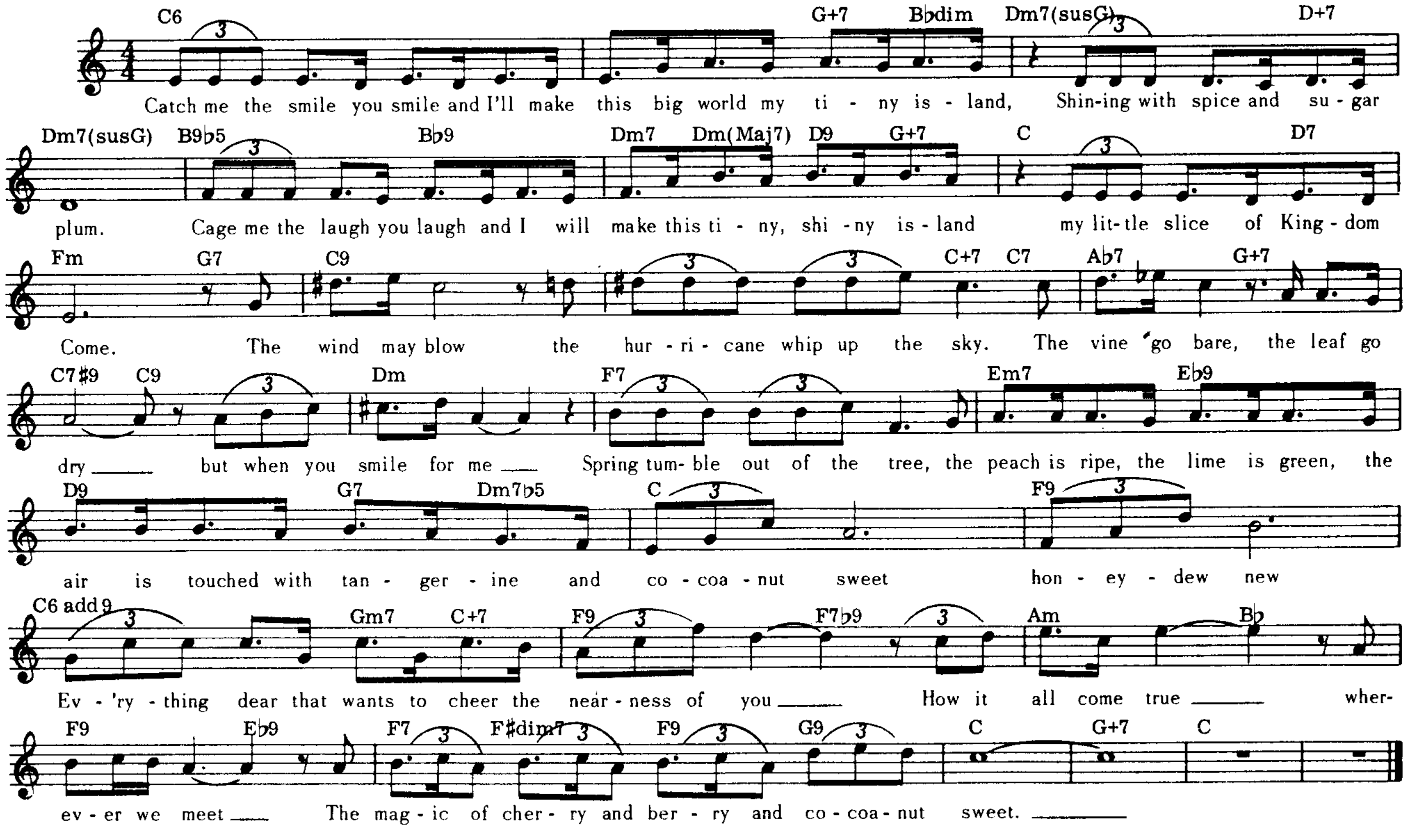
Book by **E. Y. HARBURG** and **FRED SAIDY**

Music by **HAROLD ARLEN**

Lyrics by **E. Y. HARBURG** (By arrangement with Chappell & Co., Inc.)

COCOANUT SWEET *From the Musical "JAMAICA"*

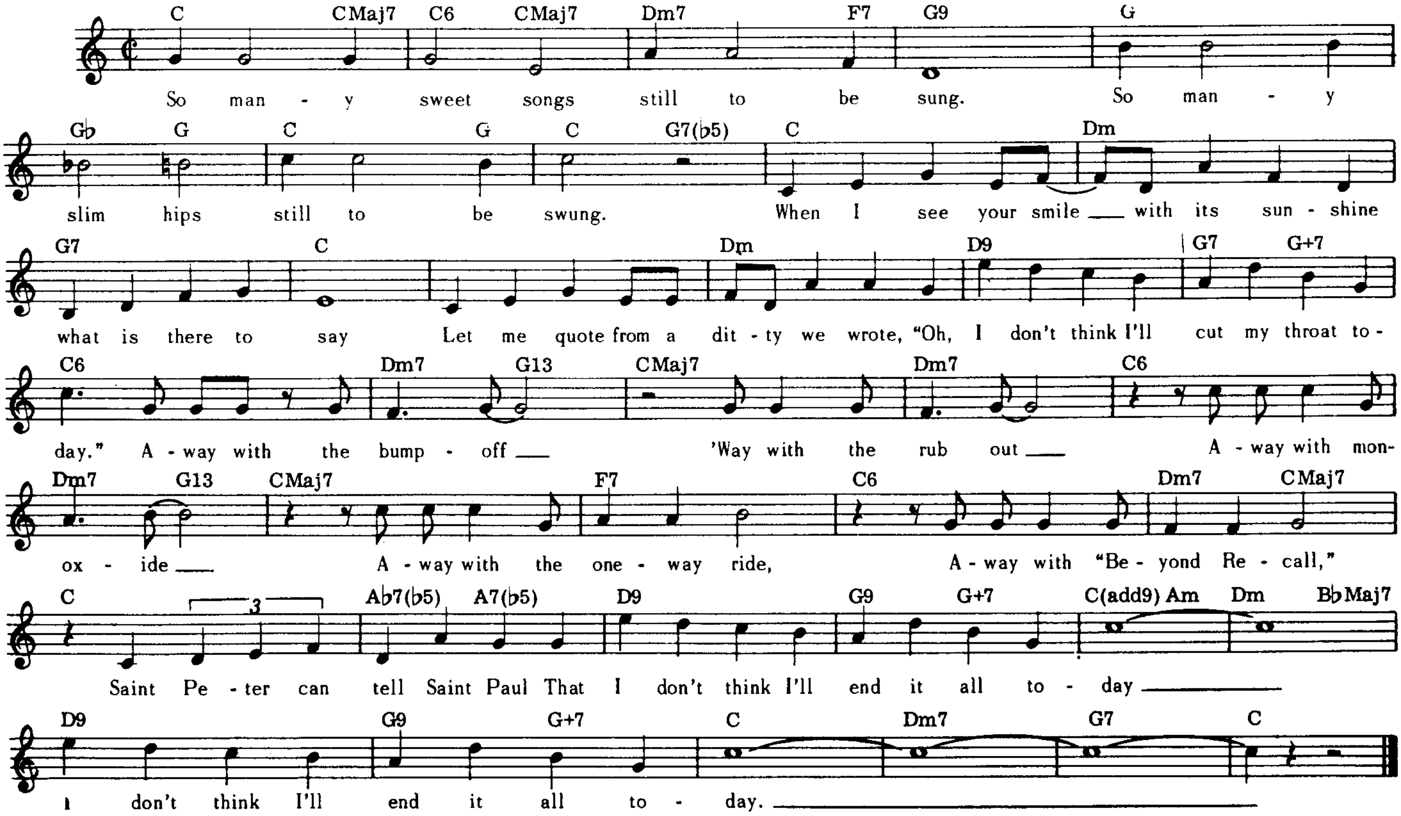
Lyric by E.Y. HARBURG
Music by HAROLD ARLEN


C6 G+7 B♭dim Dm7(susG) D+7
Catch me the smile you smile and I'll make this big world my ti - ny is - land, Shin-ing with spice and su - gar
Dm7(susG) B9♭5 B♭9 Dm7 Dm(Maj7) D9 G+7 C D7
plum. Cage me the laugh you laugh and I will make this ti - ny, shi - ny is - land my lit-tle slice of King - dom
Fm G7 C9 C+7 C7 A♭7 G+7
Come. The wind may blow the hur - ri - cane whip up the sky. The vine 'go bare, the leaf go
C7♯9 C9 Dm F7 Em7 E♭9
dry but when you smile for me Spring tum - ble out of the tree, the peach is ripe, the lime is green, the
D9 G7 Dm7♭5 C F9
air is touched with tan - ger - ine and co - coa - nut sweet hon - ey - dew new
C6 add 9 Gm7 C+7 F9 F7♭9 Am B♭
Ev - 'ry - thing dear that wants to cheer the near - ness of you How it all come true wher-
F9 E♭9 F7 F♯dim7 F9 G9 C G+7 C
ev - er we meet The mag - ic of cher - ry and ber - ry and co - coa - nut sweet.

Copyright © 1957 by Harold Arlen and E.Y. Harburg.
All rights throughout the world controlled by Harwin Music Corp., New York, N.Y. Used by permission.

I DON'T THINK I'LL END IT ALL TODAY *From the Musical "JAMAICA"*

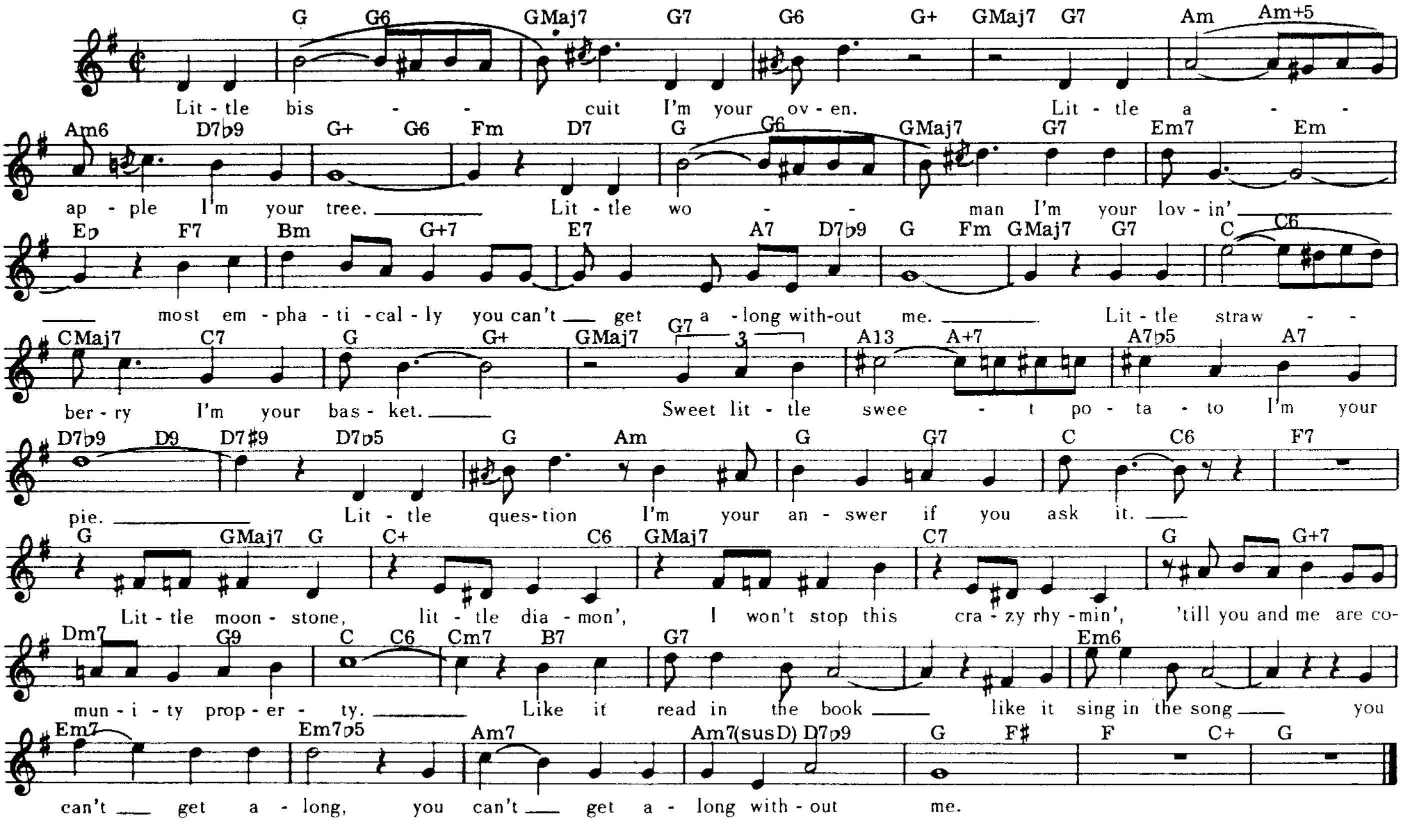
Lyric by E.Y. HARBURG
Music by HAROLD ARLEN


C CMaj7 C6 CMaj7 Dm7 F7 G9 G
So man - y sweet songs still to be sung. So man - y
G♭ G C G C G7(♭5) C Dm
slim hips still to be swung. When I see your smile with its sun - shine
G7 C Dm D9 G7 G+7
what is there to say Let me quote from a dit - ty we wrote, "Oh, I don't think I'll cut my throat to -
C6 Dm7 G13 CMaj7 Dm7 C6
day." A - way with the bump - off 'Way with the rub out A - way with mon-
Dm7 G13 CMaj7 F7 C6 Dm7 CMaj7
ox - ide A - way with the one - way ride, A - way with "Be - yond Re - call,"
C A♭7(♭5) A7(♭5) D9 G9 G+7 C(add9) Am Dm B♭Maj7
Saint Pe - ter can tell Saint Paul That I don't think I'll end it all to - day
D9 G9 G+7 C Dm7 G7 C
I don't think I'll end it all to - day.

Copyright © 1957 by Harold Arlen and E.Y. Harburg.
All rights throughout the world controlled by Harwin Music Corp., New York, N.Y. Used by permission.

LITTLE BISCUIT *From the Musical "JAMAICA"*

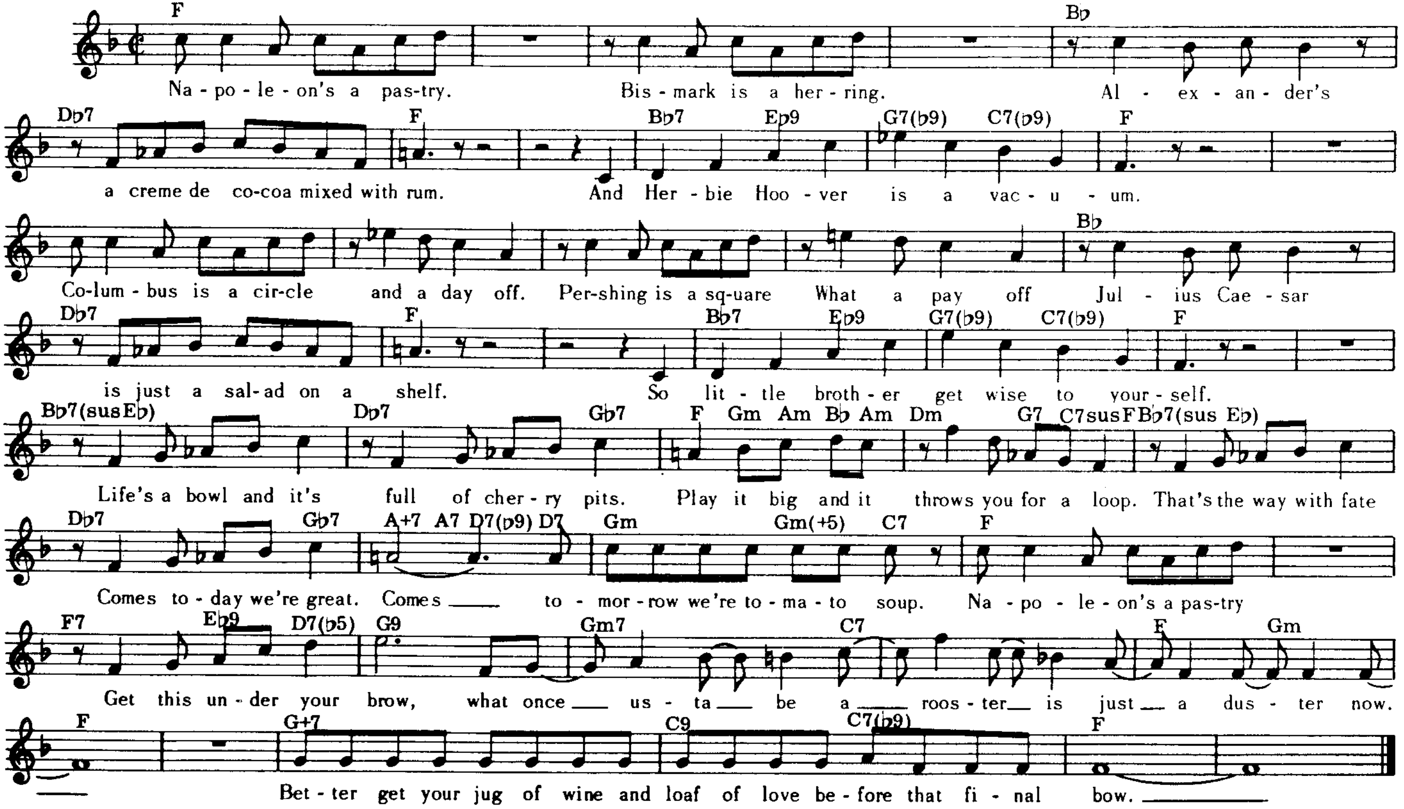
Lyric by E.Y. HARBURG
Music by HAROLD ARLEN


G G6 GMaj7 G7 G6 G+ GMaj7 G7 Am Am+5
Lit - tle bis - - cuit I'm your ov - en. Lit - tle a - -
Am6 D7♭9 G+ G6 Fm D7 G G6 GMaj7 G7 Em7 Em
ap - ple I'm your tree. Lit - tle wo - - man I'm your lov - in'
E♭ F7 Bm G+7 E7 G7 A7 D7♭9 G Fm GMaj7 G7 C C6
most em - pha - ti - cal - ly you can't get a - long with-out me. Lit - tle straw - -
CMaj7 C7 G G+ GMaj7 A13 A+7 A7♭5 A7
ber - ry I'm your bas - ket. Sweet lit - tle swee - t po - ta - to I'm your
3
D7♭9 D9 D7♯9 D7♭5 G Am G G7 C C6 F7
pie. Lit - tle ques- tion I'm your an - swer if you ask it.
G GMaj7 G C+ C6 GMaj7 C7 G G+7
Lit - tle moon - stone, lit - tle dia - mon', I won't stop this cra - zy rhy - min', 'till you and me are co-
Dm7 G9 C C6 Cm7 B7 G7 Em6
mun - i - ty prop - er - ty. Like it read in the book like it sing in the song you
Em7 Em7♭5 Am7 Am7(susD) D7♭9 G F♯ F C+ G
can't get a - long, you can't get a - long with - out me.

Copyright © 1957 by Harold Arlen and E.Y. Harburg.
All rights throughout the world controlled by Harwin Music Corp., New York, N.Y. Used by permission.

NAPOLEON *From the Musical "JAMAICA"*

Lyric by E.Y. HARBURG
Music by HAROLD ARLEN

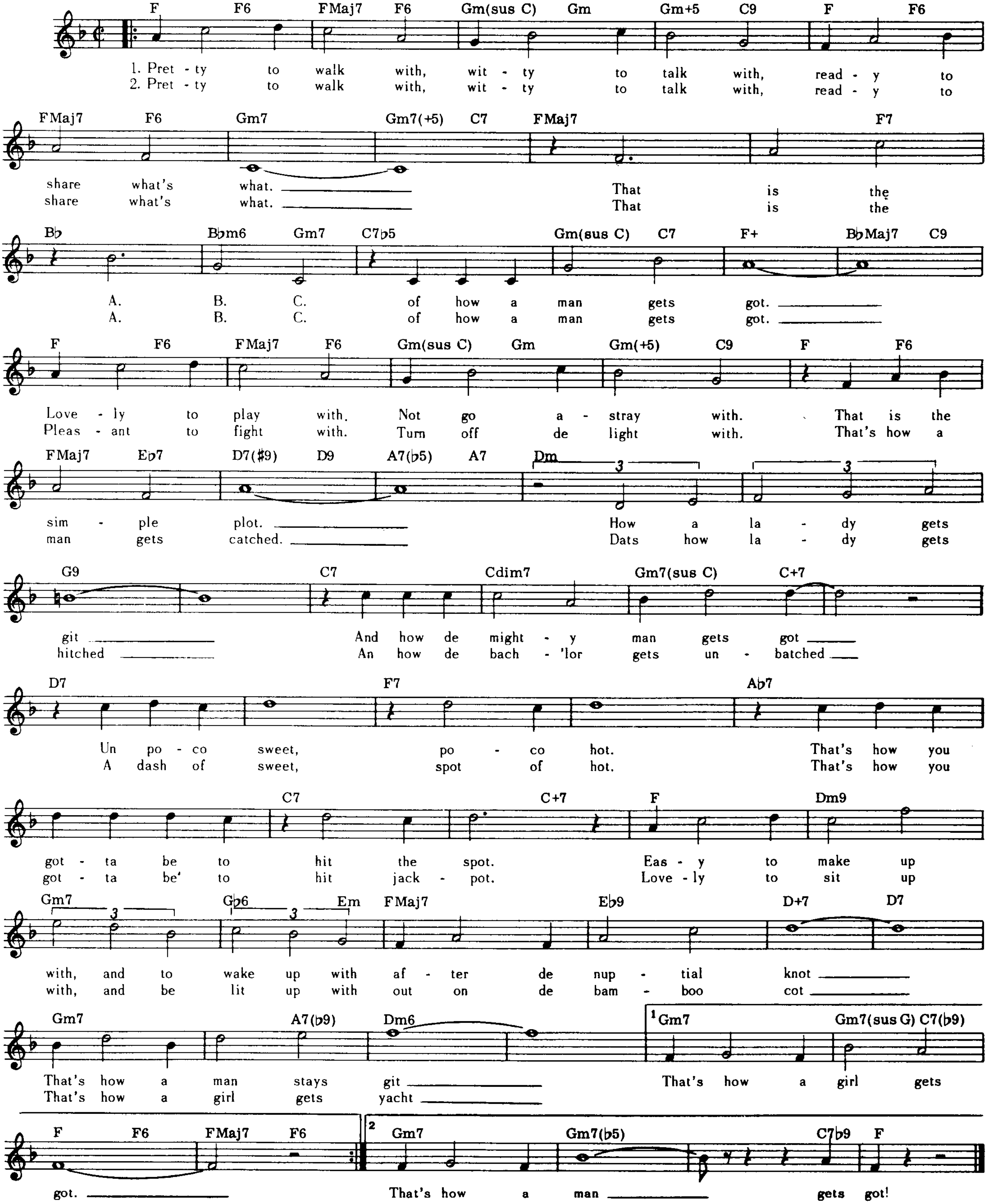

F B♭
Na - po - le - on's a pas-try. Bis - mark is a her - ring. Al - ex - an - der's
D♭7 F B♭7 E♭9 G7(♭9) C7(♭9) F
a creme de co-coa mixed with rum. And Her - bie Hoo - ver is a vac - u - um.
B♭
Co-lum - bus is a cir-cle and a day off. Per-shing is a sq-uare What a pay off Jul - ius Cae - sar
D♭7 F B♭7 E♭9 G7(♭9) C7(♭9) F
is just a sal-ad on a shelf. So lit - tle broth - er get wise to your - self.
B♭7(susE♭) D♭7 G♭7 F Gm Am B♭ Am Dm G7 C7susF B♭7(sus E♭)
Life's a bowl and it's full of cher - ry pits. Play it big and it throws you for a loop. That's the way with fate
D♭7 G♭7 A+7 A7 D7(♭9) D7 Gm Gm(+5) C7 F
Comes to - day we're great. Comes to - mor - row we're to - ma - to soup. Na - po - le - on's a pas-try
F7 E♭9 D7(♭5) G9 Gm7 C7 F Gm
Get this un - der your brow, what once us - ta be a roos - ter is just a dus - ter now.
F G+7 C9 C7(♭9) F
Bet - ter get your jug of wine and loaf of love be - fore that fi - nal bow.

Copyright © 1957 by Harold Arlen and E.Y. Harburg.
All rights throughout the world controlled by Harwin Music Corp., New York, N.Y. Used by permission.

PRETTY TO WALK WITH (That's How A Man Gets Got)

From the Musical "JAMAICA"

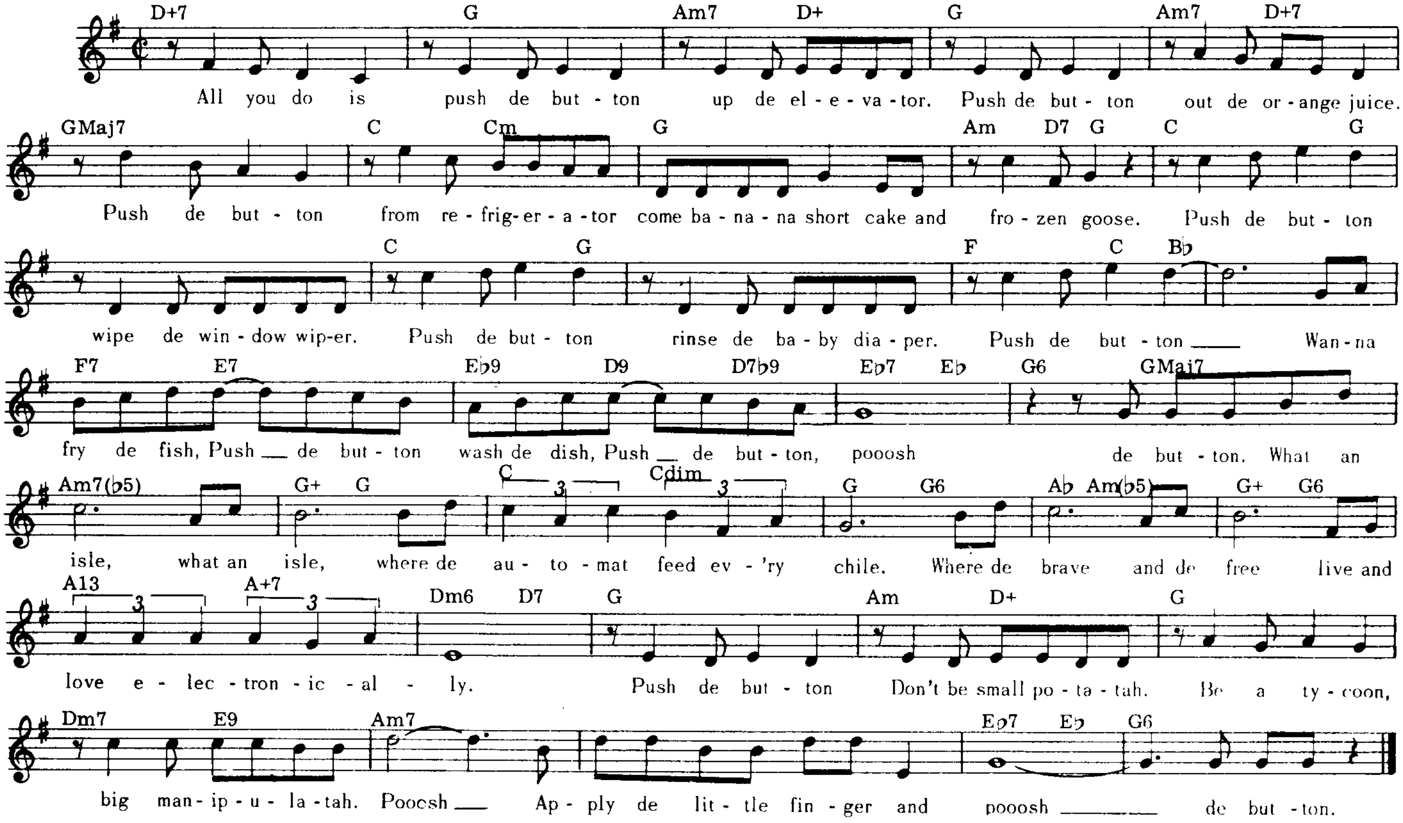
Lyric by E.Y. HARBURG
Music by HAROLD ARLEN


F F6 FMaj7 F6 Gm(sus C) Gm Gm+5 C9 F F6
1. Pret - ty to walk with, wit - ty to talk with, read - y to
2. Pret - ty to walk with, wit - ty to talk with, read - y to
FMaj7 F6 Gm7 Gm7(+5) C7 FMaj7 F7
share what's what. That is the
share what's what. That is the
Bb Bbm6 Gm7 C7b5 Gm(sus C) C7 F+ BbMaj7 C9
A. B. C. of how a man gets got.
A. B. C. of how a man gets got.
F F6 FMaj7 F6 Gm(sus C) Gm Gm(+5) C9 F F6
Love - ly to play with. Not go a - stray with. That is the
Pleas - ant to fight with. Turn off de light with. That's how a
FMaj7 Eb7 D7(#9) D9 A7(b5) A7 Dm
sim - ple plot. How a la - dy gets
man gets catched. Dats how la - dy gets
G9 C7 Cdim7 Gm7(sus C) C+7
git And how de might - y man gets got
hitched An how de bach - 'lor gets un - batched
D7 F7 Ab7
Un po - co sweet, po - co hot. That's how you
A dash of sweet, spot of hot. That's how you
C7 C+7 F Dm9
got - ta be to hit the spot. Eas - y to make up
got - ta be' to hit jack - pot. Love - ly to sit up
Gm7 Gb6 Em FMaj7 Eb9 D+7 D7
with, and to wake up with af - ter de nup - tial knot
with, and be lit up with out on de bam - boo cot
Gm7 A7(b9) Dm6 1 Gm7 Gm7(sus G) C7(b9)
That's how a man stays git That's how a girl gets
That's how a girl gets yacht
F F6 FMaj7 F6 2 Gm7 Gm7(b5) C7b9 F
got. That's how a man gets got!

Copyright © 1957 by Harold Arlen and E.Y. Harburg.
All rights throughout the world controlled by Harwin Music Corp., New York, N.Y. Used by permission.

PUSH DE BUTTON *From the Musical "JAMAICA"*

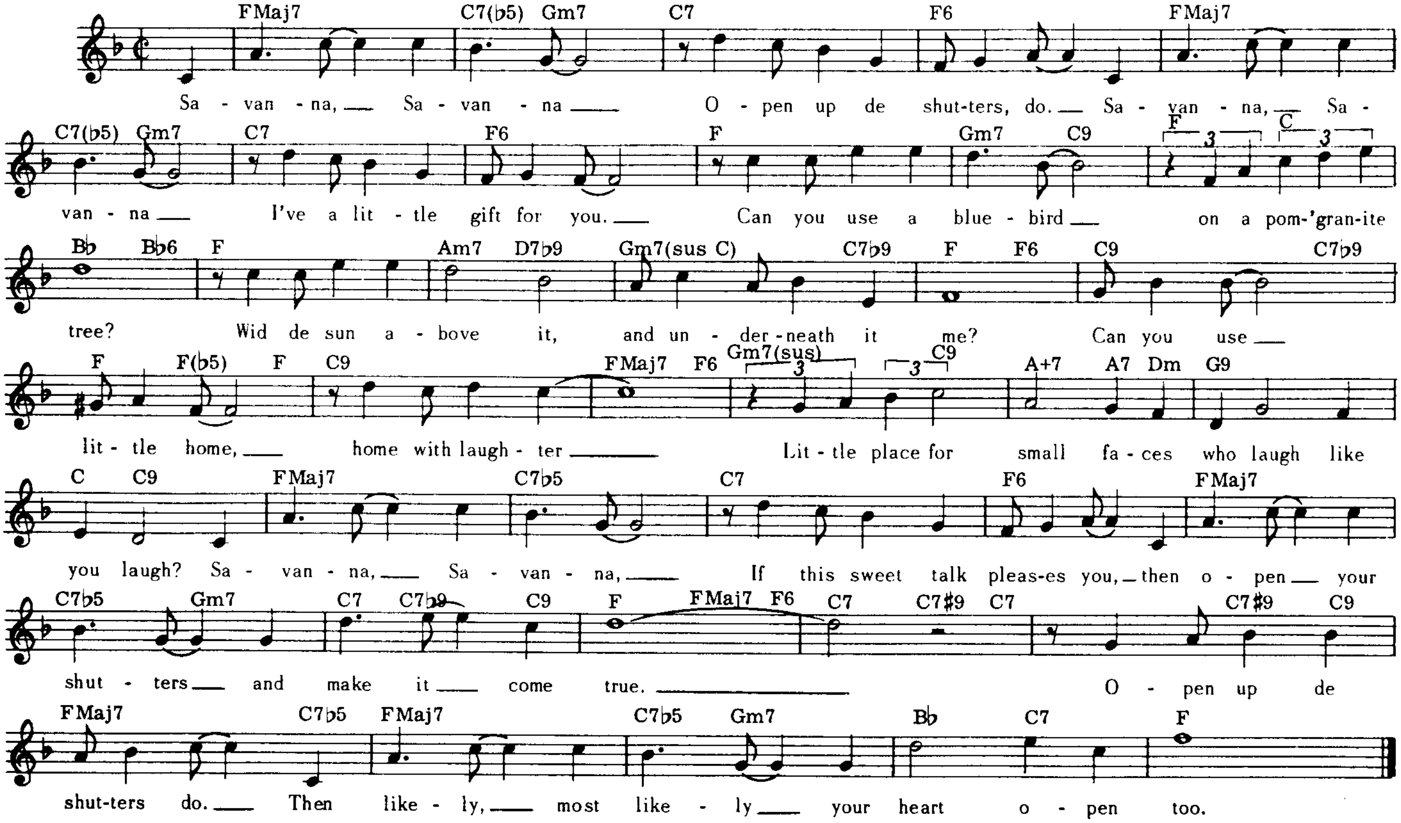
Lyric by E.Y. HARBURG
Music by HAROLD ARLEN


D+7 G Am7 D+ G Am7 D+7
All you do is push de but-ton up de el-e-va-tor. Push de but-ton out de or-ange juice.
GMaj7 C Cm G Am D7 G C G
Push de but-ton from re-frig-er-a-tor come ba-na-na short cake and fro-zen goose. Push de but-ton
C G F C B♭
wipe de win-dow wip-er. Push de but-ton rinse de ba-by dia-per. Push de but-ton ___ Wan-na
F7 E7 E♭9 D9 D7♭9 E♭7 E♭ G6 GMaj7
fry de fish, Push ___ de but-ton wash de dish, Push ___ de but-ton, pooosh de but-ton. What an
Am7(♭5) G+ G C Cdim G G6 A♭ Am(♭5) G+ G6
isle, what an isle, where de au-to-mat feed ev-'ry chile. Where de brave and de free live and
A13 A+7 Dm6 D7 G Am D+ G
love e-lec-tron-ic-al-ly. Push de but-ton Don't be small po-ta-tah. Be a ty-coon,
Dm7 E9 Am7 E♭7 E♭ G6
big man-ip-u-la-tah. Poosh ___ Ap-ply de lit-tle fin-ger and pooosh ___ de but-ton.

Copyright © 1956 and 1957 by Harold Arlen and E.Y. Harburg.
All rights throughout the world controlled by Harwin Music Corp., New York, N.Y. Used by permission.

SAVANNA *From the Musical "JAMAICA"*

Lyric by E.Y. HARBURG
Music by HAROLD ARLEN

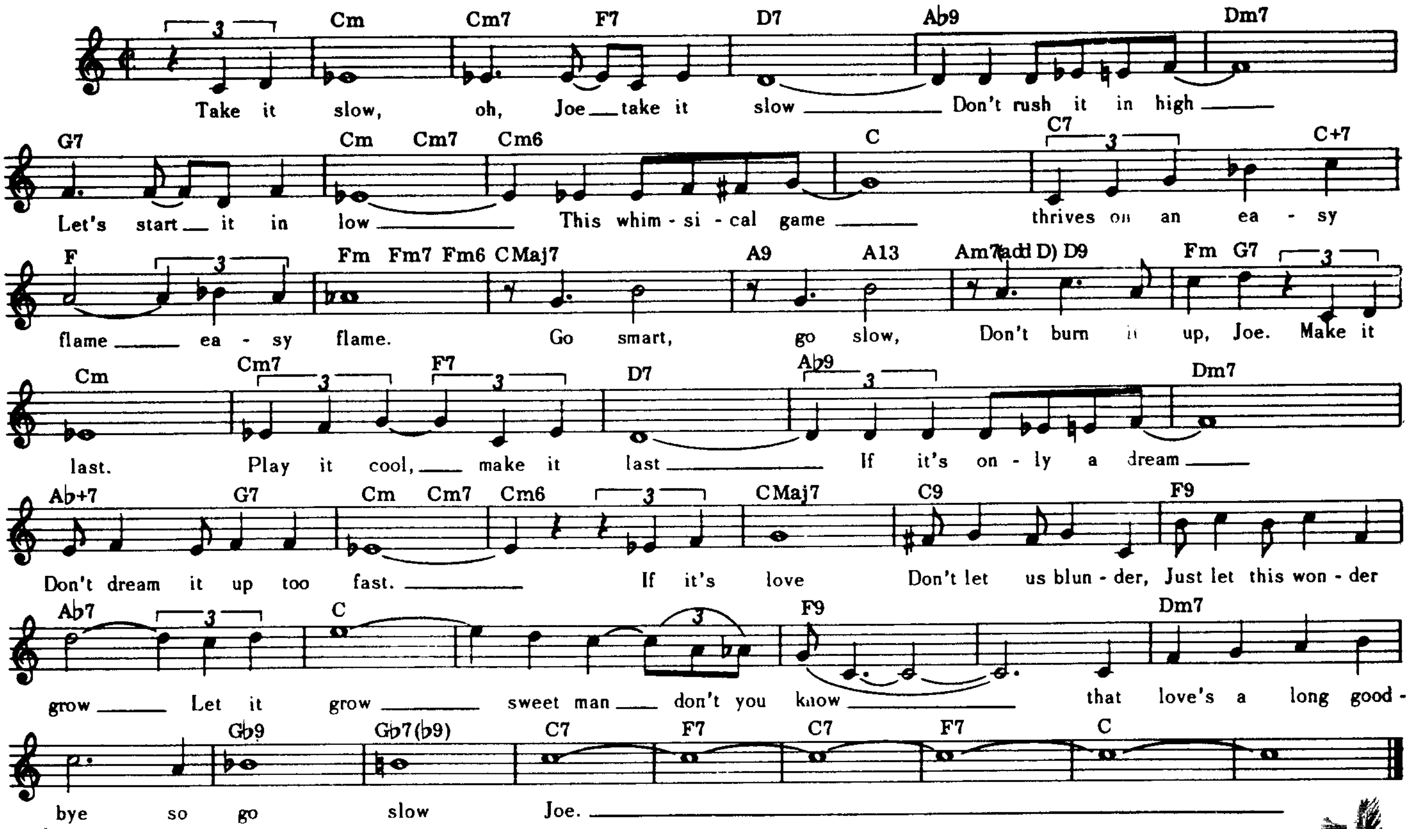

FMaj7 C7(♭5) Gm7 C7 F6 FMaj7
Sa-van-na, ___ Sa-van-na ___ O-pen up de shut-ters, do. ___ Sa-van-na, ___ Sa-
C7(♭5) Gm7 C7 F6 F Gm7 C9 F C
van-na ___ I've a lit-tle gift for you. ___ Can you use a blue-bird ___ on a pom-'gran-ite
B♭ B♭6 F Am7 D7♭9 Gm7(sus C) C7♭9 F F6 C9 C7♭9
tree? Wid de sun a-bove it, and un-der-neath it me? Can you use ___
F F(♭5) F C9 FMaj7 F6 Gm7(sus) C9 A+7 A7 Dm G9
lit-tle home, ___ home with laugh-ter ___ Lit-tle place for small fa-ces who laugh like
C C9 FMaj7 C7♭5 C7 F6 FMaj7
you laugh? Sa-van-na, ___ Sa-van-na, ___ If this sweet talk pleas-es you, — then o-pen ___ your
C7♭5 Gm7 C7 C7♭9 C9 F FMaj7 F6 C7 C7♯9 C7 C7♯9 C9
shut-ters ___ and make it ___ come true. ___ O-pen up de
FMaj7 C7♭5 FMaj7 C7♭5 Gm7 B♭ C7 F
shut-ters do. ___ Then like-ly, ___ most like-ly ___ your heart o-pen too.

Copyright © 1957 by Harold Arlen and E.Y. Harburg.
All rights throughout the world controlled by Harwin Music Corp., New York, N.Y. Used by permission.

TAKE IT SLOW, JOE

From the Musical "JAMAICA"

Lyric by E.Y. HARBURG
Music by HAROLD ARLEN


Cm Cm7 F7 D7 Ab9 Dm7
Take it slow, oh, Joe take it slow Don't rush it in high
G7 Cm Cm7 Cm6 C C7 C+7
Let's start it in low This whim-si-cal game thrives on an ea-sy
F Fm Fm7 Fm6 CMaj7 A9 A13 Am7(add D) D9 Fm G7
flame ea-sy flame. Go smart, go slow, Don't burn it up, Joe. Make it
Cm Cm7 F7 D7 Ab9 Dm7
last. Play it cool, make it last If it's on-ly a dream
Ab+7 G7 Cm Cm7 Cm6 CMaj7 C9 F9
Don't dream it up too fast. If it's love Don't let us blun-der, Just let this won-der
Ab7 C F9 Dm7
grow Let it grow sweet man don't you know that love's a long good-
Gb9 Gb7(b9) C7 F7 C7 F7 C
bye so go slow Joe.
3

Copyright © 1957 by Harold Arlen and E.Y. Harburg.
All rights throughout the world controlled by Harwin Music Corp., New York, N.Y. Used by permission.

JOSEPH KIPNESS
presents

BUDDY HACKETT

in

A New Musical/Comedy

i had A ball

Co-starring

RICHARD KILEY

Book by
JEROME
CHODOROV

Music & Lyrics by
JACK LAWRENCE & STAN FREEMAN

with
KAREN MORROW STEVE ROLAND LUBA LISA JACK WAKEFIELD AL NESOR
TED THURSTON CONRAD YAMA MOROCCO ROSETTA LeNOIRE

Settings & Lighting by WILL STEVEN ARMSTRONG
Costumes by ANN ROTH

Musical Direction & Vocal Arrangements by PEMBROKE DAVENPORT
Orchestrations by PHILIP J. LANG
Dance Music Arranged by LUTHER HENDERSON

Dances & Musical Numbers Staged by
ONNA WHITE

Directed by
LLOYD RICHARDS

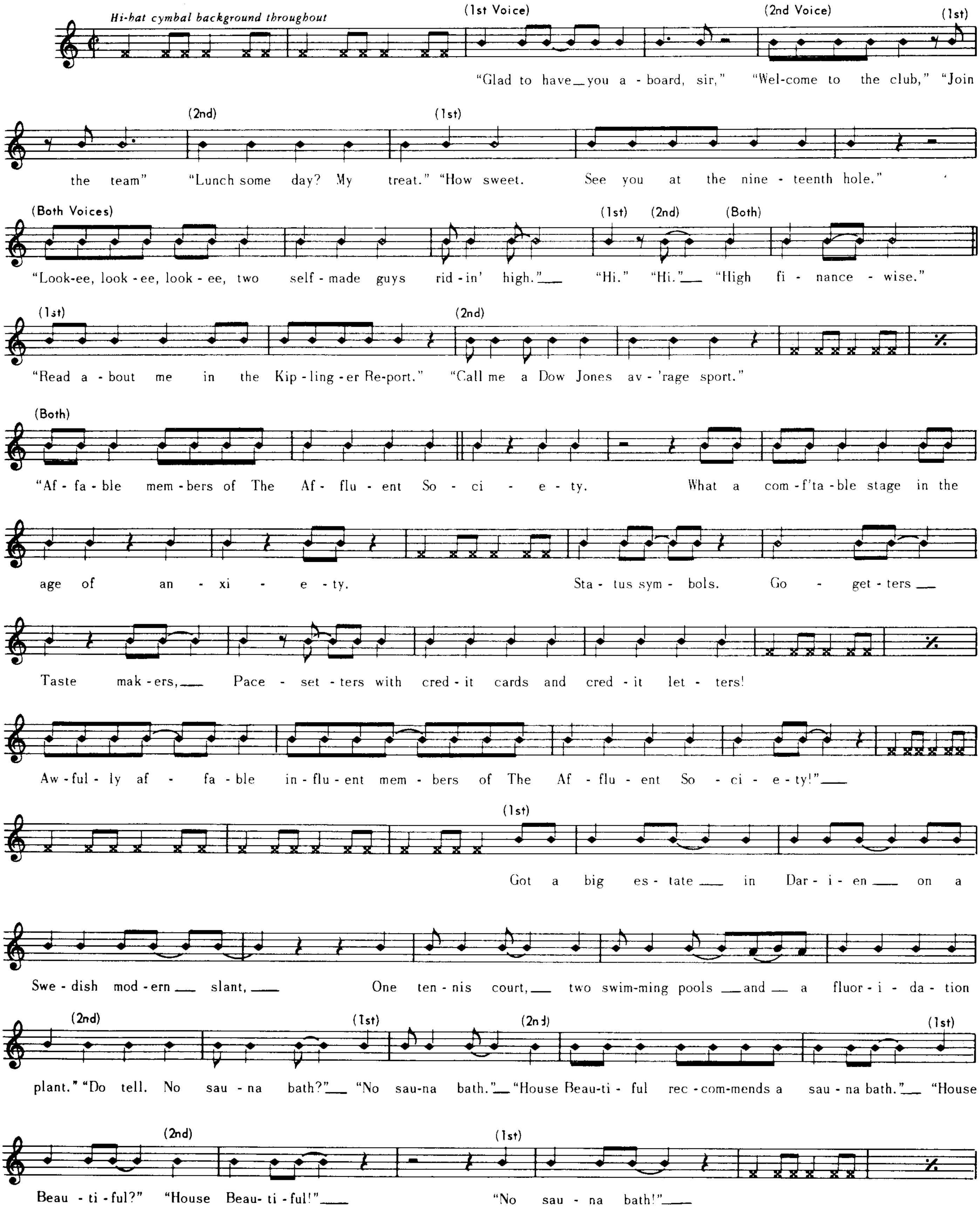
Original Cast Album by MERCURY RECORDS

[redacted] [redacted]

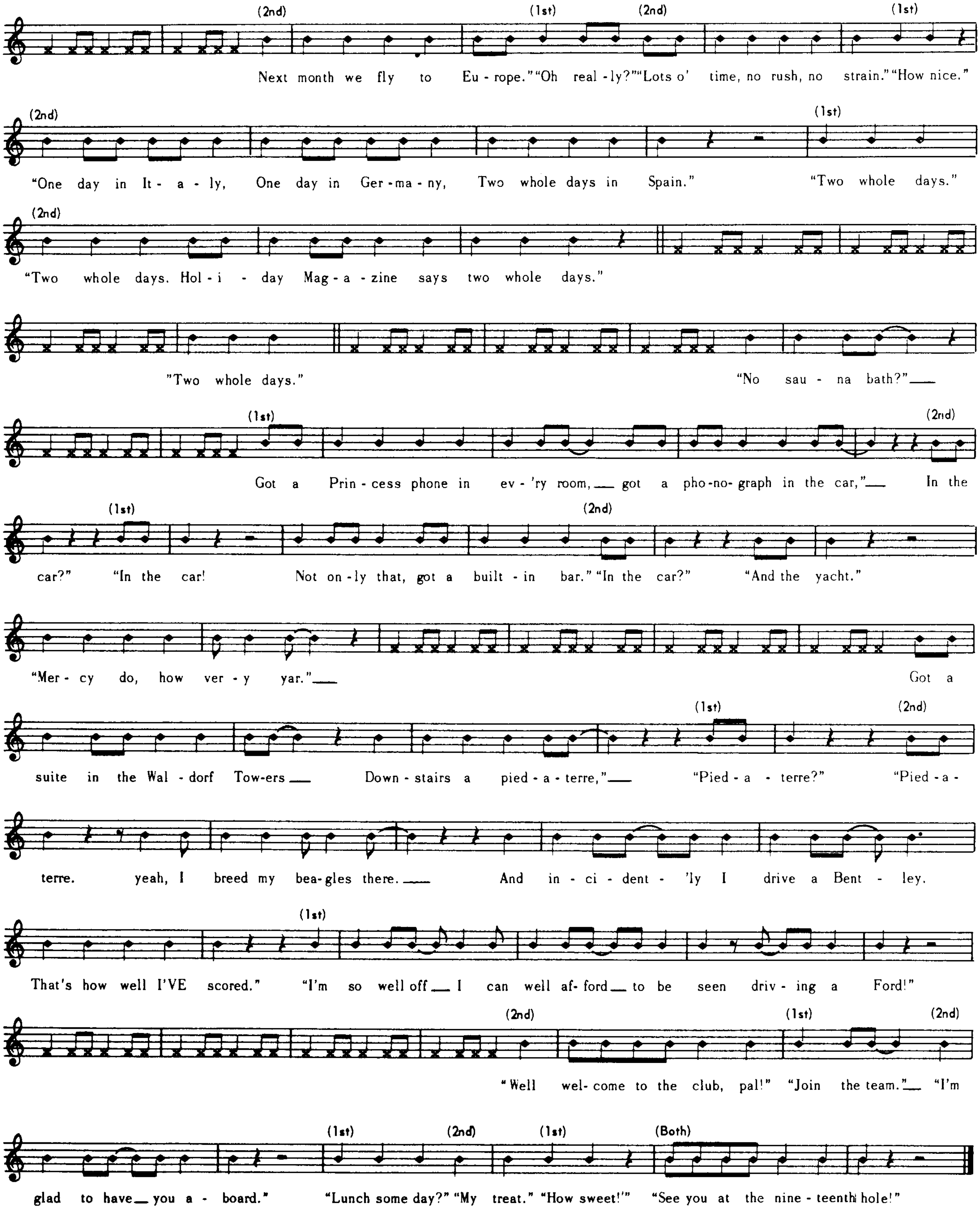
THE AFFLUENT SOCIETY

From the Musical "I HAD A BALL"

Lyric and Music by
JACK LAWRENCE and STAN FREEMAN

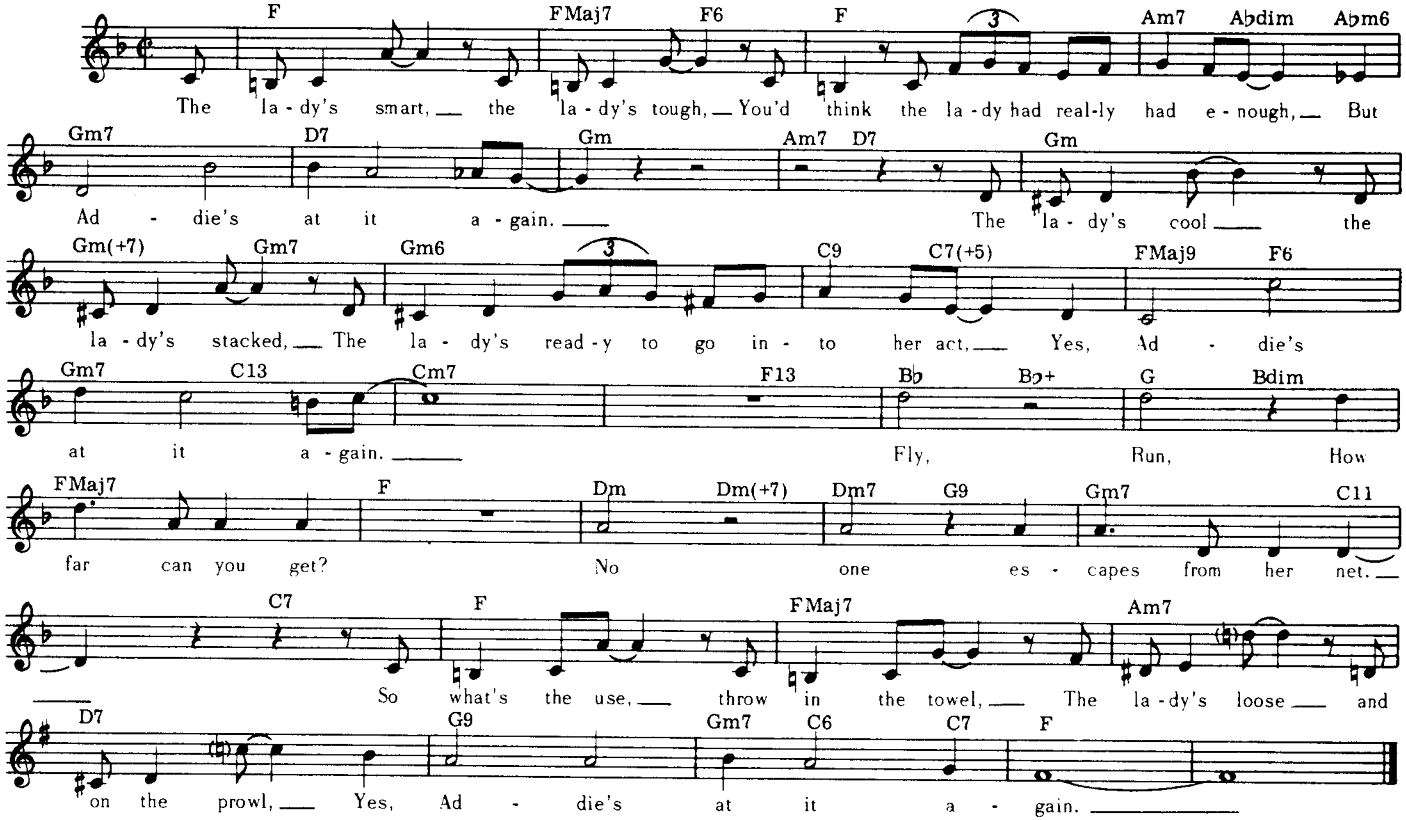

Hi-hat cymbal background throughout
(1st Voice)
(2nd Voice)
(1st)
"Glad to have_you a - board, sir," "Wel-come to the club," "Join
(2nd)
(1st)
the team" "Lunch some day? My treat." "How sweet. See you at the nine - teenth hole."
(Both Voices)
(1st) (2nd) (Both)
"Look-ee, look - ee, look - ee, two self - made guys rid - in' high."__ "Hi." "Hi."__ "High fi - nance - wise."
(1st)
(2nd)
"Read a - bout me in the Kip - ling - er Re-port." "Call me a Dow Jones av - 'rage sport."
(Both)
"Af - fa - ble mem - bers of The Af - flu - ent So - ci - e - ty. What a com - f'ta - ble stage in the
age of an - xi - e - ty. Sta - tus sym - bols. Go - get - ters__
Taste mak - ers,__ Pace - set - ters with cred - it cards and cred - it let - ters!
Aw - ful - ly af - fa - ble in - flu - ent mem - bers of The Af - flu - ent So - ci - e - ty!"__
(1st)
Got a big es - tate__ in Dar - i - en__ on a
Swe - dish mod - ern__ slant,__ One ten - nis court,__ two swim-ming pools__and__ a fluor - i - da - tion
(2nd)
(1st)
(2nd)
(1st)
plant." "Do tell. No sau - na bath?"__ "No sau-na bath."__"House Beau-ti - ful rec - com-mends a sau - na bath."__ "House
(2nd)
(1st)
Beau - ti - ful?" "House Beau - ti - ful!"__ "No sau - na bath!"__

Copyright © 1965 by Larston Inc., and Stan Freeman.
All rights throughout the world controlled by Mesquite Music Corp., New York, N.Y. Used by permission.


(2nd) (1st) (2nd) (1st)
Next month we fly to Eu - rope." "Oh real - ly?" "Lots o' time, no rush, no strain." "How nice."
(2nd) (1st)
"One day in It - a - ly, One day in Ger - ma - ny, Two whole days in Spain." "Two whole days."
(2nd)
"Two whole days. Hol - i - day Mag - a - zine says two whole days."
"Two whole days." "No sau - na bath?"
(1st) (2nd)
Got a Prin - cess phone in ev - 'ry room, got a pho - no - graph in the car," In the
(1st) (2nd)
car?" "In the car! Not on - ly that, got a built - in bar." "In the car?" "And the yacht."
"Mer - cy do, how ver - y yar." Got a
(1st) (2nd)
suite in the Wal - dorf Tow - ers Down - stairs a pied - a - terre," "Pied - a - terre?" "Pied - a -
terre. yeah, I breed my bea - gles there. And in - ci - dent - 'ly I drive a Bent - ley.
(1st)
That's how well I'VE scored." "I'm so well off I can well af - ford to be seen driv - ing a Ford!"
(2nd) (1st) (2nd)
"Well wel - come to the club, pal!" "Join the team." "I'm
(1st) (2nd) (1st) (Both)
glad to have you a - board." "Lunch some day?" "My treat." "How sweet!" "See you at the nine - teenth hole!"

ADDIE'S AT IT AGAIN *From the Musical "I HAD A BALL"*

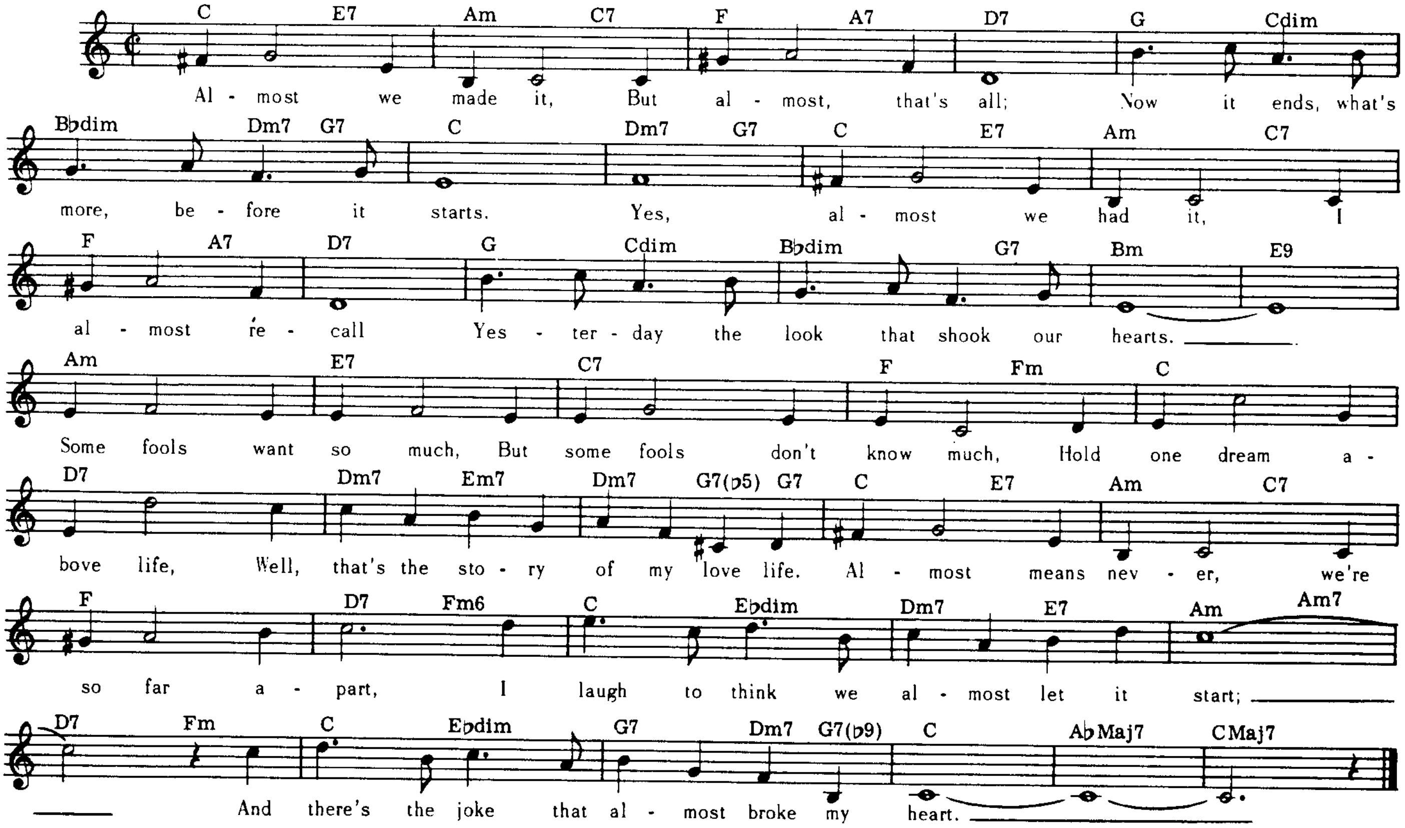
Lyric and Music by
JACK LAWRENCE and STAN FREEMAN


F FMaj7 F6 F Am7 A♭dim A♭m6
The la - dy's smart, the la - dy's tough, You'd think the la - dy had real-ly had e - nough, But
Gm7 D7 Gm Am7 D7 Gm
Ad - die's at it a - gain. The la - dy's cool the
Gm(+7) Gm7 Gm6 C9 C7(+5) FMaj9 F6
la - dy's stacked, The la - dy's read - y to go in - to her act, Yes, Ad - die's
Gm7 C13 Cm7 F13 B♭ B♭+ G Bdim
at it a - gain. Fly, Run, How
FMaj7 F Dm Dm(+7) Dm7 G9 Gm7 C11
far can you get? No one es - capes from her net.
C7 F FMaj7 Am7
So what's the use, throw in the towel, The la - dy's loose and
D7 G9 Gm7 C6 C7 F
on the prowl, Yes, Ad - die's at it a - gain.
3
3

Copyright © 1964 by Larston Inc., and Stan Freeman.
All rights throughout the world controlled by Mesquite Music Corp., New York, N.Y. Used by permission.

ALMOST *From the Musical "I HAD A BALL"*

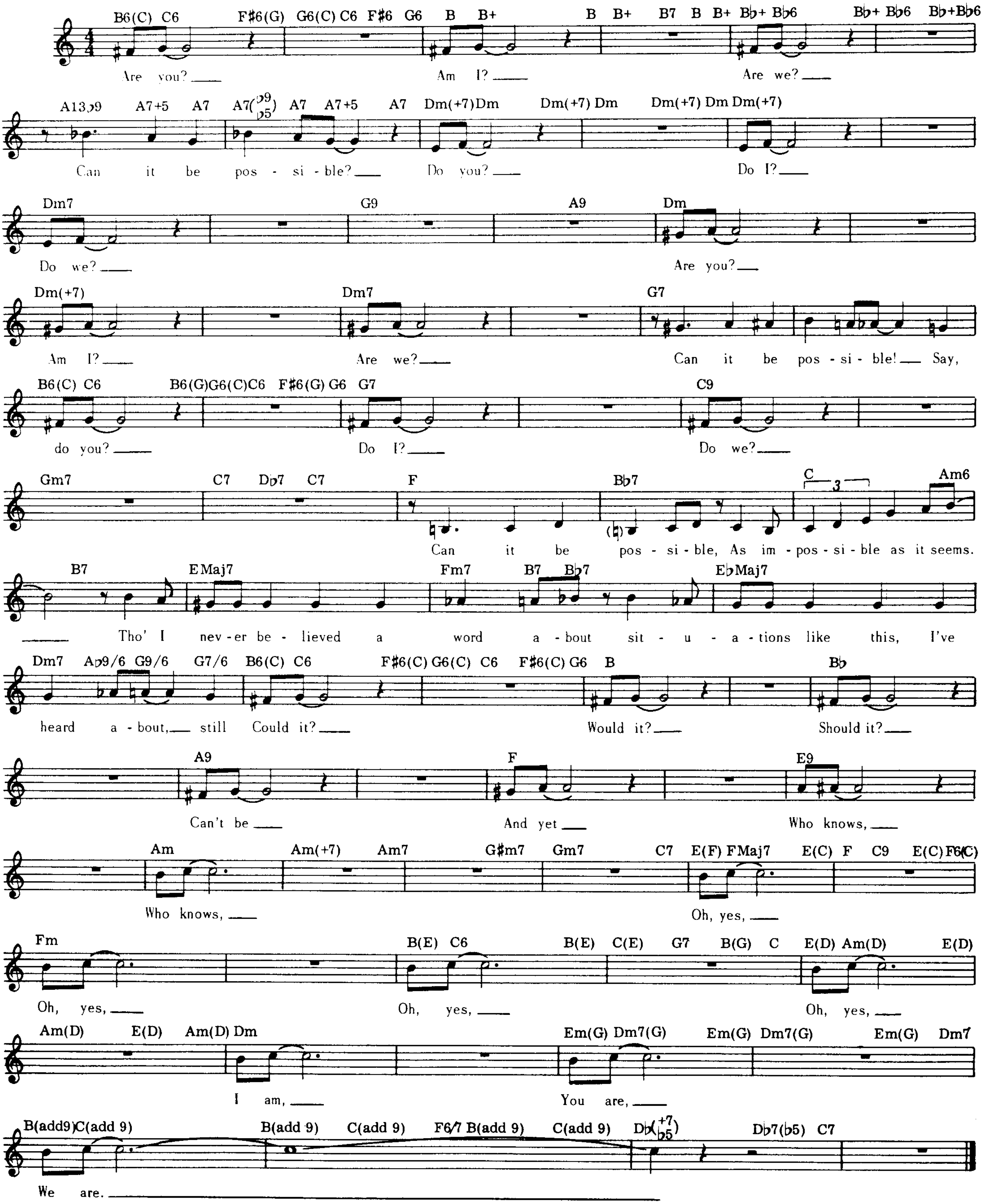
Lyric and Music by
JACK LAWRENCE and STAN FREEMAN


C E7 Am C7 F A7 D7 G Cdim
Al - most we made it, But al - most, that's all; Now it ends, what's
B♭dim Dm7 G7 C Dm7 G7 C E7 Am C7
more, be - fore it starts. Yes, al - most we had it, I
F A7 D7 G Cdim B♭dim G7 Bm E9
al - most re - call Yes - ter - day the look that shook our hearts.
Am E7 C7 F Fm C
Some fools want so much, But some fools don't know much, Hold one dream a -
D7 Dm7 Em7 Dm7 G7(♭5) G7 C E7 Am C7
bove life, Well, that's the sto - ry of my love life. Al - most means nev - er, we're
F D7 Fm6 C E♭dim Dm7 E7 Am Am7
so far a - part, I laugh to think we al - most let it start;
D7 Fm C E♭dim G7 Dm7 G7(♭9) C A♭Maj7 CMaj7
And there's the joke that al - most broke my heart.

Copyright © 1964 by Larston Inc., and Stan Freeman.
All rights throughout the world controlled by Mesquite Music Corp., New York, N.Y. Used by permission.

CAN IT BE POSSIBLE? *From the Musical "I HAD A BALL"*

Lyric and Music by
JACK LAWRENCE and STAN FREEMAN

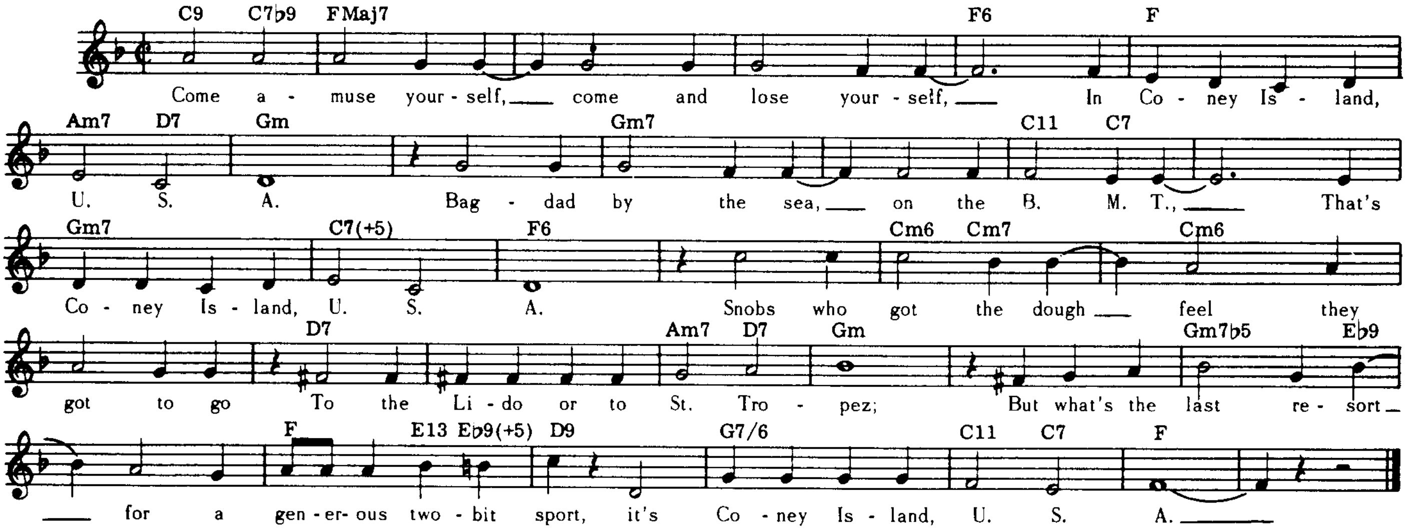

B6(C) C6 F♯6(G) G6(C) C6 F♯6 G6 B B+ B B+ B7 B B+ B♭+ B♭6 B♭+ B♭6 B♭+B♭6
Are you? Am I? Are we?
A13♭9 A7+5 A7 A7(♭9 ♭5) A7 A7+5 A7 Dm(+7)Dm Dm(+7) Dm Dm(+7) Dm Dm(+7)
Can it be pos - si - ble? Do you? Do I?
Dm7 G9 A9 Dm
Do we? Are you?
Dm(+7) Dm7 G7
Am I? Are we? Can it be pos - si - ble! Say,
B6(C) C6 B6(G)G6(C)C6 F♯6(G) G6 G7 C9
do you? Do I? Do we?
Gm7 C7 D♭7 C7 F B♭7 C Am6
Can it be pos - si - ble, As im - pos - si - ble as it seems.
B7 EMaj7 Fm7 B7 B♭7 E♭Maj7
Tho' I nev - er be - lieved a word a - bout sit - u - a - tions like this, I've
Dm7 A♭9/6 G9/6 G7/6 B6(C) C6 F♯6(C) G6(C) C6 F♯6(C) G6 B B♭
heard a - bout, still Could it? Would it? Should it?
A9 F E9
Can't be And yet Who knows,
Am Am(+7) Am7 G♯m7 Gm7 C7 E(F) FMaj7 E(C) F C9 E(C) F6(C)
Who knows, Oh, yes,
Fm B(E) C6 B(E) C(E) G7 B(G) C E(D) Am(D) E(D)
Oh, yes, Oh, yes, Oh, yes,
Am(D) E(D) Am(D) Dm Em(G) Dm7(G) Em(G) Dm7(G) Em(G) Dm7
I am, You are,
B(add9) C(add 9) B(add 9) C(add 9) F6/7 B(add 9) C(add 9) D♭(+7 ♭5) D♭7(♭5) C7
We are.

Copyright © 1964 and 1965 by Larston Inc., and Stan Freeman.
All rights throughout the world controlled by Mesquite Music Corp., New York, N.Y. Used by permission.

CONEY ISLAND, U.S.A.

From the Musical "I HAD A BALL"

Lyric and Music by
JACK LAWRENCE and STAN FREEMAN

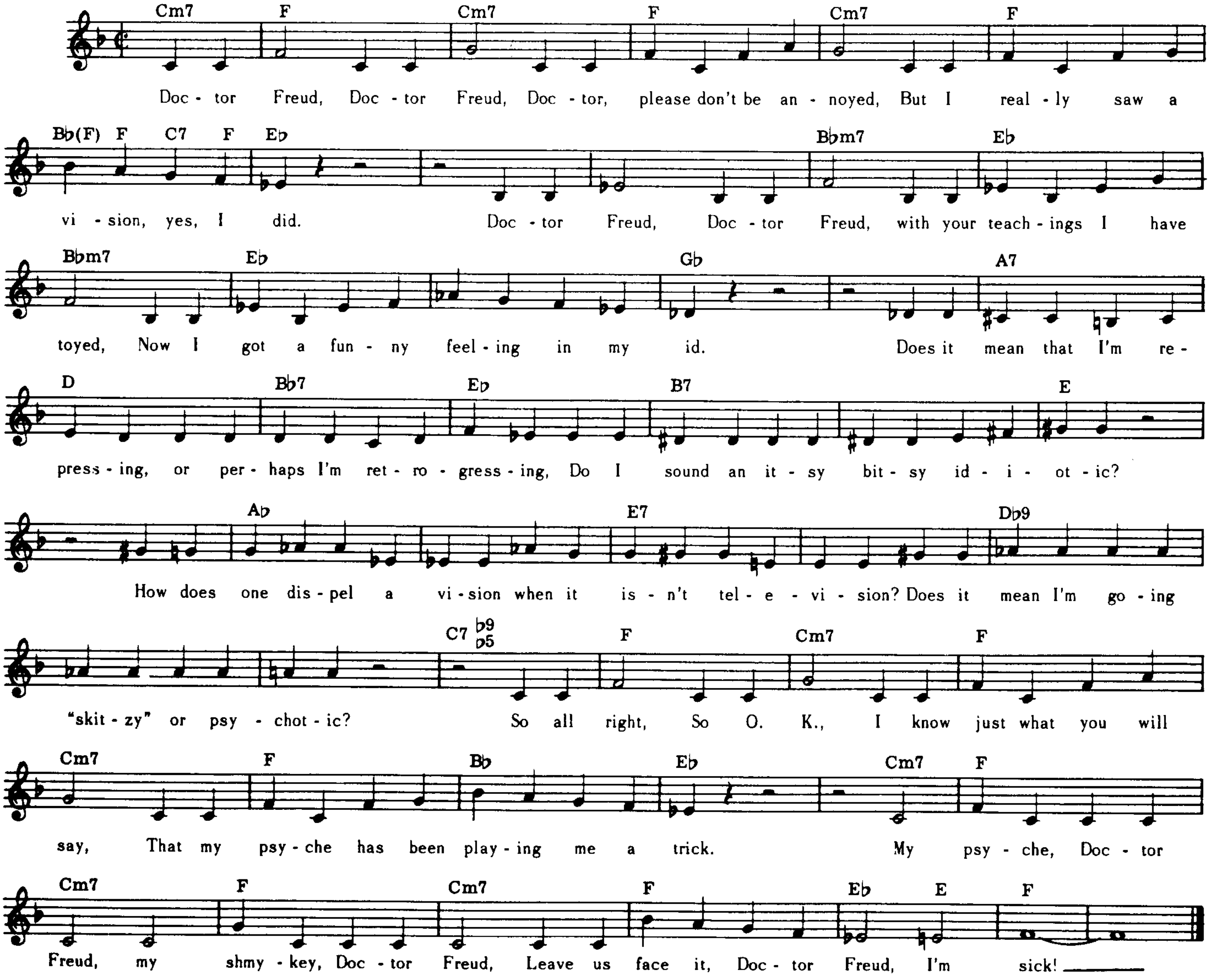

C9 C7♭9 FMaj7 F6 F
Come a - muse your - self, come and lose your - self, In Co - ney Is - land,
Am7 D7 Gm Gm7 C11 C7
U. S. A. Bag - dad by the sea, on the B. M. T., That's
Gm7 C7(+5) F6 Cm6 Cm7 Cm6
Co - ney Is - land, U. S. A. Snobs who got the dough feel they
D7 Am7 D7 Gm Gm7♭5 E♭9
got to go To the Li - do or to St. Tro - pez; But what's the last re - sort
F E13 E♭9(+5) D9 G7/6 C11 C7 F
for a gen - er - ous two - bit sport, it's Co - ney Is - land, U. S. A.

Copyright © 1964 and 1965 by Larston Inc., and Stan Freeman.
All rights throughout the world controlled by Mesquite Music Corp., New York, N.Y. Used by permission.

DR. FREUD

From the Musical "I HAD A BALL"

Lyric and Music by
JACK LAWRENCE and STAN FREEMAN

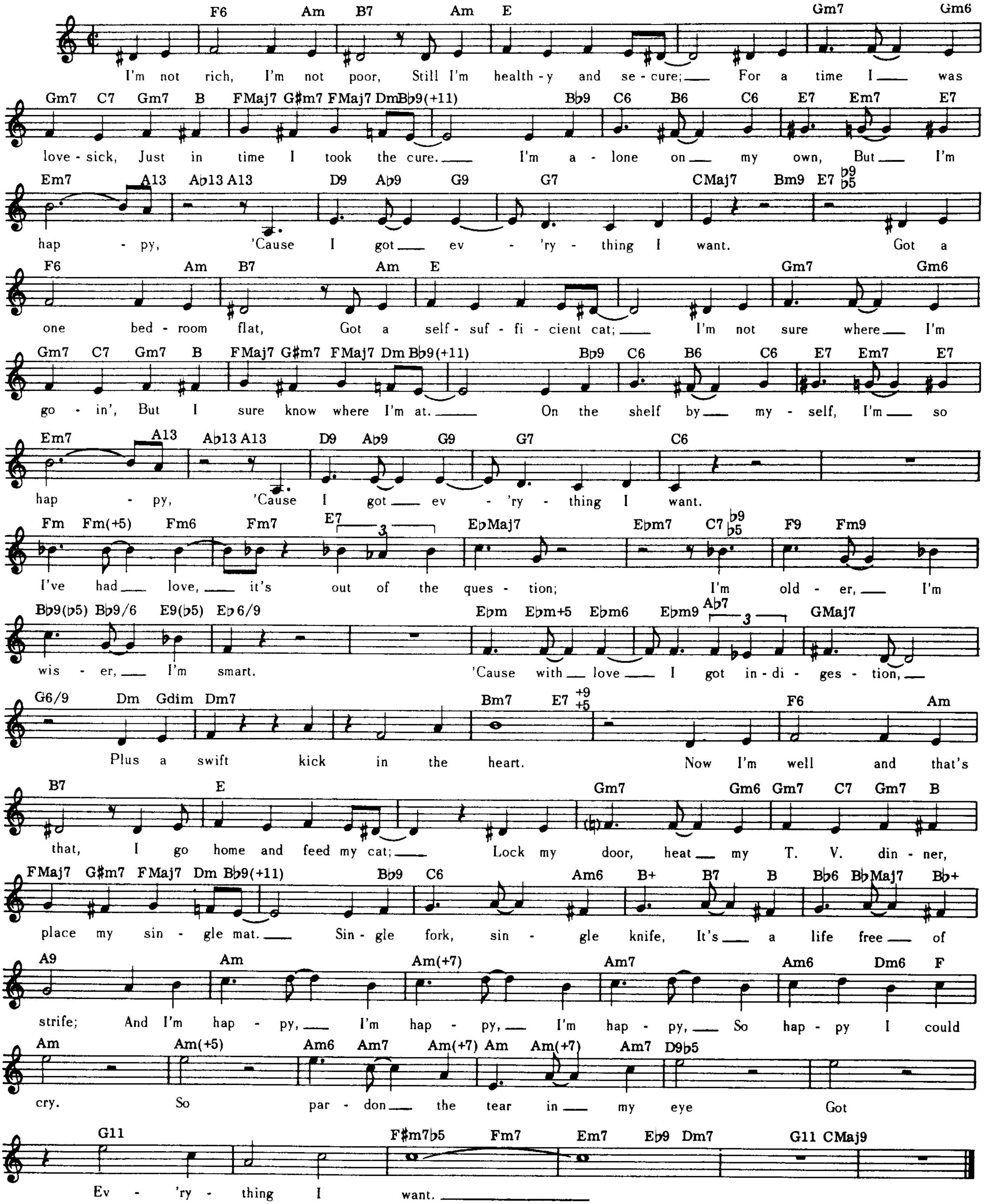

Cm7 F Cm7 F Cm7 F
Doc - tor Freud, Doc - tor Freud, Doc - tor, please don't be an - noyed, But I real - ly saw a
B♭(F) F C7 F E♭ B♭m7 E♭
vi - sion, yes, I did. Doc - tor Freud, Doc - tor Freud, with your teach - ings I have
B♭m7 E♭ G♭ A7
toyed, Now I got a fun - ny feel - ing in my id. Does it mean that I'm re -
D B♭7 E♭ B7 E
press - ing, or per - haps I'm ret - ro - gress - ing, Do I sound an it - sy bit - sy id - i - ot - ic?
A♭ E7 D♭9
How does one dis - pel a vi - sion when it is - n't tel - e - vi - sion? Does it mean I'm go - ing
C7 ♭9 ♭5 F Cm7 F
"skit - zy" or psy - chot - ic? So all right, So O. K., I know just what you will
Cm7 F B♭ E♭ Cm7 F
say, That my psy - che has been play - ing me a trick. My psy - che, Doc - tor
Cm7 F Cm7 F E♭ E F
Freud, my shmy - key, Doc - tor Freud, Leave us face it, Doc - tor Freud, I'm sick!

Copyright © 1964 and 1965 by Larston Inc., and Stan Freeman.
All rights throughout the world controlled by Mesquite Music Corp., New York, N.Y. Used by permission.

EV'RYTHING I WANT

From the Musical "I HAD A BALL"

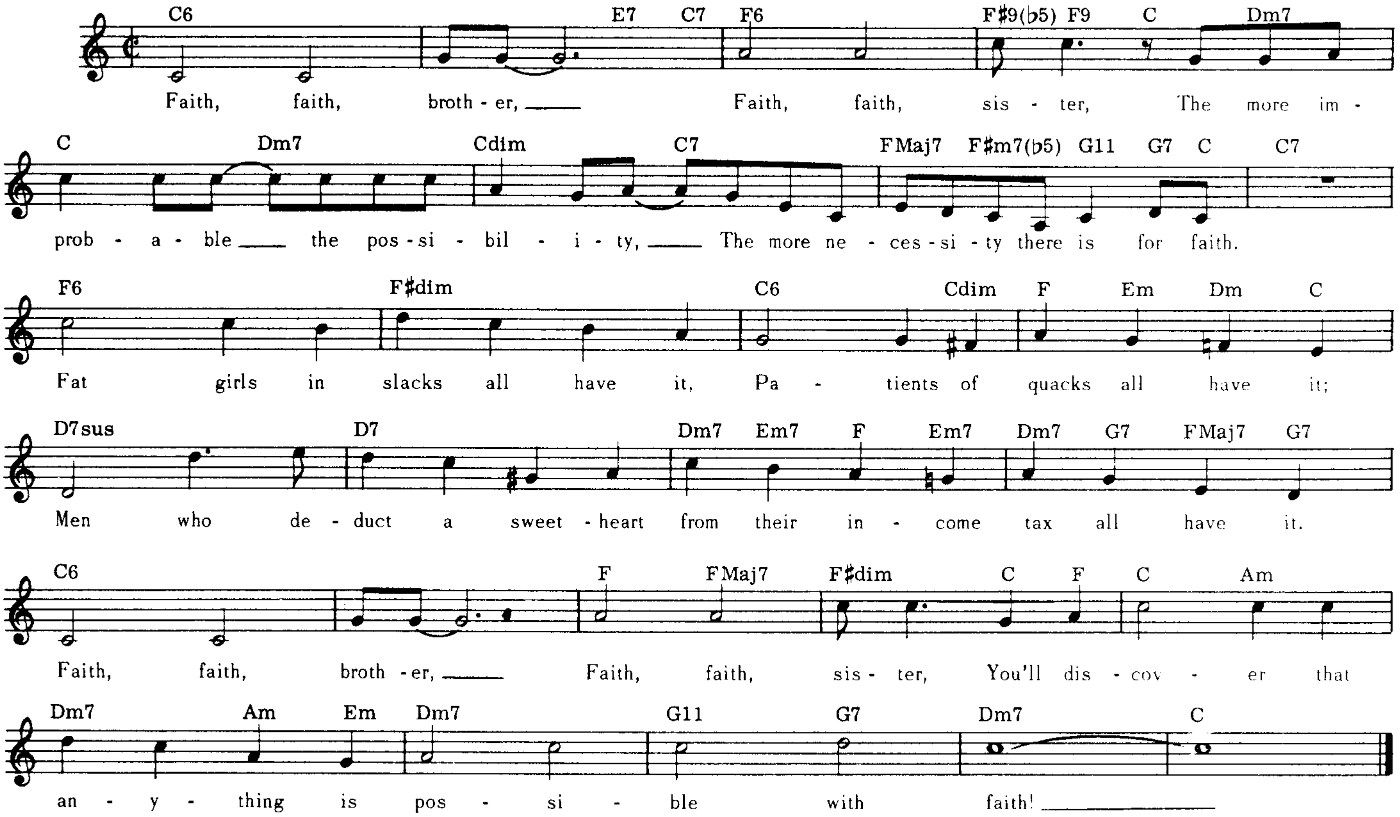
Lyric and Music by
JACK LAWRENCE and STAN FREEMAN


F6 Am B7 Am E Gm7 Gm6
I'm not rich, I'm not poor, Still I'm health - y and se - cure; For a time I was
Gm7 C7 Gm7 B FMaj7 G♯m7 FMaj7 Dm B♭9(+11) B♭9 C6 B6 C6 E7 Em7 E7
love - sick, Just in time I took the cure. I'm a - lone on my own, But I'm
Em7 A13 A♭13 A13 D9 A♭9 G9 G7 CMaj7 Bm9 E7 ♭9 ♭5
hap - py, 'Cause I got ev - 'ry - thing I want. Got a
F6 Am B7 Am E Gm7 Gm6
one bed - room flat, Got a self - suf - fi - cient cat; I'm not sure where I'm
Gm7 C7 Gm7 B FMaj7 G♯m7 FMaj7 Dm B♭9(+11) B♭9 C6 B6 C6 E7 Em7 E7
go - in', But I sure know where I'm at. On the shelf by my - self, I'm so
Em7 A13 A♭13 A13 D9 A♭9 G9 G7 C6
hap - py, 'Cause I got ev - 'ry - thing I want.
Fm Fm(+5) Fm6 Fm7 E7 3 E♭Maj7 E♭m7 C7 ♭9 ♭5 F9 Fm9
I've had love, it's out of the ques - tion; I'm old - er, I'm
B♭9(♭5) B♭9/6 E9(♭5) E♭6/9 E♭m E♭m+5 E♭m6 E♭m9 A♭7 3 GMaj7
wis - er, I'm smart. 'Cause with love I got in - di - ges - tion,
G6/9 Dm Gdim Dm7 Bm7 E7 +9 +5 F6 Am
Plus a swift kick in the heart. Now I'm well and that's
B7 E Gm7 Gm6 Gm7 C7 Gm7 B
that, I go home and feed my cat; Lock my door, heat my T. V. din - ner,
FMaj7 G♯m7 FMaj7 Dm B♭9(+11) B♭9 C6 Am6 B+ B7 B B♭6 B♭Maj7 B♭+
place my sin - gle mat. Sin - gle fork, sin - gle knife, It's a life free of
A9 Am Am(+7) Am7 Am6 Dm6 F
strife; And I'm hap - py, I'm hap - py, I'm hap - py, So hap - py I could
Am Am(+5) Am6 Am7 Am(+7) Am Am(+7) Am7 D9♭5
cry. So par - don the tear in my eye Got
G11 F♯m7♭5 Fm7 Em7 E♭9 Dm7 G11 CMaj9
Ev - 'ry - thing I want.

Copyright © 1964 and 1965 by Larston Inc., and Stan Freeman.
All rights throughout the world controlled by Mesquite Music Corp., New York, N.Y. Used by permission.

FAITH *From the Musical "I HAD A BALL"*

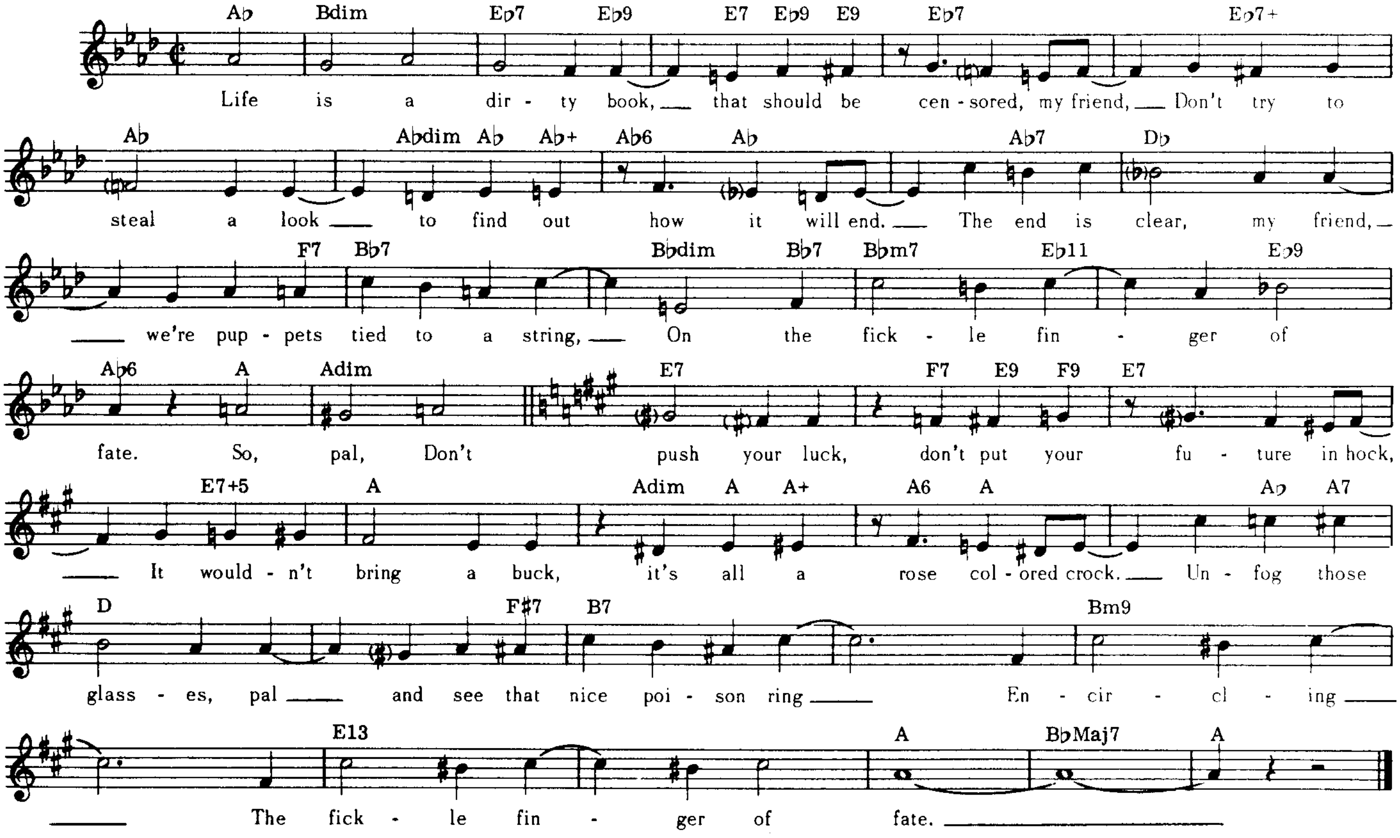
Lyric and Music by
JACK LAWRENCE and STAN FREEMAN


C6 E7 C7 F6 F♯9(♭5) F9 C Dm7
Faith, faith, broth - er, Faith, faith, sis - ter, The more im -
C Dm7 Cdim C7 FMaj7 F♯m7(♭5) G11 G7 C C7
prob - a - ble the pos - si - bil - i - ty, The more ne - ces - si - ty there is for faith.
F6 F♯dim C6 Cdim F Em Dm C
Fat girls in slacks all have it, Pa - tients of quacks all have it;
D7sus D7 Dm7 Em7 F Em7 Dm7 G7 FMaj7 G7
Men who de - duct a sweet - heart from their in - come tax all have it.
C6 F FMaj7 F♯dim C F C Am
Faith, faith, broth - er, Faith, faith, sis - ter, You'll dis - cov - er that
Dm7 Am Em Dm7 G11 G7 Dm7 C
an - y - thing is pos - si - ble with faith!

Copyright © 1964 by Larston Inc., and Stan Freeman.
All rights throughout the world controlled by Mesquite Music Corp., New York, N.Y. Used by permission.

THE FICKLE FINGER OF FATE *From the Musical "I HAD A BALL"*

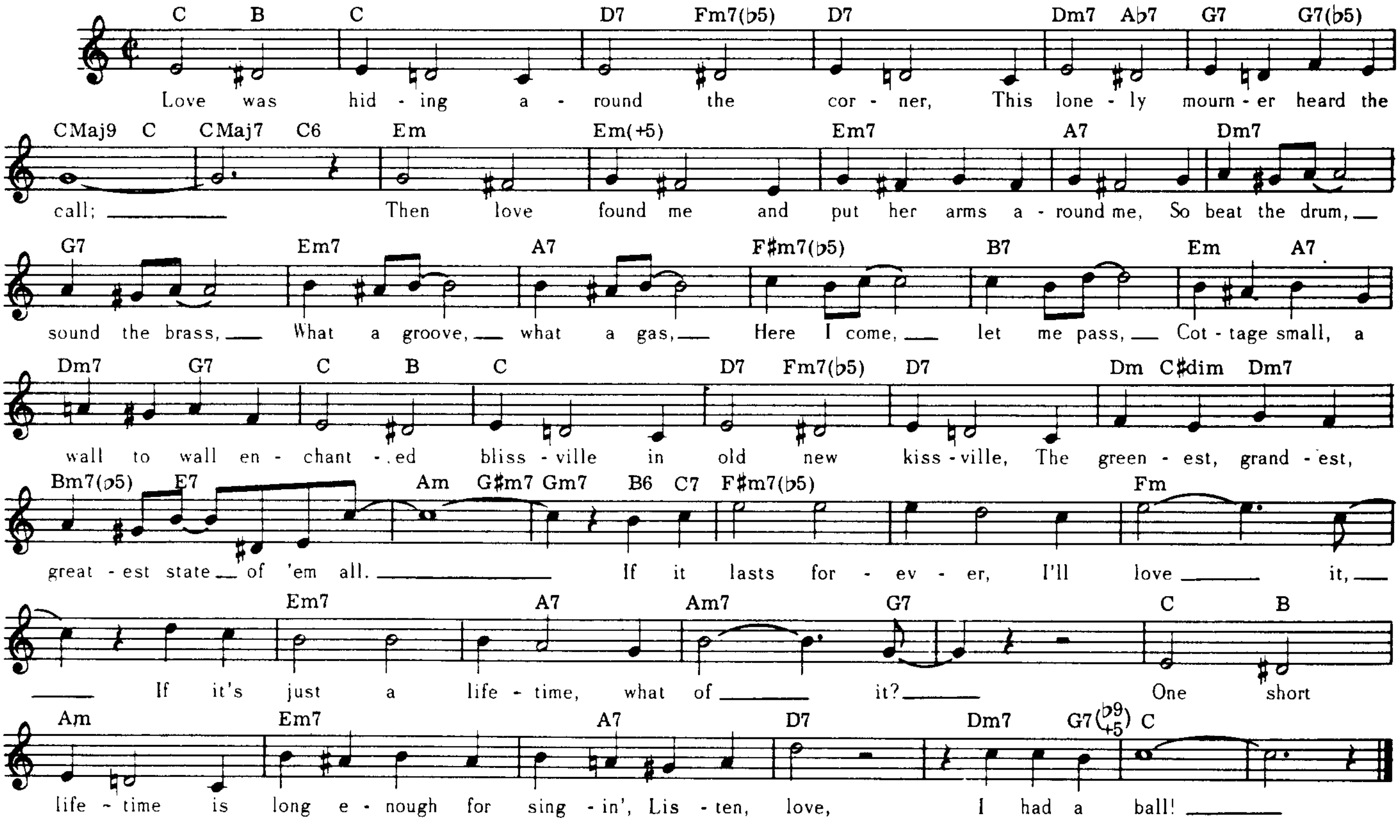
Lyric and Music by
JACK LAWRENCE and STAN FREEMAN


A♭ Bdim E♭7 E♭9 E7 E♭9 E9 E♭7 E♭7+
Life is a dir - ty book, that should be cen - sored, my friend, Don't try to
A♭ A♭dim A♭ A♭+ A♭6 A♭ A♭7 D♭
steal a look to find out how it will end. The end is clear, my friend,
F7 B♭7 B♭dim B♭7 B♭m7 E♭11 E♭9
we're pup - pets tied to a string, On the fick - le fin - ger of
A♭6 A Adim E7 F7 E9 F9 E7
fate. So, pal, Don't push your luck, don't put your fu - ture in hock,
E7+5 A Adim A A+ A6 A A♭ A7
It would - n't bring a buck, it's all a rose col - ored crock. Un - fog those
D F♯7 B7 Bm9
glass - es, pal and see that nice poi - son ring En - cir - cl - ing
E13 A B♭Maj7 A
The fick - le fin - ger of fate.

Copyright © 1964 and 1965 by Larston Inc., and Stan Freeman.
All rights throughout the world controlled by Mesquite Music Corp., New York, N.Y. Used by permission.

I HAD A BALL *From the Musical "I HAD A BALL"*

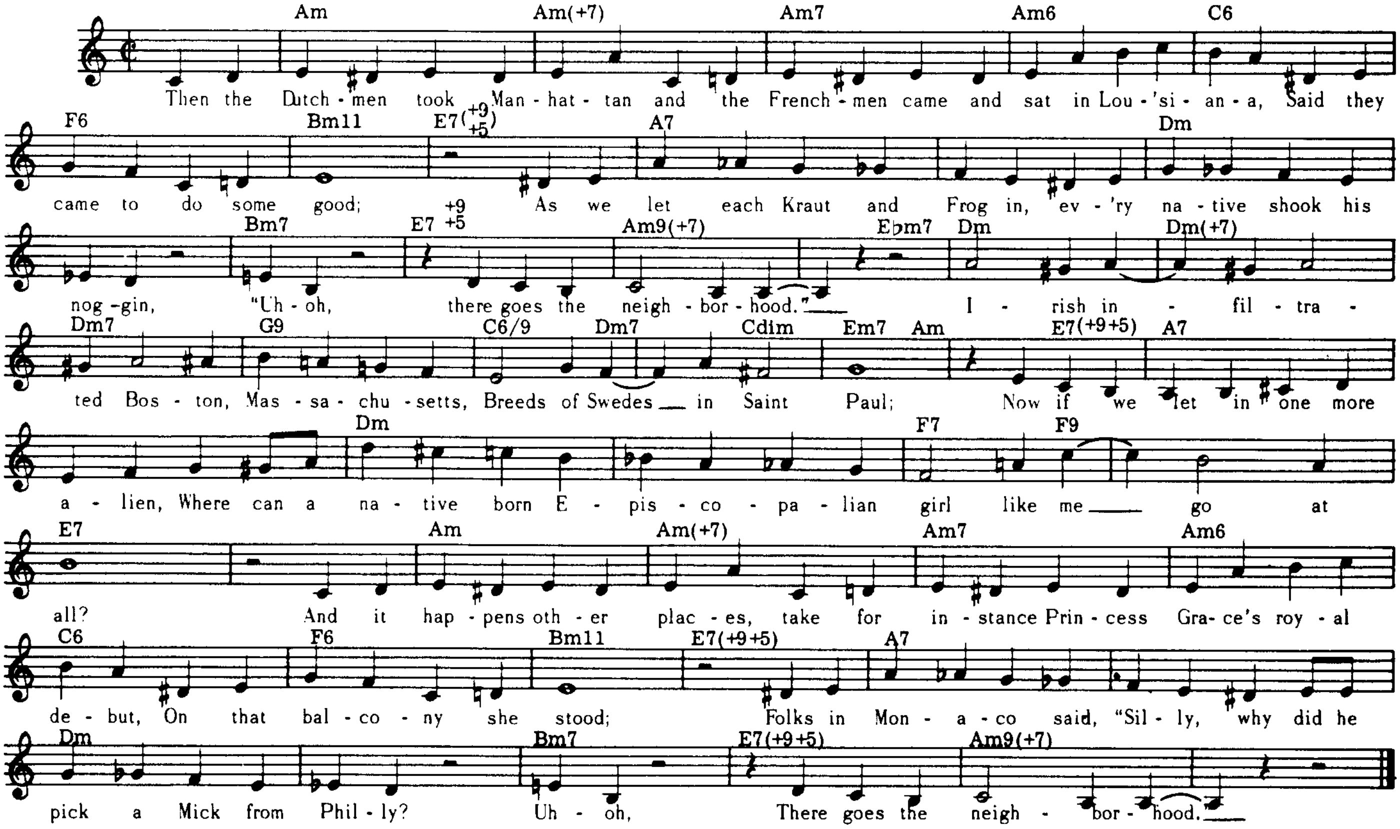
Lyric and Music by
JACK LAWRENCE and STAN FREEMAN


C B C D7 Fm7(♭5) D7 Dm7 A♭7 G7 G7(♭5)
Love was hid - ing a - round the cor - ner, This lone - ly mourn - er heard the
CMaj9 C CMaj7 C6 Em Em(+5) Em7 A7 Dm7
call; Then love found me and put her arms a - round me, So beat the drum,
G7 Em7 A7 F♯m7(♭5) B7 Em A7
sound the brass, What a groove, what a gas, Here I come, let me pass, Cot - tage small, a
Dm7 G7 C B C D7 Fm7(♭5) D7 Dm C♯dim Dm7
wall to wall en - chant - ed bliss - ville in old new kiss - ville, The green - est, grand - est,
Bm7(♭5) E7 Am G♯m7 Gm7 B6 C7 F♯m7(♭5) Fm
great - est state of 'em all. If it lasts for - ev - er, I'll love it,
Em7 A7 Am7 G7 C B
If it's just a life - time, what of it? One short
Am Em7 A7 D7 Dm7 G7(♭9 +5) C
life - time is long e - nough for sing - in', Lis - ten, love, I had a ball!

Copyright © 1964 by Larston Inc., and Stan Freeman.
All rights throughout the world controlled by Mesquite Music Corp., New York, N.Y. Used by permission.

THE NEIGHBORHOOD SONG *From the Musical "I HAD A BALL"*

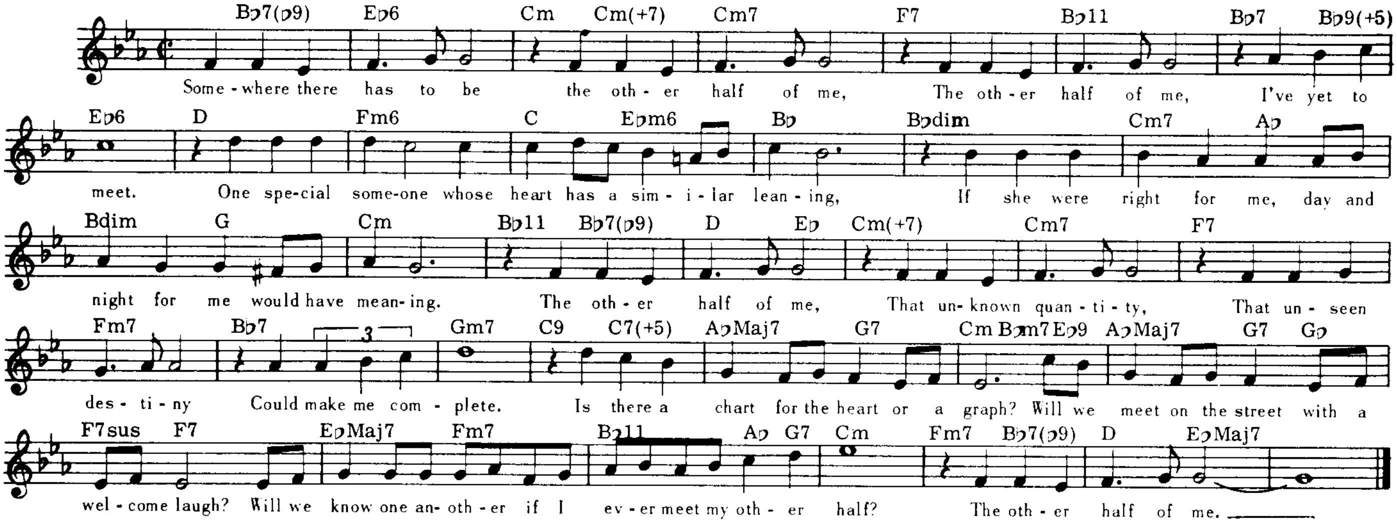
Lyric and Music by
JACK LAWRENCE and STAN FREEMAN


Am Am(+7) Am7 Am6 C6
Then the Dutch - men took Man - hat - tan and the French - men came and sat in Lou - 'si - an - a, Said they
F6 Bm11 E7(+9 +5) A7 Dm
came to do some good; As we let each Kraut and Frog in, ev - 'ry na - tive shook his
Bm7 E7 +9 +5 Am9(+7) E♭m7 Dm Dm(+7)
nog - gin, "Uh - oh, there goes the neigh - bor - hood." I - rish in - fil - tra -
Dm7 G9 C6/9 Dm7 Cdim Em7 Am E7(+9+5) A7
ted Bos - ton, Mas - sa - chu - setts, Breeds of Swedes in Saint Paul; Now if we let in one more
Dm F7 F9
a - lien, Where can a na - tive born E - pis - co - pa - lian girl like me go at
E7 Am Am(+7) Am7 Am6
all? And it hap - pens oth - er plac - es, take for in - stance Prin - cess Gra - ce's roy - al
C6 F6 Bm11 E7(+9+5) A7
de - but, On that bal - co - ny she stood; Folks in Mon - a - co said, "Sil - ly, why did he
Dm Bm7 E7(+9+5) Am9(+7)
pick a Mick from Phil - ly? Uh - oh, There goes the neigh - bor - hood.

Copyright © 1964 and 1965 by Larston Inc., and Stan Freeman.
All rights throughout the world controlled by Mesquite Music Corp., New York, N.Y. Used by permission.

THE OTHER HALF OF ME *From the Musical "I HAD A BALL"*

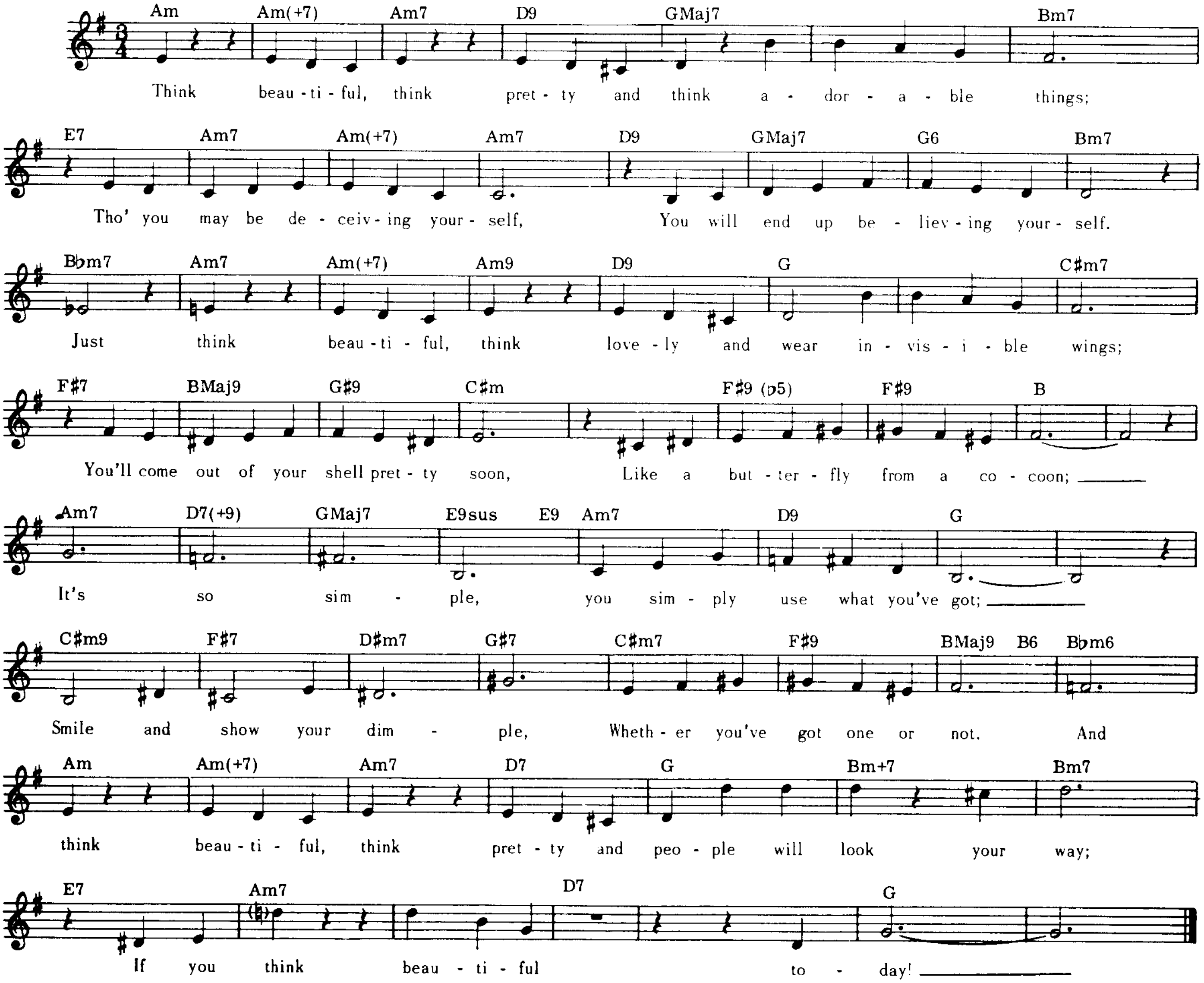
Lyric and Music by
JACK LAWRENCE and STAN FREEMAN


B♭7(♭9) E♭6 Cm Cm(+7) Cm7 F7 B♭11 B♭7 B♭9(+5)
Some-where there has to be the oth-er half of me, The oth-er half of me, I've yet to
E♭6 D Fm6 C E♭m6 B♭ B♭dim Cm7 A♭
meet. One spe-cial some-one whose heart has a sim-i-lar lean-ing, If she were right for me, day and
Bdim G Cm B♭11 B♭7(♭9) D E♭ Cm(+7) Cm7 F7
night for me would have mean-ing. The oth-er half of me, That un-known quan-ti-ty, That un-seen
Fm7 B♭7 3 Gm7 C9 C7(+5) A♭Maj7 G7 Cm B♭m7 E♭9 A♭Maj7 G7 G♭
des-ti-ny Could make me com-plete. Is there a chart for the heart or a graph? Will we meet on the street with a
F7sus F7 E♭Maj7 Fm7 B♭11 A♭ G7 Cm Fm7 B♭7(♭9) D E♭Maj7
wel-come laugh? Will we know one an-oth-er if I ev-er meet my oth-er half? The oth-er half of me.

Copyright © 1964 by Larston Inc., and Stan Freeman.
All rights throughout the world controlled by Mesquite Music Corp., New York, N.Y. Used by permission.

THINK BEAUTIFUL *From the Musical "I HAD A BALL"*

Lyric and Music by
JACK LAWRENCE and STAN FREEMAN

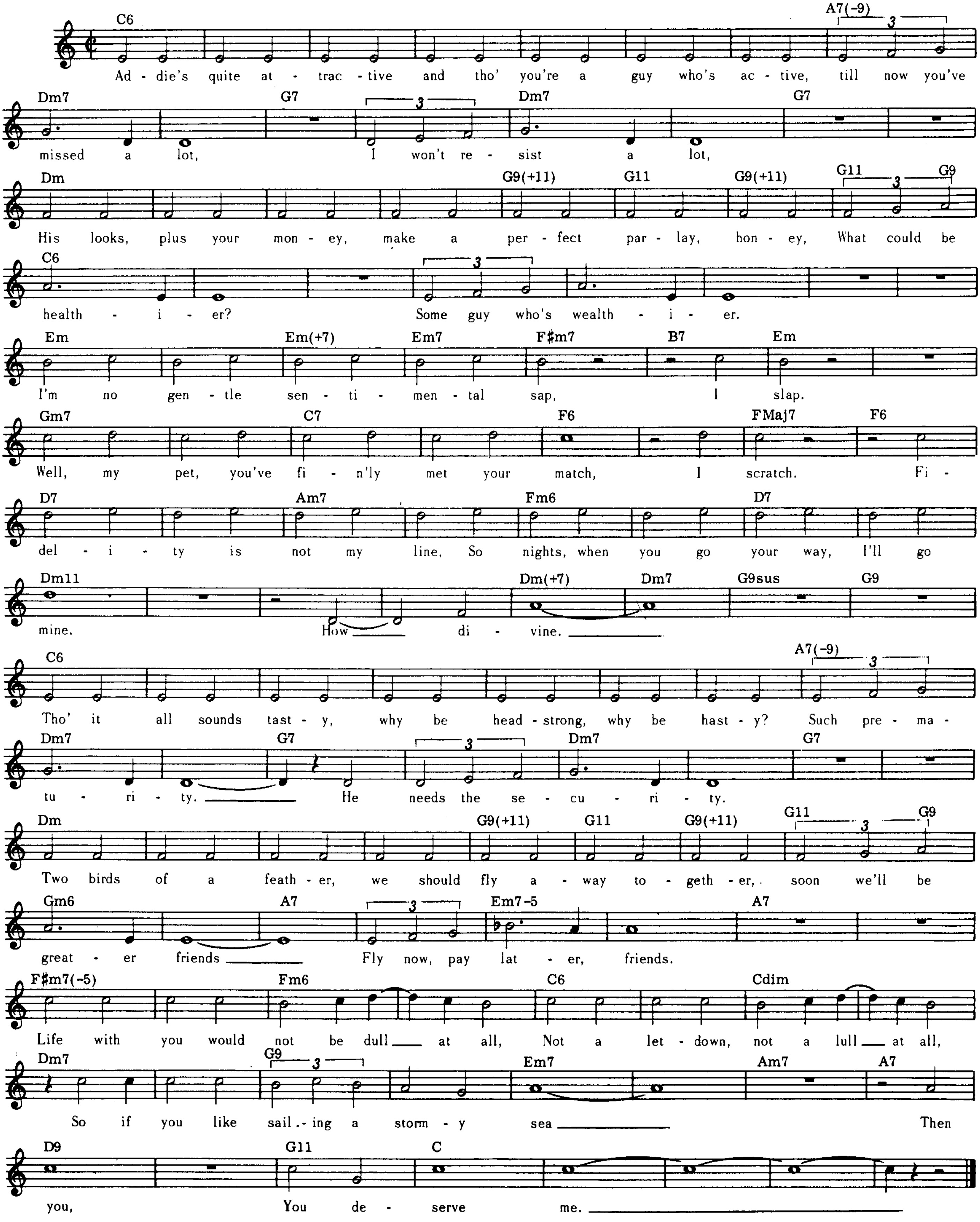

Am Am(+7) Am7 D9 GMaj7 Bm7
Think beau-ti-ful, think pret-ty and think a-dor-a-ble things;
E7 Am7 Am(+7) Am7 D9 GMaj7 G6 Bm7
Tho' you may be de-ceiv-ing your-self, You will end up be-liev-ing your-self.
B♭m7 Am7 Am(+7) Am9 D9 G C♯m7
Just think beau-ti-ful, think love-ly and wear in-vis-i-ble wings;
F♯7 BMaj9 G♯9 C♯m F♯9 (♭5) F♯9 B
You'll come out of your shell pret-ty soon, Like a but-ter-fly from a co-coon;
Am7 D7(+9) GMaj7 E9sus E9 Am7 D9 G
It's so sim-ple, you sim-ply use what you've got;
C♯m9 F♯7 D♯m7 G♯7 C♯m7 F♯9 BMaj9 B6 B♭m6
Smile and show your dim-ple, Wheth-er you've got one or not. And
Am Am(+7) Am7 D7 G Bm+7 Bm7
think beau-ti-ful, think pret-ty and peo-ple will look your way;
E7 Am7 D7 G
If you think beau-ti-ful to-day!

Copyright © 1964 and 1965 by Larston Inc., and Stan Freeman.
All rights throughout the world controlled by Mesquite Music Corp., New York, N.Y. Used by permission.

YOU DESERVE ME

From the Musical "I HAD A BALL"

Lyric and Music by
JACK LAWRENCE and STAN FREEMAN


C6
A7(-9)
Ad - die's quite at - trac - tive and tho' you're a guy who's ac - tive, till now you've
Dm7 G7 Dm7 G7
missed a lot, I won't re - sist a lot,
Dm G9(+11) G11 G9(+11) G11 G9
His looks, plus your mon - ey, make a per - fect par - lay, hon - ey, What could be
C6
health - i - er? Some guy who's wealth - i - er.
Em Em(+7) Em7 F♯m7 B7 Em
I'm no gen - tle sen - ti - men - tal sap, I slap.
Gm7 C7 F6 FMaj7 F6
Well, my pet, you've fi - n'ly met your match, I scratch. Fi -
D7 Am7 Fm6 D7
del - i - ty is not my line, So nights, when you go your way, I'll go
Dm11 Dm(+7) Dm7 G9sus G9
mine. How di - vine.
C6 A7(-9)
Tho' it all sounds tast - y, why be head - strong, why be hast - y? Such pre - ma -
Dm7 G7 Dm7 G7
tu - ri - ty. He needs the se - cu - ri - ty.
Dm G9(+11) G11 G9(+11) G11 G9
Two birds of a feath - er, we should fly a - way to - geth - er, soon we'll be
Gm6 A7 Em7-5 A7
great - er friends Fly now, pay lat - er, friends.
F♯m7(-5) Fm6 C6 Cdim
Life with you would not be dull at all, Not a let - down, not a lull at all,
Dm7 G9 Em7 Am7 A7
So if you like sail - ing a storm - y sea Then
D9 G11 C
you, You de - serve me.
3

Copyright © 1965 by Larston Inc., and Stan Freeman.
All rights throughout the world controlled by Mesquite Music Corp., New York, N.Y. Used by permission.

Rodgers and Hammerstein reading the lyrics of "Bali Ha'i" "South Pacific" - 1949.

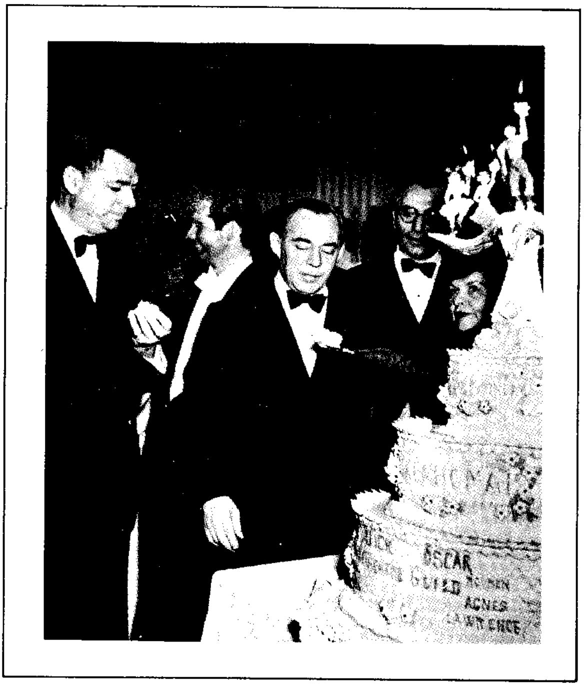
HOW THE TEAM BEGAN

Early in the summer of 1942, the Theatre Guild was in a state of nervous tension, as a result of wrong guesses during the preceding season that had brought nothing but failures in rapid succession. Therefore, the Guild's next production *must* be a hit, but where would it come from? And who would write it? The director hit upon Lynn Riggs' play, "Green Grow The Lilacs," which had all the earmarks of being excellent material as a book for a musical comedy. Well, there was the music, and the lyrics to be considered, and the search was on for the team who would come nearest to guaranteeing a successful job.

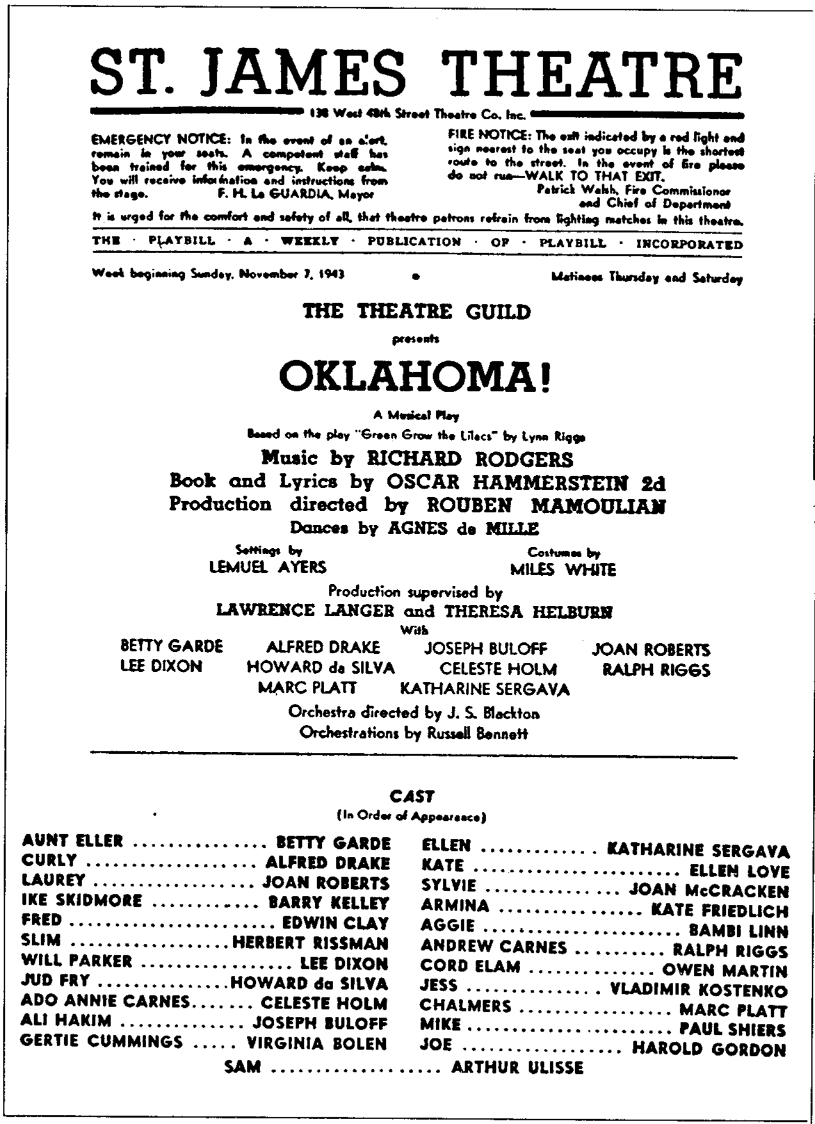
The Guild hit upon Rodgers and Hart, whose then biggest hit of their joint career, *By Jupiter,* had just opened to packed houses at the Schubert Theater. Rodgers had enthusiastically accepted the Guild's invitation to provide the music for its new version, but his partner, Lorenz Hart, claiming he had just finished a show, was just out of the hospital. He pleaded that he was tired, worn out, and needed a rest in Mexico. If Richard wanted to do the show, fine – but please to find another lyricist – and really no hard feelings. Richard agreed, and Hart went to his well-earned vacation.

The story goes that it was The Guild which brought Rodgers and Hammerstein together. But, while they were not very intimate at the time, the fact is that back in 1920 they had collaborated on a song for the Columbia Varsity Show – even though the song was of no consequence, it at least *was* the beginning. When Rodgers asked Hammerstein to meet to talk something over; therefore, they were not complete strangers.

OKLAHOMA!



Rodgers and Hammerstein at the 5th Anniversary Party of "Oklahoma!" - 1948.



ST. JAMES THEATRE

138 West 48th Street Theatre Co. Inc.

EMERGENCY NOTICE: In the event of an alert, remain in your seats. A competent staff has been trained for this emergency. Keep calm. You will receive information and instructions from the stage. F. H. La GUARDIA, Mayor

FIRE NOTICE: The exit indicated by a red light and sign nearest to the seat you occupy is the shortest route to the street. In the event of fire please do not run—WALK TO THAT EXIT.
Patrick Walsh, Fire Commissioner
and Chief of Department

It is urged for the comfort and safety of all, that theatre patrons refrain from lighting matches in this theatre.

THE · PLAYBILL · A · WEEKLY · PUBLICATION · OF · PLAYBILL · INCORPORATED

Week beginning Sunday, November 7, 1943 • Matinees Thursday and Saturday

THE THEATRE GUILD
presents

OKLAHOMA!

A Musical Play
Based on the play "Green Grow the Lilacs" by Lynn Riggs
Music by RICHARD RODGERS
Book and Lyrics by OSCAR HAMMERSTEIN 2d
Production directed by ROUBEN MAMOULIAN
Dances by AGNES de MILLE

Settings by
LEMUEL AYERS

Costumes by
MILES WHITE

Production supervised by
LAWRENCE LANGER and THERESA HELBURN
With
BETTY GARDE ALFRED DRAKE JOSEPH BULOFF JOAN ROBERTS
LEE DIXON HOWARD da SILVA CELESTE HOLM RALPH RIGGS
MARC PLATT KATHARINE SERGAVA
Orchestra directed by J. S. Blackton
Orchestrations by Russell Bennett

CAST
(In Order of Appearance)

AUNT ELLER	BETTY GARDE	ELLEN	KATHARINE SERGAVA
CURLY	ALFRED DRAKE	KATE	ELLEN LOVE
LAUREY	JOAN ROBERTS	SYLVIE	JOAN McCRACKEN
IKE SKIDMORE	BARRY KELLEY	ARMINA	KATE FRIEDLICH
FRED	EDWIN CLAY	AGGIE	BAMBI LINN
SLIM	HERBERT RISSMAN	ANDREW CARNES	RALPH RIGGS
WILL PARKER	LEE DIXON	CORD ELAM	OWEN MARTIN
JUD FRY	HOWARD da SILVA	JESS	VLADIMIR KOSTENKO
ADO ANNIE CARNES	CELESTE HOLM	CHALMERS	MARC PLATT
ALI HAKIM	JOSEPH BULOFF	MIKE	PAUL SHIERS
GERTIE CUMMINGS	VIRGINIA BOLEN	JOE	HAROLD GORDON
SAM	ARTHUR ULISSE		

Curly (Alfred Drake) and Laurey (Joan Roberts) on their wedding day in "Oklahoma!"

RICHARD RODGERS SANS PARTNER

No more Lorenz Hart! No more Oscar Hammerstein 2nd! Yet, to sum up the genius of this man, one has only to remember the newspaper comments the morning after "No Strings" opened. One has but to read the opening lines of Howard Taubman – New York Times:

"Richard Rodgers need not have worried. He is still a magician of the musical theatre . . . a score full of romance and vivacity . . . enchanted music. . . his lines have a touch of the wholesome ease of Hammerstein and a soupcon of the peppery impertinence of Hart . . . Matching the unspoiled flow of Rodgers' songs is the imagination of the production . . . Taylor's book is at best a fragile sentimental fable, but styled in gay, inventive stage garb it has been wafted into a shimmering and delightful never-never land . . . Rodgers has lost neither his zest nor his art."

Robert Coleman—*New York Mirror*
". . . has some of Dick Rodgers' best tunes and the magnetic Miss Carroll to sell them. In our books, that spells a hot ticket."

Richard Watts, Jr.—*New York Post*
". . . a particularly lovely score . . . an attractive physical production, and the leading roles are excellently played. The serious difficulty is that the book is heavy-handed and sluggish . . . beautiful and haunting songs. . . Rodgers' gift for melody is at one of its memorable peaks . . . His lyrics have a simple and attractive style of their own, and they fit perfectly with the notable beauty of the music . . ."

John McClain—*New York Journal-American*
". . . Richard Rodgers can go it alone; we all knew he wrote great music and now he has established himself as his own very gifted lyricist. . . stylish and enlightened musical . . . an accomplished blending of an intelligent story (for a change), a first class score, and an imaginative job of choreography bound together in a most ingenious production package . . . a legalized nuclear cataclysm, an unqualified crowd-pleaser . . ."

Diahann Carroll and Richard Kiley in "No Strings".

The story of "No Strings" concerns Barbara Woodruff, an American model, and David Jordan, a former Pulitzer Prize winning novelist, who meet and fall in love in Paris. Although David has given up his writing for the indolent life of being a "European bum," sponging off rich American tourists, Barbara tries hard to make him return to his profession. But David cannot resist the easy life.

Finally, he realizes that he will have to return home, alone, to Maine if he is ever to make anything of himself again. Reluctantly – with no strings – the lovers part.

SOUTH PACIFIC

Joshua Logan, Richard Rodgers, Oscar Hammerstein 2nd, Mary Martin and James A. Michener - "South Pacific", 1949.

In January 1942, James A. Michener, art teacher and editor of text books for the Macmillan Company, joined the Navy and was assigned duty in the South Pacific. Exactly three years later, he found himself on a small island with nothing in particular to do except observe his fellow men and women. He always had an ambition to write and here at last was the opportunity, the surroundings and the material.

He proceeded to do a series of sketches about the people who were spending the war in the Pacific.

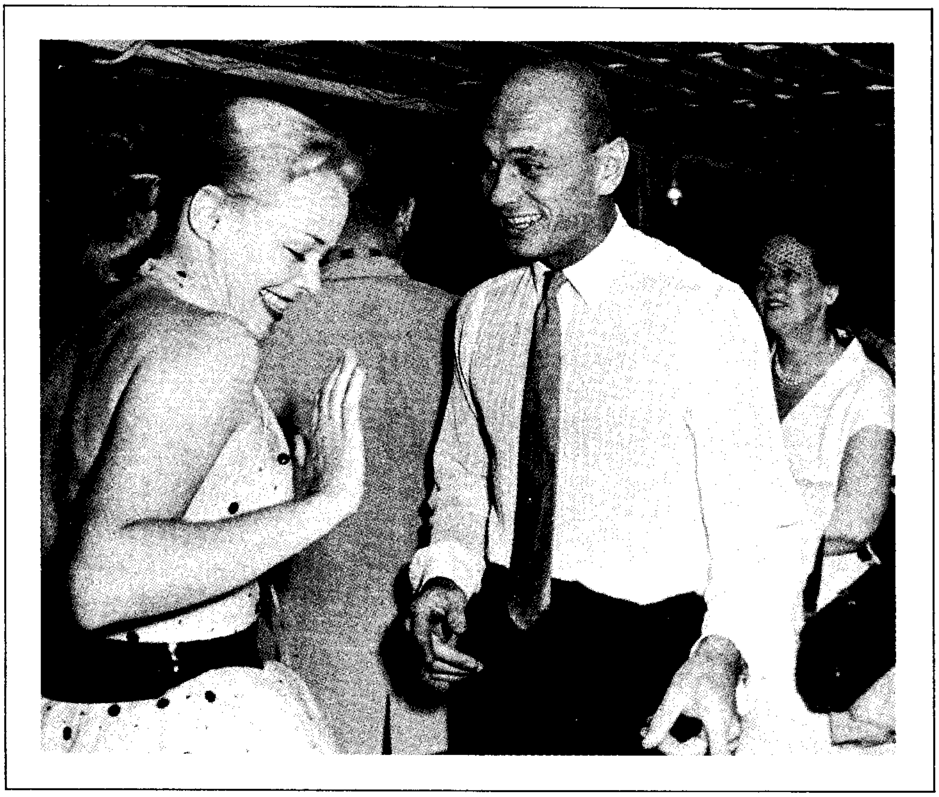
Early that summer, Michener mailed the manuscript to the Macmillan Company using an assumed name so that there would be no prejudice involved. After an exchange of correspondence with the publishers, who liked the outline of the work, presented and recommended certain changes. Michener agreed to make them.

In January of 1946, Michener was discharged from the Navy and went back to his old job at Macmillan's. In January 1947, Tales Of The South Pacific was published and received the Pulitzer Prize.

After the story was looked at by motion picture companies for possible screening, it reached the eyes and mind of Joshua Logan who was so struck with its dramatic possibilities that he took it to Leland Hayward, the producer of "Mister Roberts." Hayward was equally impressed and together Logan and he prevailed on Michener to make a play based on the stories. Logan then mentioned the book to Richard Rodgers, who mentioned it to Hammerstein. Together they read it, and pounced upon it as material for a musical play.

They made their agreement with Logan to write a book, lyrics and music, and produce the piece with Logan as director and Hayward as co-producer. That done, all that remained was for Rodgers and Hammerstein to write the piece. They shortened the title to *South Pacific* and started rehearsals on February 2nd, 1949. On March 7th, the company opened a trial run of four weeks in New Haven and Boston. Even during rehearsal, the rumors began to circulate that *South Pacific* was something to look forward to.

The KING AND I



Yul Brynner and friend at Richard Rodgers' 50th birthday party during the run of "The King And I" in 1952.

With the unconventional story, libretto, plot and ending, Rodgers and Hammerstein broke into yet another sphere with *The King And I.*

The play is based upon a novel by Margaret Landon called *Anna And The King Of Siam* that recalls a true happening in Siamese history.

In the 1860's, the King, seeking a tutor for the Royal Children, engaged a young English widow, Anna Leonowens. The story tells of her experiences in the classroom and with the King, and how she influenced the affairs of a monarch who had not yet felt the wave of Western civilization. The story is about two opposite cultures – the ancient, quiet simplicity of the East and the modern sophistication of the West.

Anna is courageous, straightforward, and filled with the standards of Victorian morals. The King is a despot, somewhat of a swaggering likeable character, but nevertheless anxious to bring to his people the advantages of modern civilization.

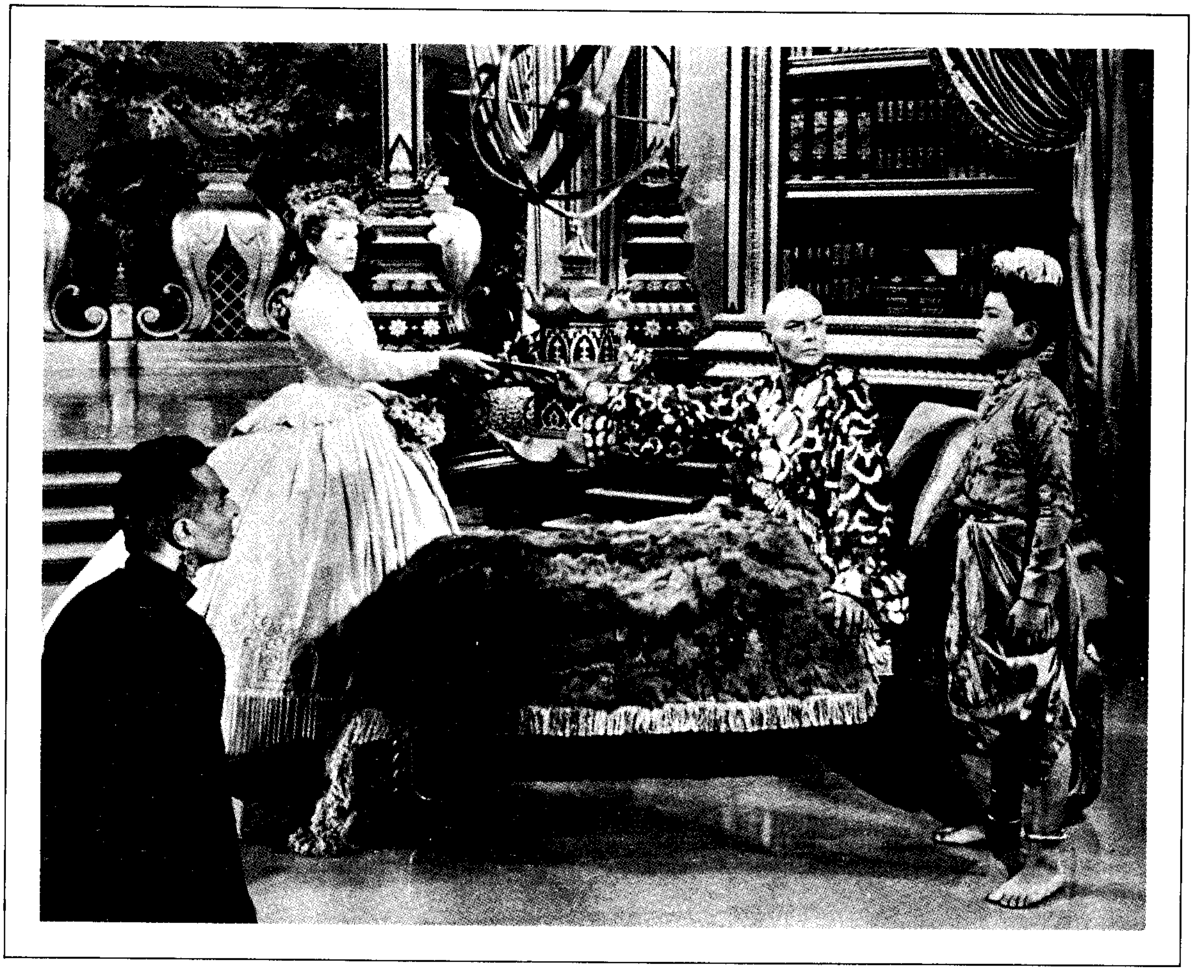
He is, nevertheless, the obstinate, absolute monarch with the royal prerogative of obedience to his every wish and whim. Basically, he is kind but woe to those who oppose him.

The role of Anna, in the musical, was played by Gertrude Lawrence, and it was the last role played by her. The show played at the St. James Theater from March 29th, 1951, for 1,246 performances (three years), and she remained until her tragic illness forced her to leave.

The King And I introduced a new star to the entertainment world in the person of Yul Brynner. The authors had seen him at one of their casting auditions and were impressed by his regal bearing and his very Oriental demeanor.

Instead of composing music in the Oriental vein, Richard Rodgers used a Western approach, flavoring the score with a "feeling" of the Orient.

Rodgers wrote – "What I attempted to do was to say musically what the Far East



Deborah Kerr and Yul Brynner in a scene from the motion picture "The King And I", 1956.

suggested to me, to write a score that would be analogous in sound to the look of a series of Siamese paintings by Grant Wood. I myself remained a Broadway character, not somebody disguised in Oriental getup."

The musical opened to raves from the press.

Quote Brooks Atkinson in The Times: "Strictly on its own terms, *The King And I* is an original and beautiful excursion into the rich splendors of the Far East, done with impeccable taste by two artists, and brought to life with a warm, romantic score, idiomatic lyrics, and some exquisite dancing."

"It is completely right in every department," said Danton Walker in The Daily News.

This is a story of character, and so in the beginning, on the deck of the ship that brings Anna and her young son, Louis, to Bangkok, we hear her courage in the song "I Whistle A Happy Tune" to hide her fright and that of her son as the scantily-clad natives swarm over the topside.

There is a secondary plot involving the slave girl, Tuptim, who has been torn from her lover, Lun Tha, and sent as a present from the King of Burma to the King of Siam. Anna is distraught and she sings of her sympathy for all lovers in a tender song of devotion to her late husband, – "Hello, Young Lovers."

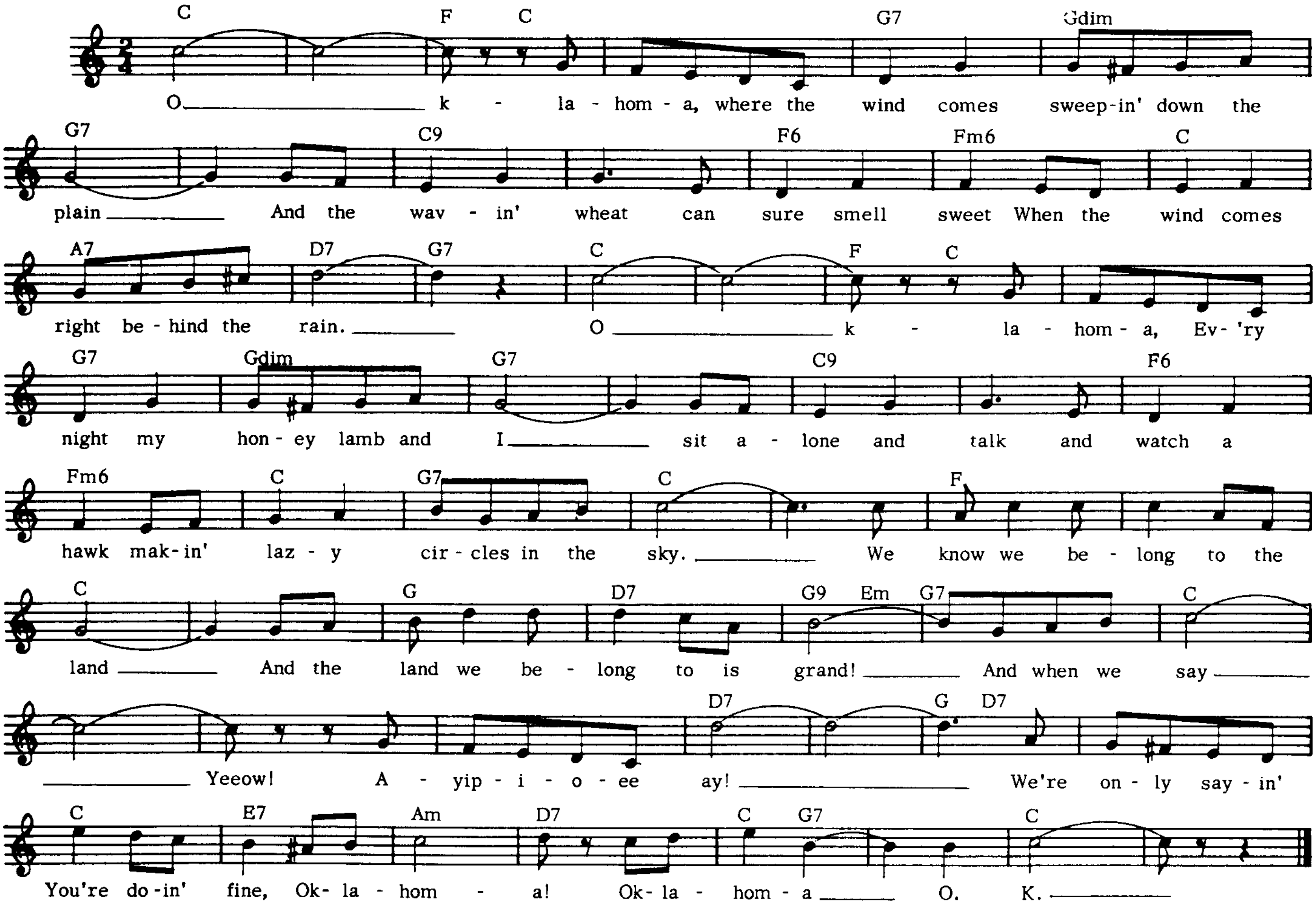
The affection which the royal children feel for Anna, as the play progresses, is expressed in the song, "Getting To Know You." This song, outside of the musical, has become somewhat of a United Nations theme song among those who are trying to bring tolerance and understanding among all the peoples of the world.

In the film made by Danny Kaye in which he sang this song to the children of many lands on behalf of UNICEF, the true significance of its meaning was an unforgettable experience.

Throughout the play, Anna encounters many crises, both in the classroom and in the realm of the King's affairs. The longer she stays, the more influential she becomes, and after the King's death, Anna decides to remain forever in Siam.

OKLAHOMA *From the Musical "OKLAHOMA"*

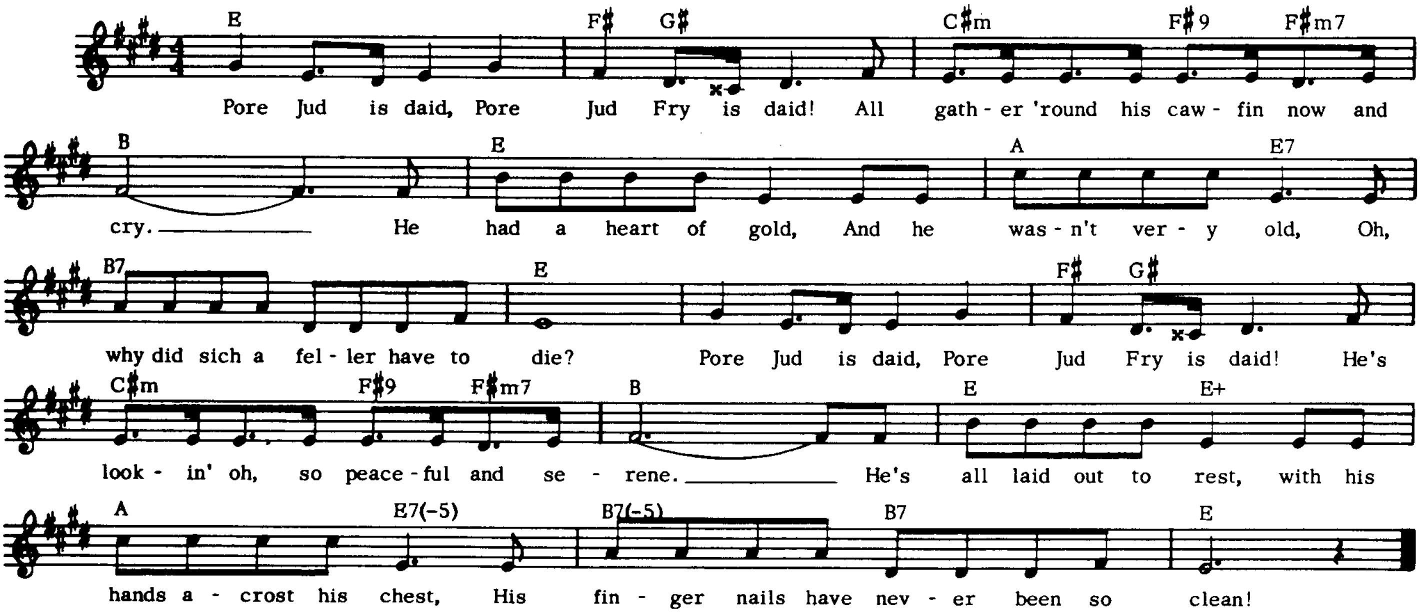
Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS


C F C G7 Gdim
O——— k - la - hom - a, where the wind comes sweep-in' down the
G7 C9 F6 Fm6 C
plain——— And the wav - in' wheat can sure smell sweet When the wind comes
A7 D7 G7 C F C
right be - hind the rain.——— O——— k - la - hom - a, Ev - 'ry
G7 Gdim G7 C9 F6
night my hon - ey lamb and I——— sit a - lone and talk and watch a
Fm6 C G7 C F
hawk mak - in' laz - y cir - cles in the sky.——— We know we be - long to the
C G D7 G9 Em G7 C
land——— And the land we be - long to is grand!——— And when we say———
D7 G D7
——— Yeeow! A - yip - i - o - ee ay!——— We're on - ly say - in'
C E7 Am D7 C G7 C
You're do - in' fine, Ok - la - hom - a! Ok - la - hom - a——— O. K.———

Copyright © 1943 by Williamson Music, Inc. Copyright renewed. Sole selling agent: Chappell & Co., Inc. Used by permission.

PORE JUD *From the Musical "OKLAHOMA"*

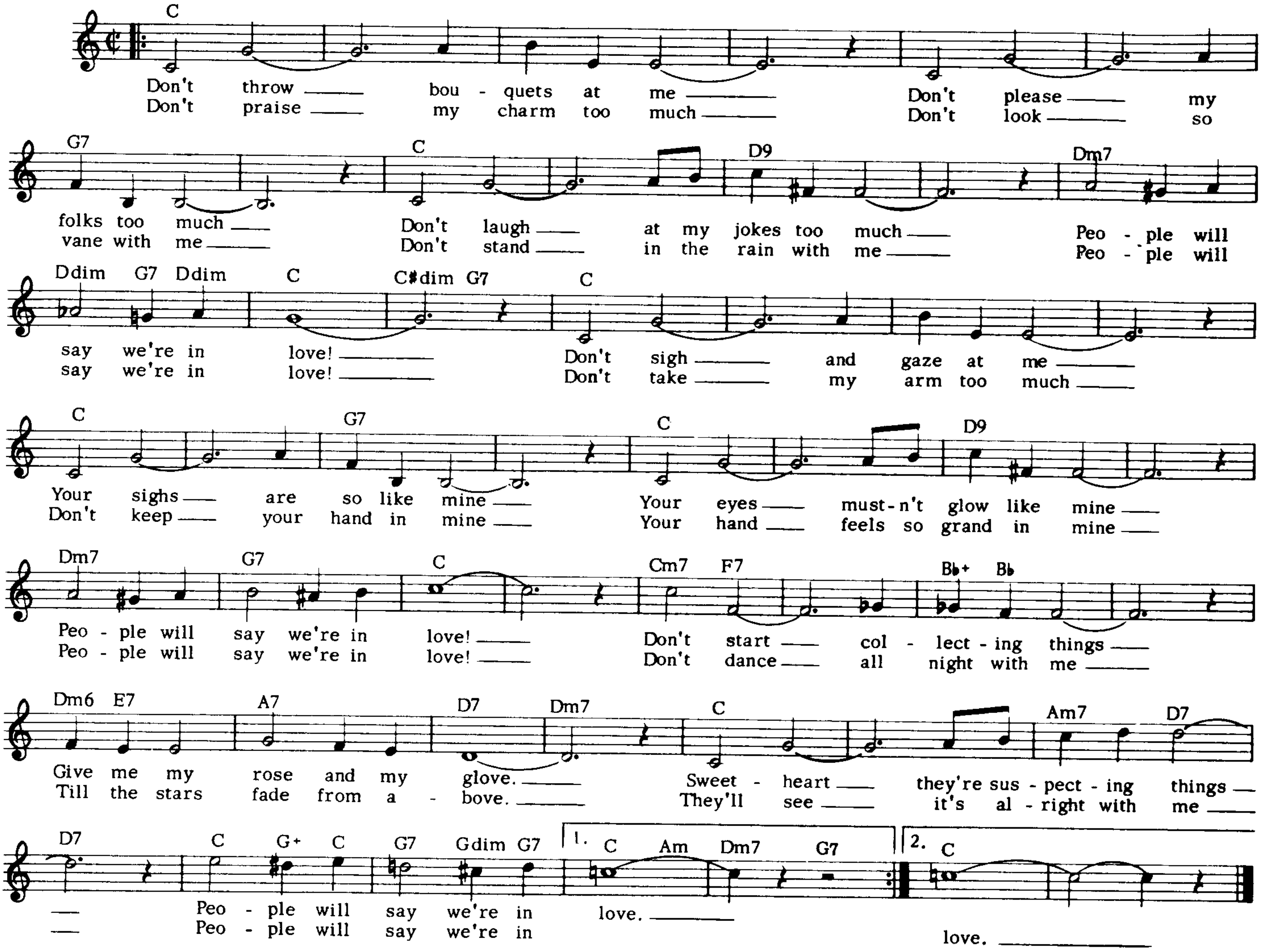
Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS


E F♯ G♯ C♯m F♯9 F♯m7
Pore Jud is daid, Pore Jud Fry is daid! All gath - er 'round his caw - fin now and
B E A E7
cry.——— He had a heart of gold, And he was - n't ver - y old, Oh,
B7 E F♯ G♯
why did sich a fel - ler have to die? Pore Jud is daid, Pore Jud Fry is daid! He's
C♯m F♯9 F♯m7 B E E+
look - in' oh, so peace - ful and se - rene.——— He's all laid out to rest, with his
A E7(-5) B7(-5) B7 E
hands a - crost his chest, His fin - ger nails have nev - er been so clean!

Copyright © 1943 by Williamson Music, Inc. Copyright renewed. Sole selling agent: Chappell & Co., Inc. Used by permission.

PEOPLE WILL SAY WE'RE IN LOVE *From the Musical "OKLAHOMA"*

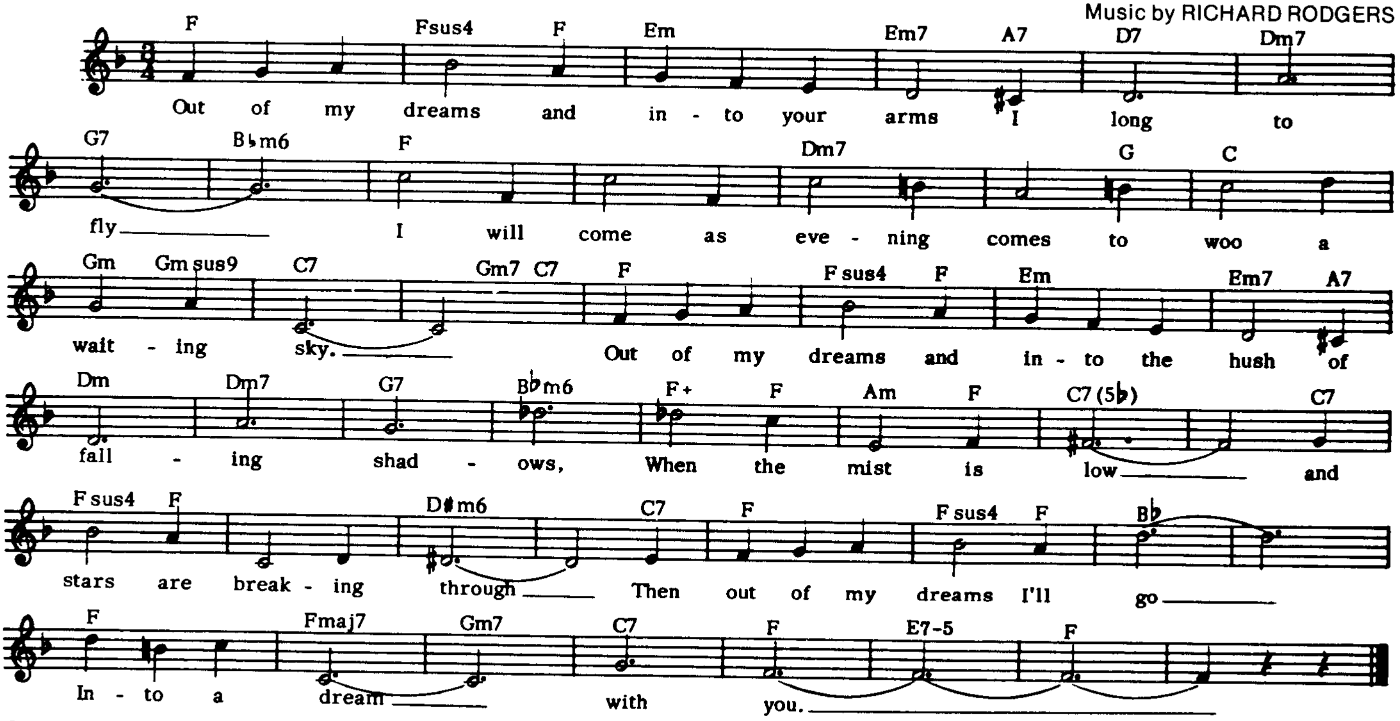
Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS


C
Don't throw bou - quets at me Don't please my
Don't praise my charm too much Don't look so
G7 C D9 Dm7
folks too much Don't laugh at my jokes too much Peo - ple will
vane with me Don't stand in the rain with me Peo - ple will
Ddim G7 Ddim C C♯dim G7 C
say we're in love! Don't sigh and gaze at me
say we're in love! Don't take my arm too much
C G7 C D9
Your sighs are so like mine Your eyes must-n't glow like mine
Don't keep your hand in mine Your hand feels so grand in mine
Dm7 G7 C Cm7 F7 B♭+ B♭
Peo - ple will say we're in love! Don't start col - lect - ing things
Peo - ple will say we're in love! Don't dance all night with me
Dm6 E7 A7 D7 Dm7 C Am7 D7
Give me my rose and my glove. Sweet - heart they're sus - pect - ing things
Till the stars fade from a - bove. They'll see it's al - right with me
D7 C G+ C G7 Gdim G7 1. C Am Dm7 G7 2. C
Peo - ple will say we're in love.
Peo - ple will say we're in love.

Copyright © 1943 by Williamson Music, Inc. Copyright renewed. Sole selling agent: Chappell & Co., Inc. Used by permission.

OUT OF MY DREAMS *From the Musical "OKLAHOMA"*

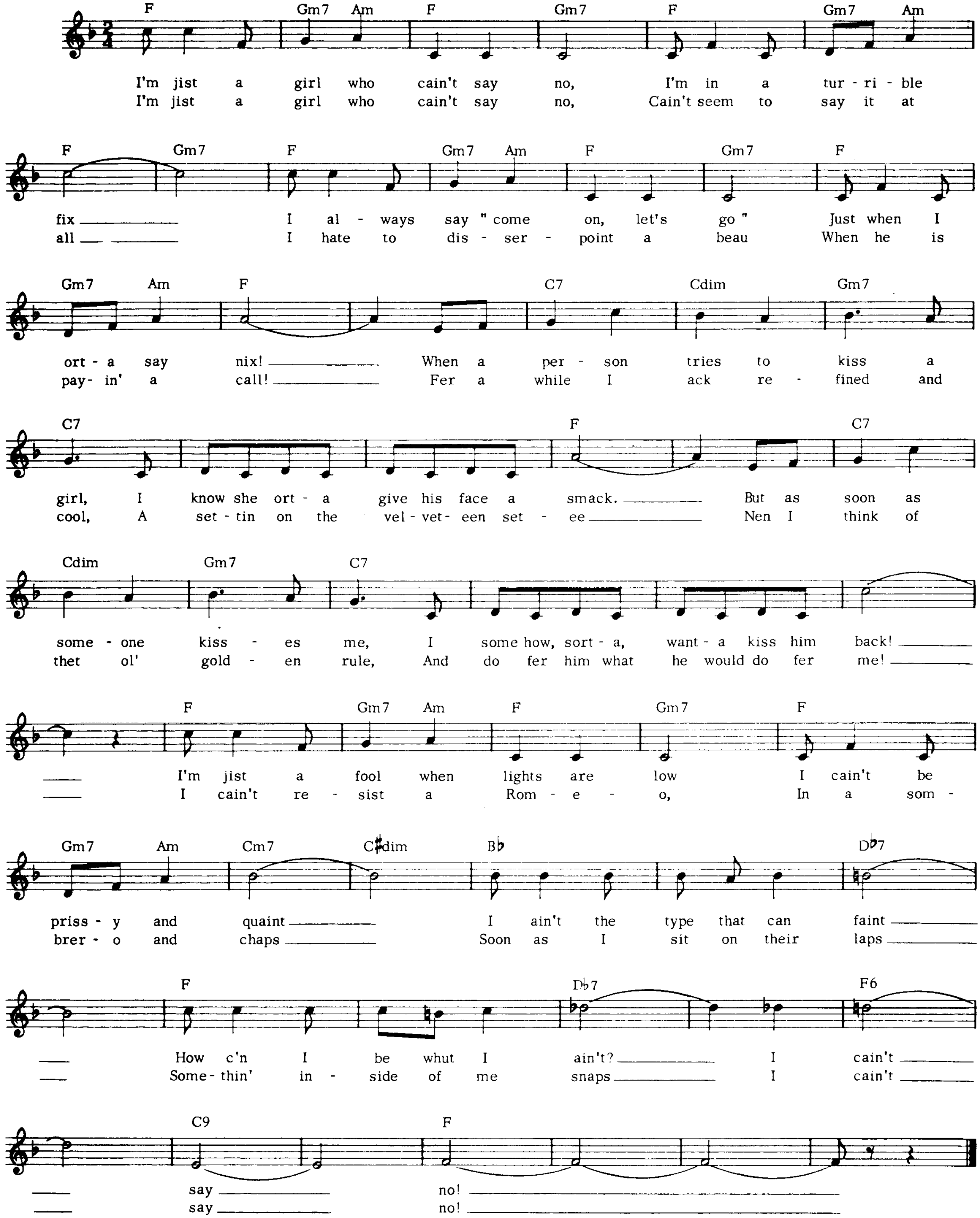
Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS


F Fsus4 F Em Em7 A7 D7 Dm7
Out of my dreams and in - to your arms I long to
G7 B♭m6 F Dm7 G C
fly I will come as eve - ning comes to woo a
Gm Gm sus9 C7 Gm7 C7 F F sus4 F Em Em7 A7
wait - ing sky. Out of my dreams and in - to the hush of
Dm Dm7 G7 B♭m6 F+ F Am F C7 (5♭) C7
fall - ing shad - ows, When the mist is low and
F sus4 F D♯m6 C7 F F sus4 F B♭
stars are break - ing through Then out of my dreams I'll go
F Fmaj7 Gm7 C7 F E7-5 F
In - to a dream with you.

Copyright © 1943 by Williamson Music, Inc. Copyright renewed. Sole selling agent: Chappell & Co., Inc. Used by permission.

I CAIN'T SAY NO *From the Musical "OKLAHOMA"*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

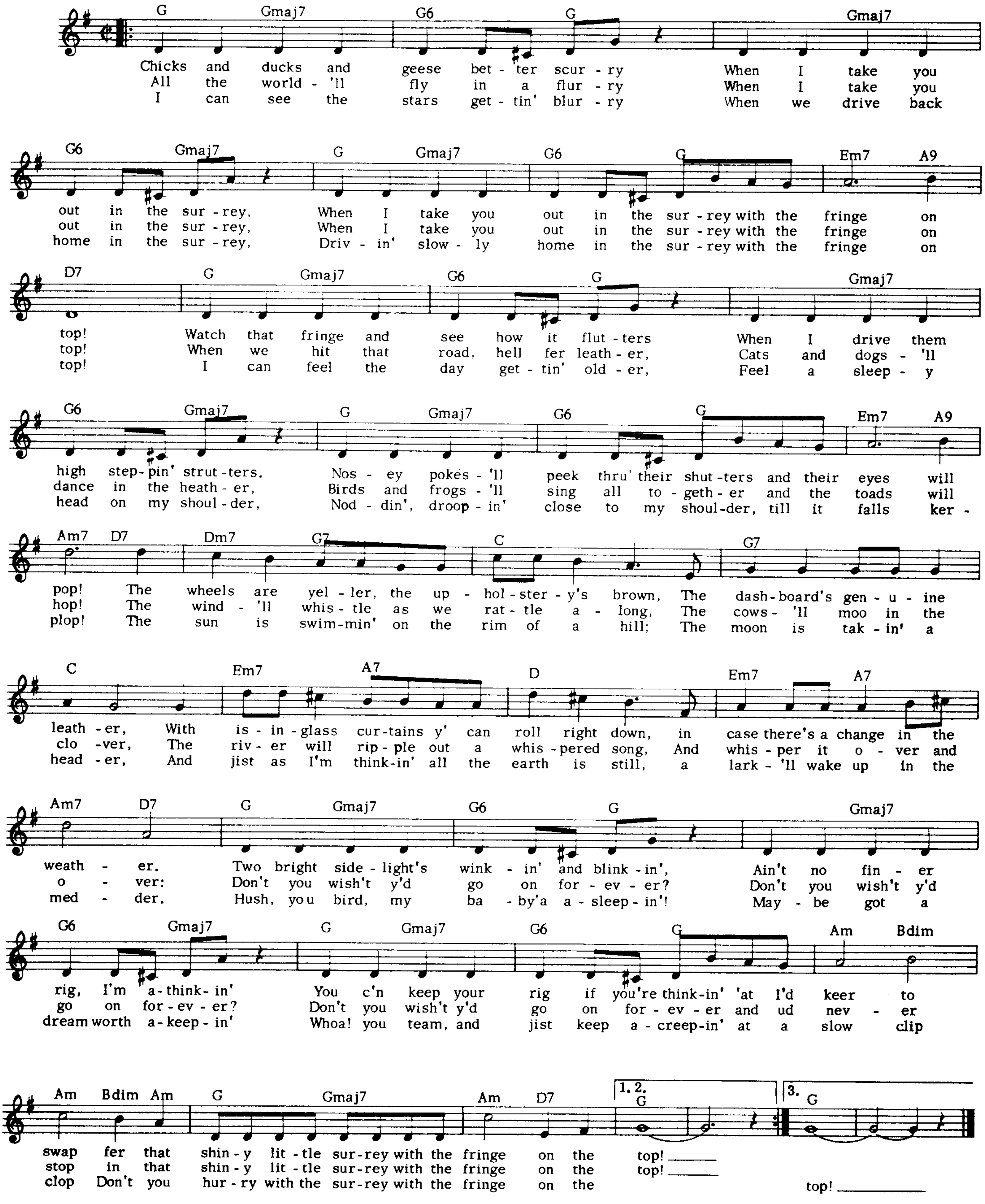

F Gm7 Am F Gm7 F Gm7 Am
I'm jist a girl who cain't say no, I'm in a tur - ri - ble
I'm jist a girl who cain't say no, Cain't seem to say it at
F Gm7 F Gm7 Am F Gm7 F
fix I al - ways say "come on, let's go" Just when I
all I hate to dis - ser - point a beau When he is
Gm7 Am F C7 Cdim Gm7
ort - a say nix! When a per - son tries to kiss a
pay - in' a call! Fer a while I ack re - fined and
C7 F C7
girl, I know she ort - a give his face a smack. But as soon as
cool, A set - tin on the vel - vet - een set - ee Nen I think of
Cdim Gm7 C7
some - one kiss - es me, I some how, sort - a, want - a kiss him back!
thet ol' gold - en rule, And do fer him what he would do fer me!
F Gm7 Am F Gm7 F
I'm jist a fool when lights are low I cain't be
I cain't re - sist a Rom - e - o, In a som -
Gm7 Am Cm7 C♯dim B♭ D♭7
priss - y and quaint I ain't the type that can faint
brer - o and chaps Soon as I sit on their laps
F D♭7 F6
How c'n I be whut I ain't? I cain't
Some - thin' in - side of me snaps I cain't
C9 F
say no!
say no!

Copyright © 1943 by Williamson Music, Inc. Copyright renewed. Sole selling agent: Chappell & Co., Inc. Used by permission.

THE SURREY WITH THE FRINGE ON TOP

From the Musical "OKLAHOMA"

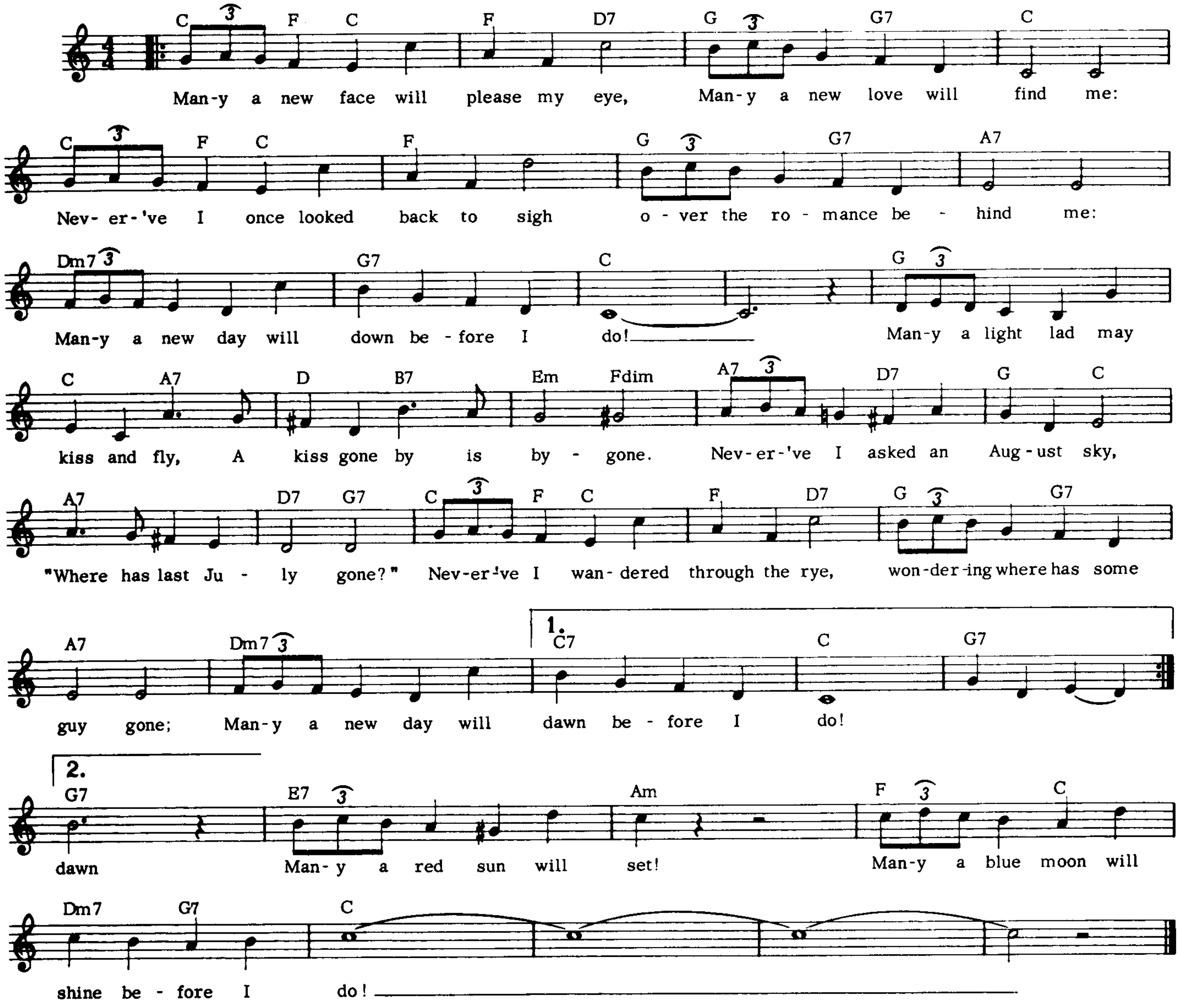
Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS


G Gmaj7 G6 G Gmaj7
Chicks and ducks and geese bet-ter scur-ry When I take you
All the world-'ll fly in a flur-ry When I take you
I can see the stars get-tin' blur-ry When we drive back
G6 Gmaj7 G Gmaj7 G6 G Em7 A9
out in the sur-rey, When I take you out in the sur-rey with the fringe on
out in the sur-rey, When I take you out in the sur-rey with the fringe on
home in the sur-rey, Driv-in' slow-ly home in the sur-rey with the fringe on
D7 G Gmaj7 G6 G Gmaj7
top! Watch that fringe and see how it flut-ters When I drive them
top! When we hit that road, hell fer leath-er, Cats and dogs-'ll
top! I can feel the day get-tin' old-er, Feel a sleep-y
G6 Gmaj7 G Gmaj7 G6 G Em7 A9
high step-pin' strut-ters. Nos-ey pokes-'ll peek thru' their shut-ters and their eyes will
dance in the heath-er, Birds and frogs-'ll sing all to-geth-er and the toads will
head on my shoul-der, Nod-din', droop-in' close to my shoul-der, till it falls ker-
Am7 D7 Dm7 G7 C G7
pop! The wheels are yel-ler, the up-hol-ster-y's brown, The dash-board's gen-u-ine
hop! The wind-'ll whis-tle as we rat-tle a-long, The cows-'ll moo in the
plop! The sun is swim-min' on the rim of a hill; The moon is tak-in' a
C Em7 A7 D Em7 A7
leath-er, With is-in-glass cur-tains y' can roll right down, in case there's a change in the
clo-ver, The riv-er will rip-ple out a whis-pered song, And whis-per it o-ver and
head-er, And jist as I'm think-in' all the earth is still, a lark-'ll wake up in the
Am7 D7 G Gmaj7 G6 G Gmaj7
weath-er. Two bright side-light's wink-in' and blink-in', Ain't no fin-er
o-ver: Don't you wish't y'd go on for-ev-er? Don't you wish't y'd
med-der. Hush, you bird, my ba-by'a a-sleep-in'! May-be got a
G6 Gmaj7 G Gmaj7 G6 G Am Bdim
rig, I'm a-think-in' You c'n keep your rig if you're think-in' 'at I'd keer to
go on for-ev-er? Don't you wish't y'd go on for-ev-er and ud nev-er
dream worth a-keep-in' Whoa! you team, and jist keep a-creep-in' at a slow clip
Am Bdim Am G Gmaj7 Am D7 1. 2. G 3. G
swap fer that shin-y lit-tle sur-rey with the fringe on the top!
stop in that shin-y lit-tle sur-rey with the fringe on the top!
clop Don't you hur-ry with the sur-rey with the fringe on the top!

Copyright © 1943 by Williamson Music, Inc. Copyright renewed. Sole selling agent: Chappell & Co., Inc. Used by permission.

MANY A NEW DAY *From the Musical "OKLAHOMA"*

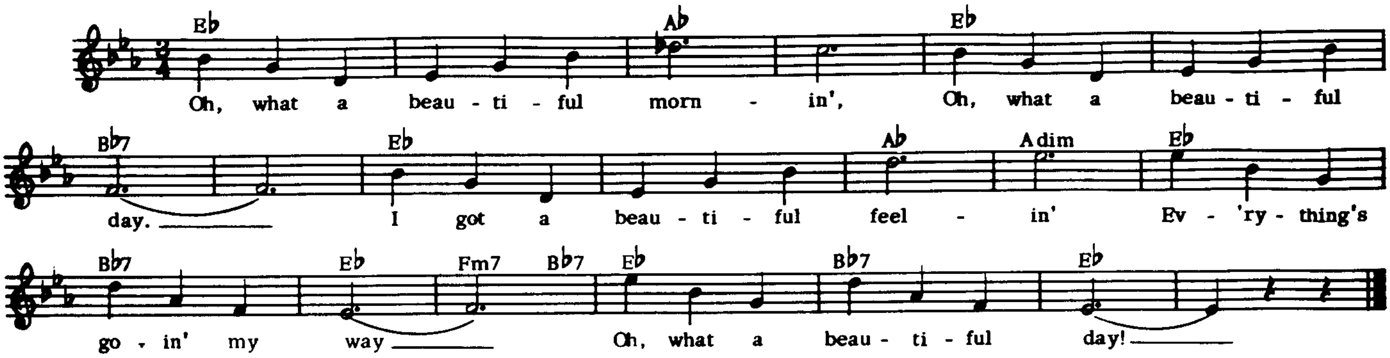
Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS


Man-y a new face will please my eye, Man-y a new love will find me:
Nev-er-'ve I once looked back to sigh o-ver the ro-mance be-hind me:
Man-y a new day will dawn be-fore I do! Man-y a light lad may
kiss and fly, A kiss gone by is by-gone. Nev-er-'ve I asked an Aug-ust sky,
"Where has last Ju-ly gone?" Nev-er-'ve I wan-dered through the rye, won-der-ing where has some
guy gone; Man-y a new day will dawn be-fore I do!
dawn Man-y a red sun will set! Man-y a blue moon will
shine be-fore I do!

Copyright © 1943 by Williamson Music, Inc. Copyright renewed. Sole selling agent: Chappell & Co., Inc. Used by permission.

OH, WHAT A BEAUTIFUL MORNING *From the Musical "OKLAHOMA"*

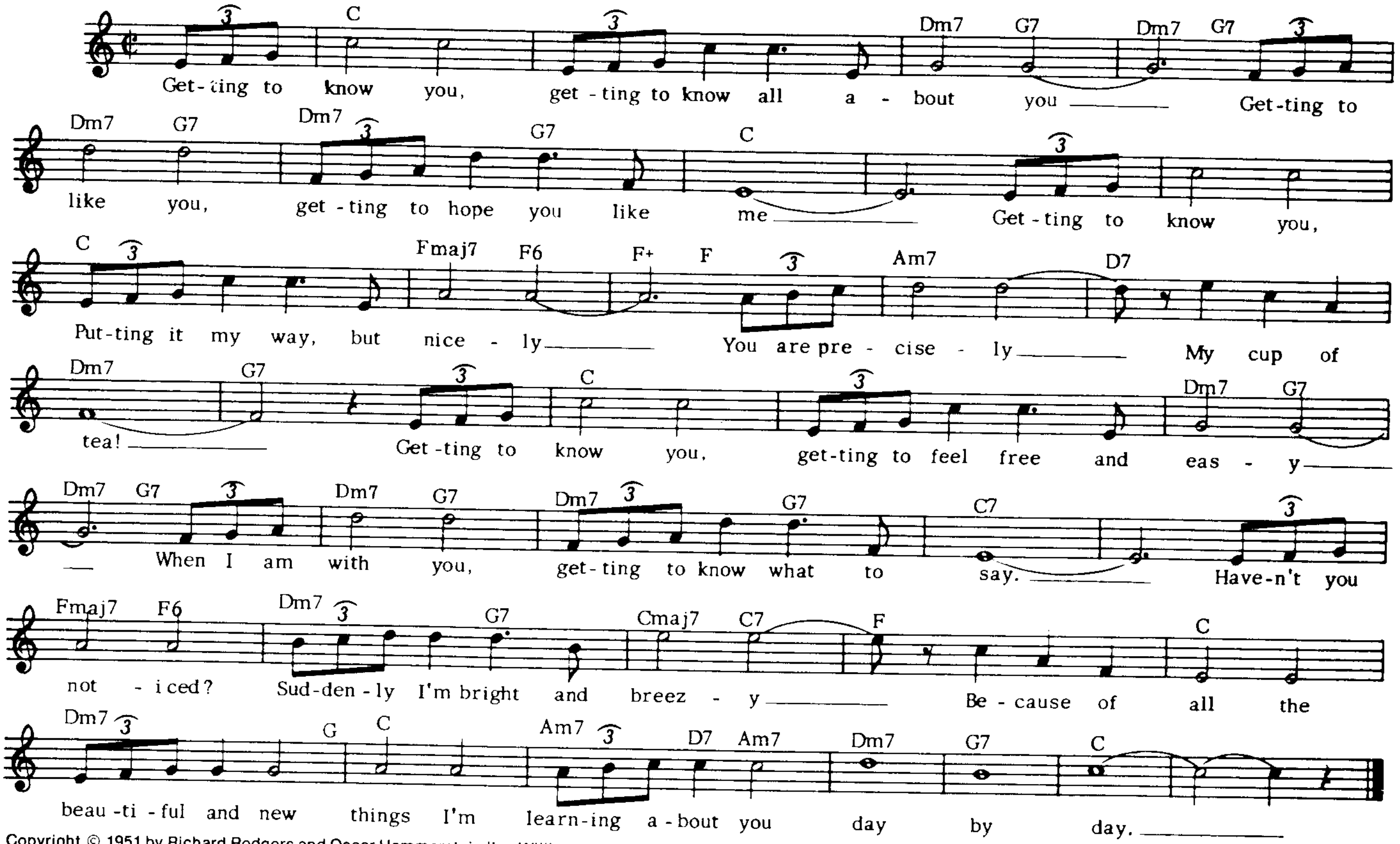
Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS


Oh, what a beau-ti-ful morn-in', Oh, what a beau-ti-ful
day. I got a beau-ti-ful feel-in' Ev-'ry-thing's
go-in' my way Oh, what a beau-ti-ful day!

Copyright © 1943 by Williamson Music, Inc. Copyright renewed. Sole selling agent: Chappell & Co., Inc. Used by permission.

GETTING TO KNOW YOU *From the Musical "THE KING AND I"*

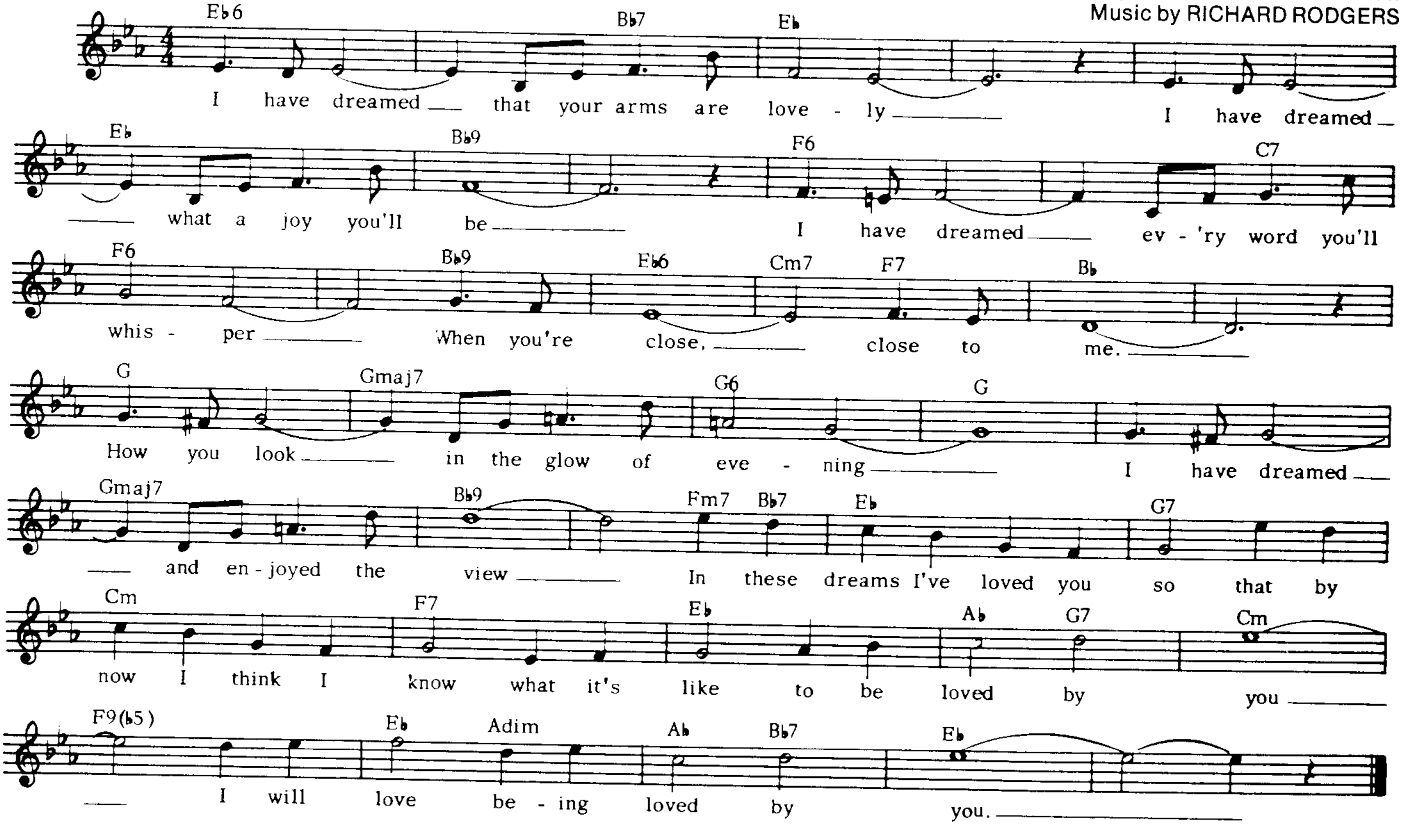
Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS


C Dm7 G7 Dm7 G7
Get-ting to know you, get-ting to know all a-bout you — Get-ting to
Dm7 G7 Dm7 G7 C
like you, get-ting to hope you like me — Get-ting to know you,
C Fmaj7 F6 F+ F Am7 D7
Put-ting it my way, but nice-ly — You are pre-cise-ly — My cup of
Dm7 G7 C Dm7 G7
tea! — Get-ting to know you, get-ting to feel free and eas-y —
Dm7 G7 Dm7 G7 Dm7 G7 C7
When I am with you, get-ting to know what to say. — Have-n't you
Fmaj7 F6 Dm7 G7 Cmaj7 C7 F C
not-iced? Sud-den-ly I'm bright and breez-y — Be-cause of all the
Dm7 G C Am7 D7 Am7 Dm7 G7 C
beau-ti-ful and new things I'm learn-ing a-bout you day by day. —

Copyright © 1951 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Used by permission.

I HAVE DREAMED *From the Musical "THE KING AND I"*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

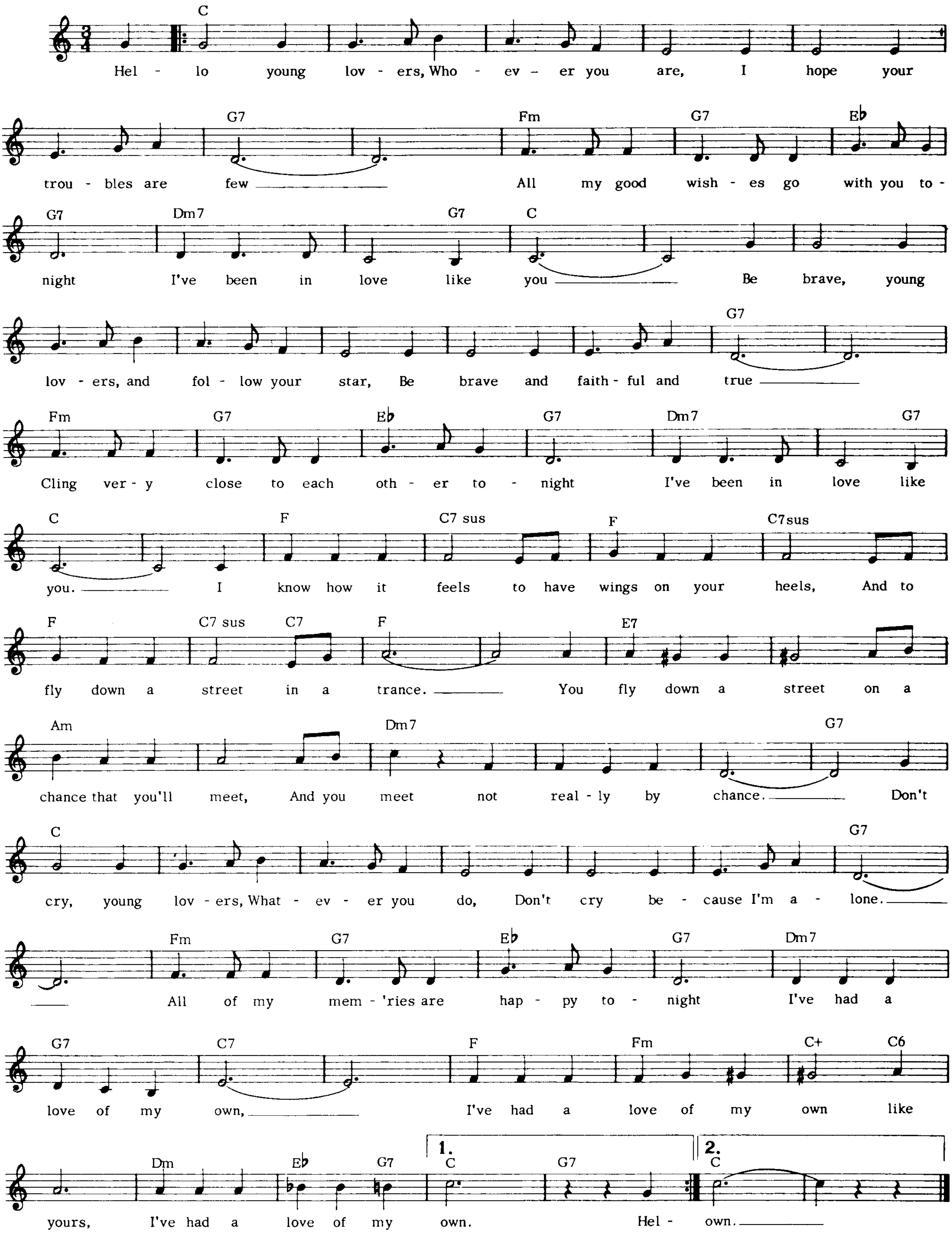

E♭6 B♭7 E♭
I have dreamed — that your arms are love-ly — I have dreamed —
E♭ B♭9 F6 C7
what a joy you'll be — I have dreamed — ev-'ry word you'll
F6 B♭9 E♭6 Cm7 F7 B♭
whis-per — When you're close, — close to me. —
G Gmaj7 G6 G
How you look — in the glow of eve-ning — I have dreamed —
Gmaj7 B♭9 Fm7 B♭7 E♭ G7
and en-joyed the view — In these dreams I've loved you so that by
Cm F7 E♭ A♭ G7 Cm
now I think I know what it's like to be loved by you —
F9(♭5) E♭ Adim A♭ B♭7 E♭
I will love be-ing loved by you. —

Copyright © 1951 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Used by permission.

HELLO, YOUNG LOVERS

From the Musical "THE KING AND I"

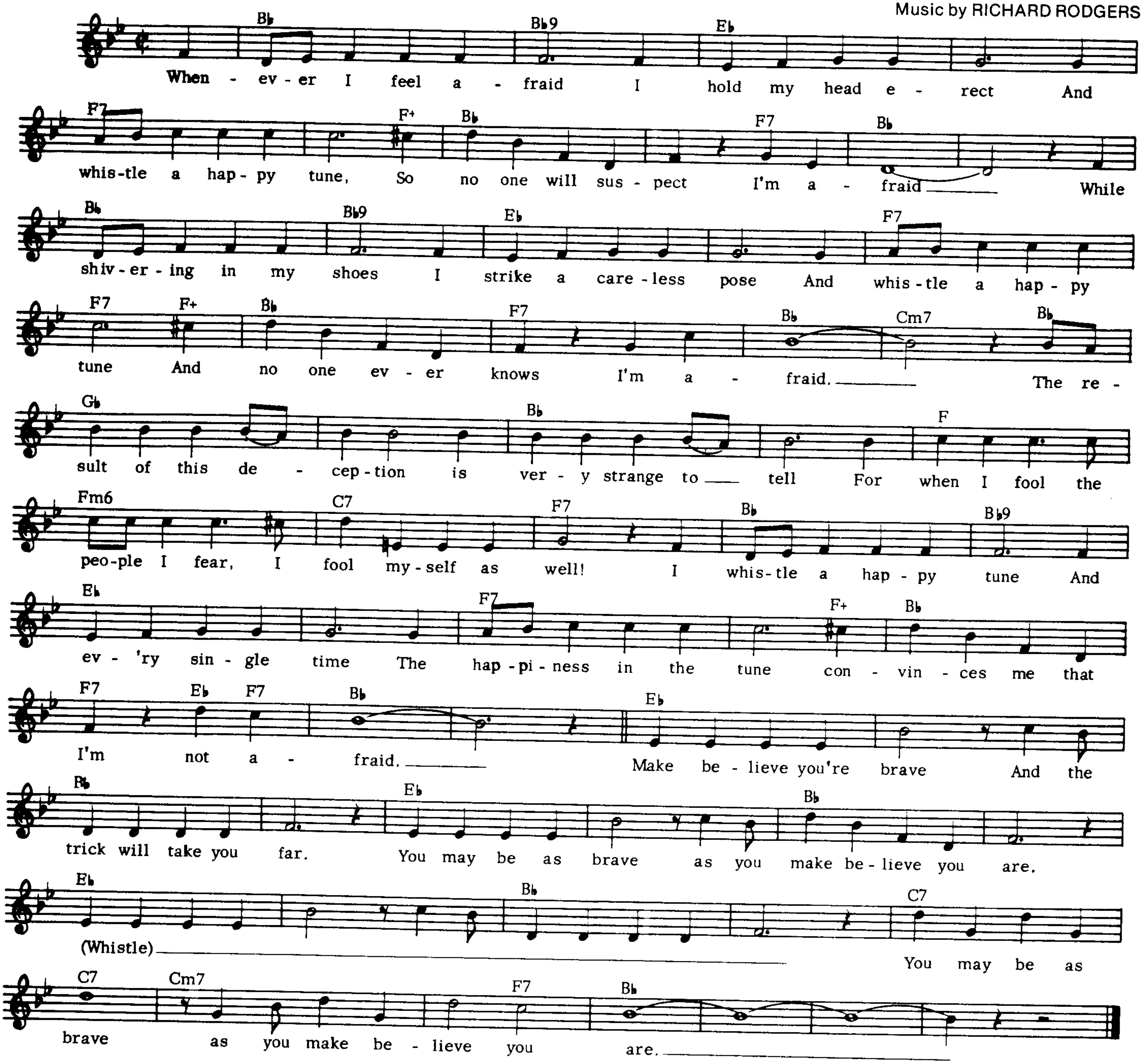
Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS


C
Hel - lo young lov - ers, Who - ev - er you are, I hope your
G7 Fm G7 E♭
trou - bles are few All my good wish - es go with you to -
G7 Dm7 G7 C
night I've been in love like you Be brave, young
G7
lov - ers, and fol - low your star, Be brave and faith - ful and true
Fm G7 E♭ G7 Dm7 G7
Cling ver - y close to each oth - er to - night I've been in love like
C F C7 sus F C7sus
you. I know how it feels to have wings on your heels, And to
F C7 sus C7 F E7
fly down a street in a trance. You fly down a street on a
Am Dm7 G7
chance that you'll meet, And you meet not real - ly by chance. Don't
C G7
cry, young lov - ers, What - ev - er you do, Don't cry be - cause I'm a - lone.
Fm G7 E♭ G7 Dm7
All of my mem - 'ries are hap - py to - night I've had a
G7 C7 F Fm C+ C6
love of my own, I've had a love of my own like
Dm E♭ G7 1. C G7 2. C
yours, I've had a love of my own. Hel - own.

Copyright © 1951 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Used by permission.

I WHISTLE A HAPPY TUNE *From the Musical "THE KING AND I"*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

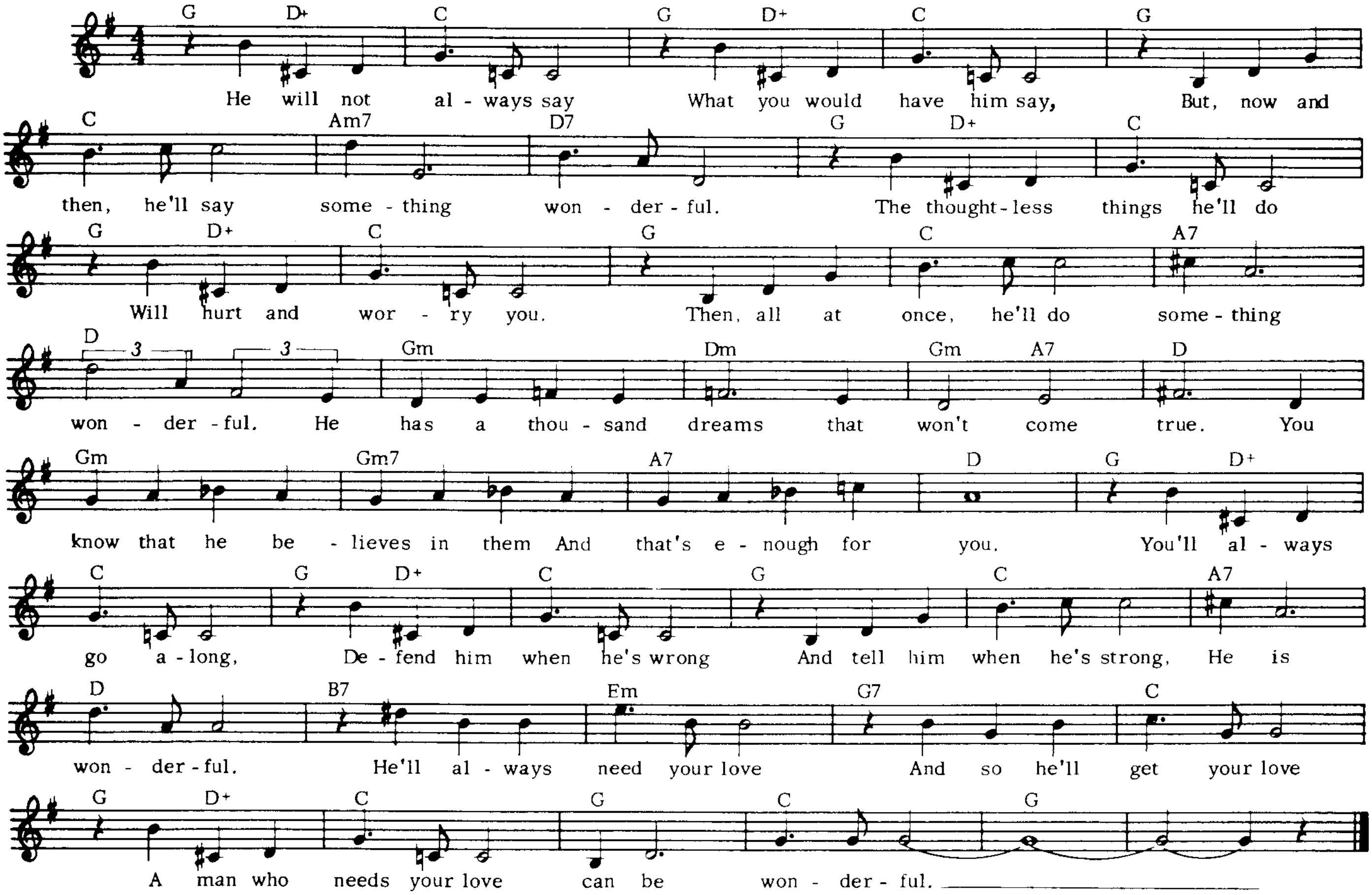

B♭ B♭9 E♭
When - ev - er I feel a - fraid I hold my head e - rect And
F7 F+ B♭ F7 B♭
whis-tle a hap - py tune, So no one will sus - pect I'm a - fraid While
B♭ B♭9 E♭ F7
shiv - er - ing in my shoes I strike a care - less pose And whis - tle a hap - py
F7 F+ B♭ F7 B♭ Cm7 B♭
tune And no one ev - er knows I'm a - fraid. The re -
G♭ B♭ F
sult of this de - cep - tion is ver - y strange to tell For when I fool the
Fm6 C7 F7 B♭ B♭9
peo - ple I fear, I fool my - self as well! I whis - tle a hap - py tune And
E♭ F7 F+ B♭
ev - 'ry sin - gle time The hap - pi - ness in the tune con - vin - ces me that
F7 E♭ F7 B♭ E♭
I'm not a - fraid. Make be - lieve you're brave And the
B♭ E♭ B♭
trick will take you far. You may be as brave as you make be - lieve you are.
E♭ B♭ C7
(Whistle) You may be as
C7 Cm7 F7 B♭
brave as you make be - lieve you are.

Copyright © 1951 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Used by permission.

SOMETHING WONDERFUL

From the Musical "THE KING AND I"

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

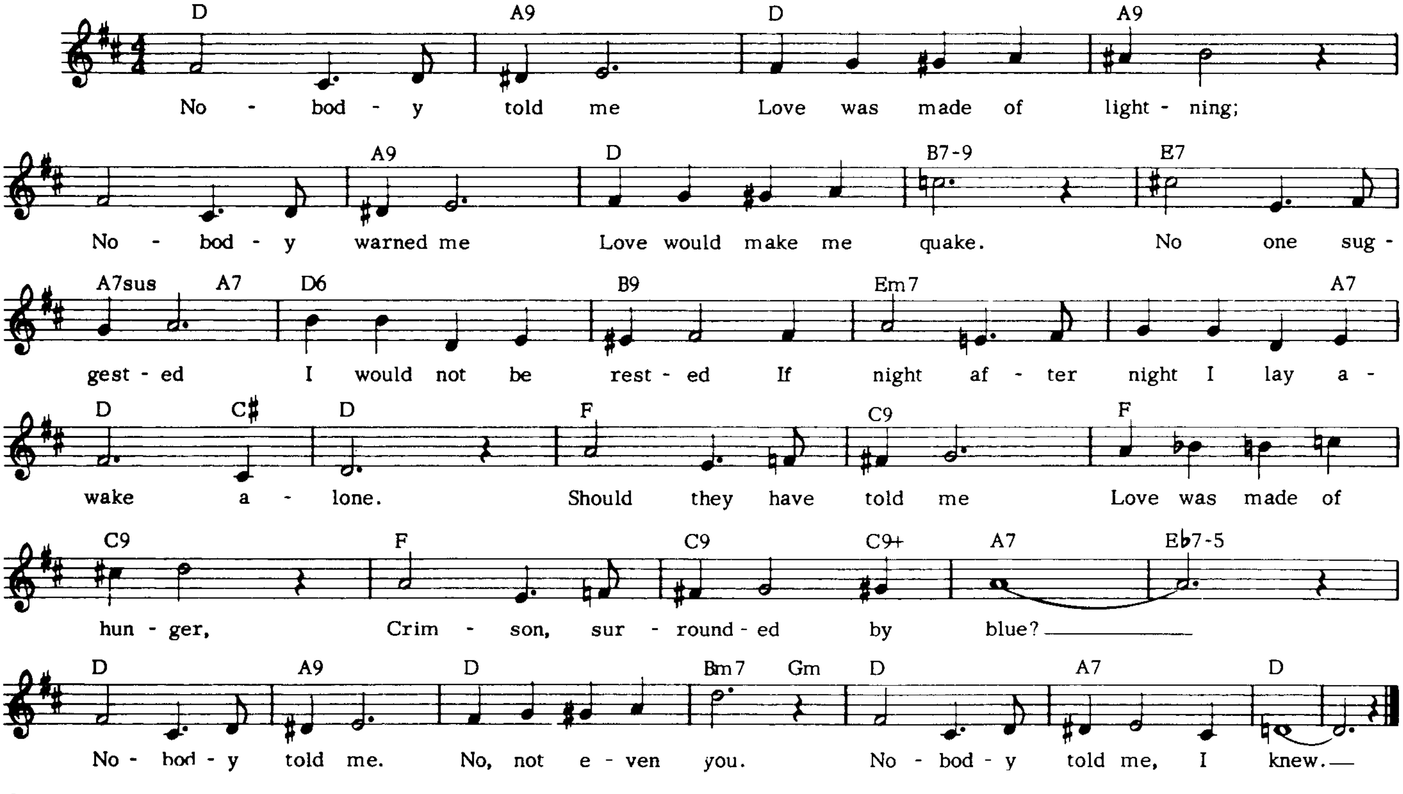

G D+ C G D+ C G
He will not al - ways say What you would have him say, But, now and
C Am7 D7 G D+ C
then, he'll say some - thing won - der - ful. The thought - less things he'll do
G D+ C G C A7
Will hurt and wor - ry you. Then, all at once, he'll do some - thing
D Gm Dm Gm A7 D
won - der - ful. He has a thou - sand dreams that won't come true. You
Gm Gm7 A7 D G D+
know that he be - lieves in them And that's e - nough for you. You'll al - ways
C G D+ C G C A7
go a - long, De - fend him when he's wrong And tell him when he's strong, He is
D B7 Em G7 C
won - der - ful. He'll al - ways need your love And so he'll get your love
G D+ C G C G
A man who needs your love can be won - der - ful.

Copyright © 1951 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Used by permission.

NOBODY TOLD ME

From the Musical "NO STRINGS"

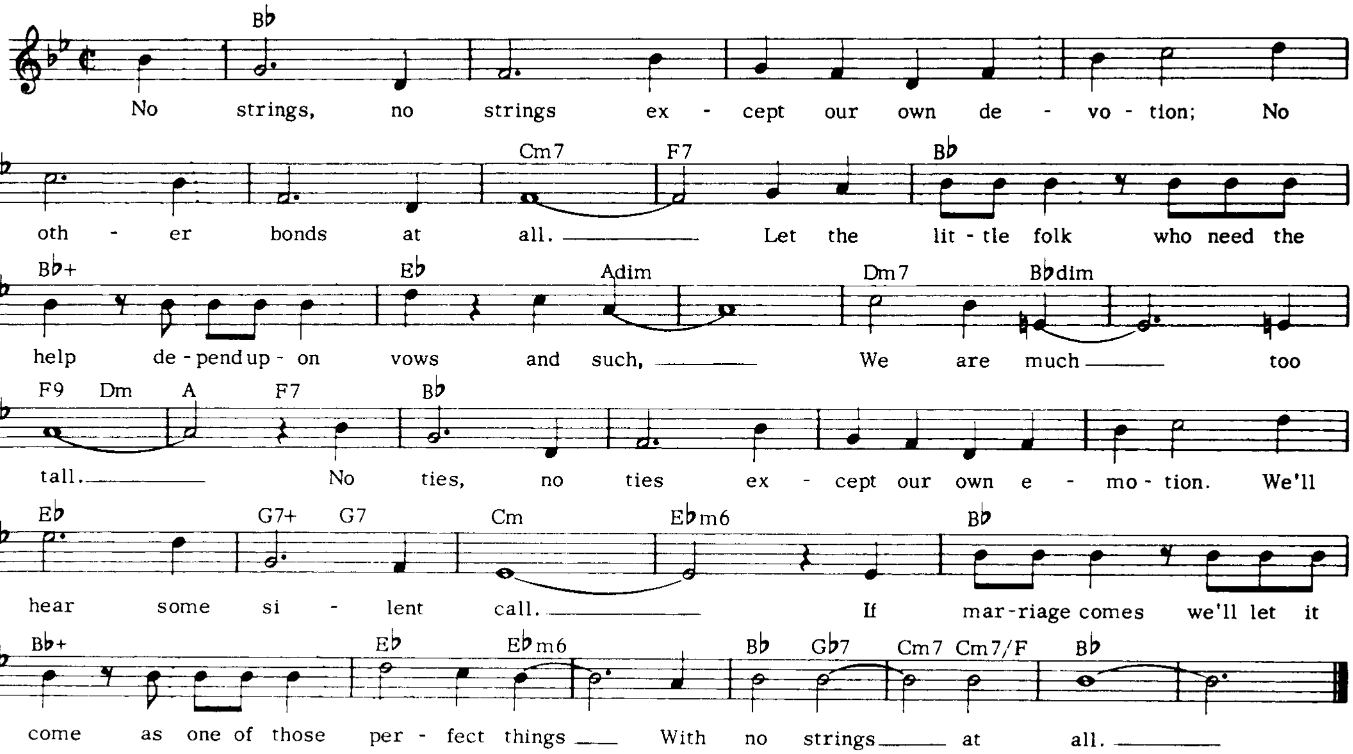
Words and Music by RICHARD RODGERS


D A9 D A9
No - bod - y told me Love was made of light - ning;
A9 D B7-9 E7
No - bod - y warned me Love would make me quake. No one sug -
A7sus A7 D6 B9 Em7 A7
gest - ed I would not be rest - ed If night af - ter night I lay a -
D C♯ D F C9 F
wake a - lone. Should they have told me Love was made of
C9 F C9 C9+ A7 E♭7-5
hun - ger, Crim - son, sur - round - ed by blue?
D A9 D Bm7 Gm D A7 D
No - bod - y told me. No, not e - ven you. No - bod - y told me, I knew.

Copyright © 1962 by Richard Rodgers. Williamson Music, Inc., owner of publication and allied rights for all countries of the Western Hemisphere.
Sole selling agent: Chappell & Co., Inc. Used by permission.

NO STRINGS *From the Musical "NO STRINGS"*

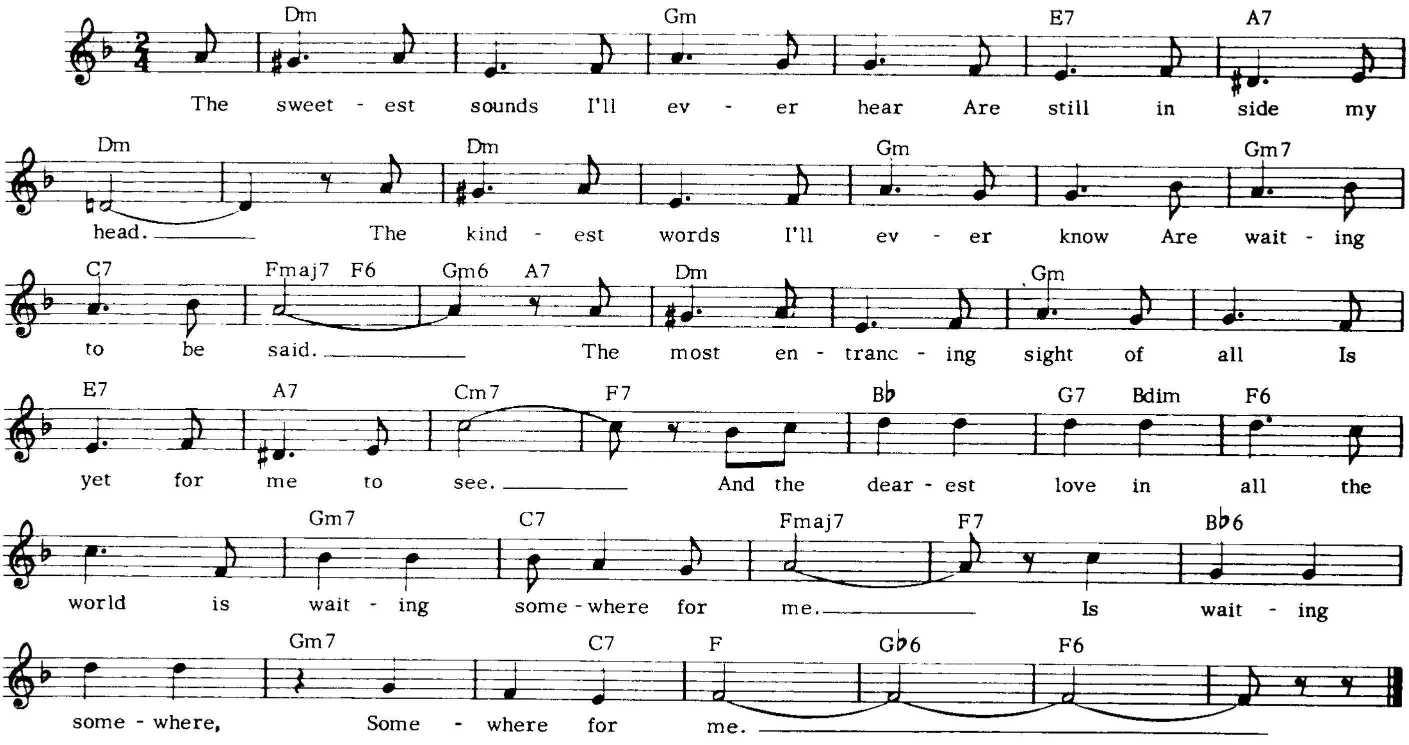
Words and Music by RICHARD RODGERS


B♭
No strings, no strings ex - cept our own de - vo - tion; No
Cm7 F7 B♭
oth - er bonds at all. Let the lit - tle folk who need the
B♭+ E♭ Adim Dm7 B♭dim
help de - pend up - on vows and such, We are much too
F9 Dm A F7 B♭
tall. No ties, no ties ex - cept our own e - mo - tion. We'll
E♭ G7+ G7 Cm E♭m6 B♭
hear some si - lent call. If mar - riage comes we'll let it
B♭+ E♭ E♭m6 B♭ G♭7 Cm7 Cm7/F B♭
come as one of those per - fect things With no strings at all.

Copyright © 1962 by Richard Rodgers. Williamson Music, Inc., owner of publication and allied rights for all countries of the Western Hemisphere.
Sole selling agent: Chappell & Co., Inc. Used by permission.

THE SWEETEST SOUNDS *From the Musical "NO STRINGS"*

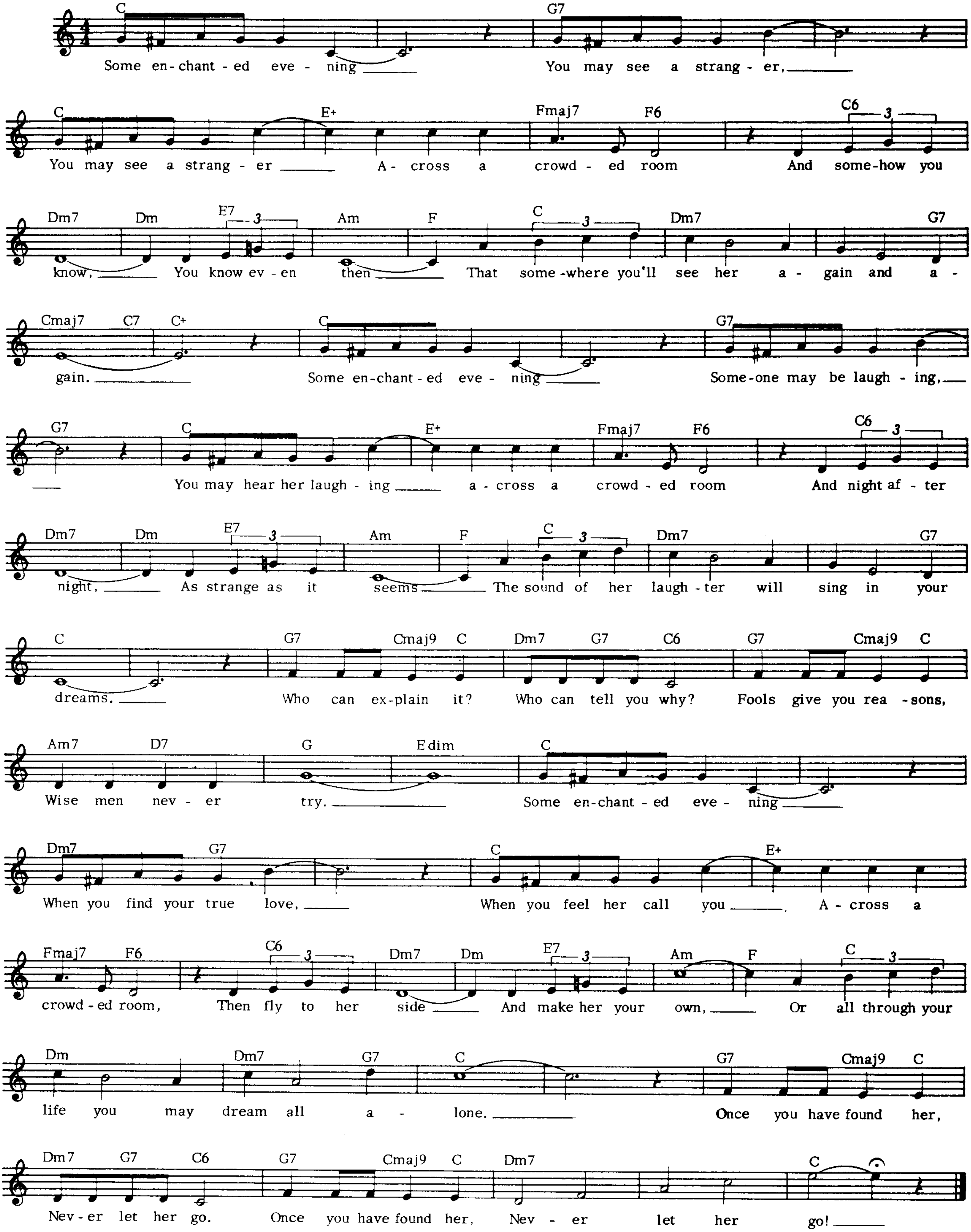
Words and Music by RICHARD RODGERS


Dm Gm E7 A7
The sweet - est sounds I'll ev - er hear Are still in side my
Dm Dm Gm Gm7
head. The kind - est words I'll ev - er know Are wait - ing
C7 Fmaj7 F6 Gm6 A7 Dm Gm
to be said. The most en - tranc - ing sight of all Is
E7 A7 Cm7 F7 B♭ G7 Bdim F6
yet for me to see. And the dear - est love in all the
Gm7 C7 Fmaj7 F7 B♭6
world is wait - ing some - where for me. Is wait - ing
Gm7 C7 F G♭6 F6
some - where, Some - where for me.

Copyright © 1962 by Richard Rodgers. Williamson Music, Inc., owner of publication and allied rights for all countries of the Western Hemisphere.
Sole selling agent: Chappell & Co., Inc. Used by permission.

SOME ENCHANTED EVENING *From the Musical "SOUTH PACIFIC"*

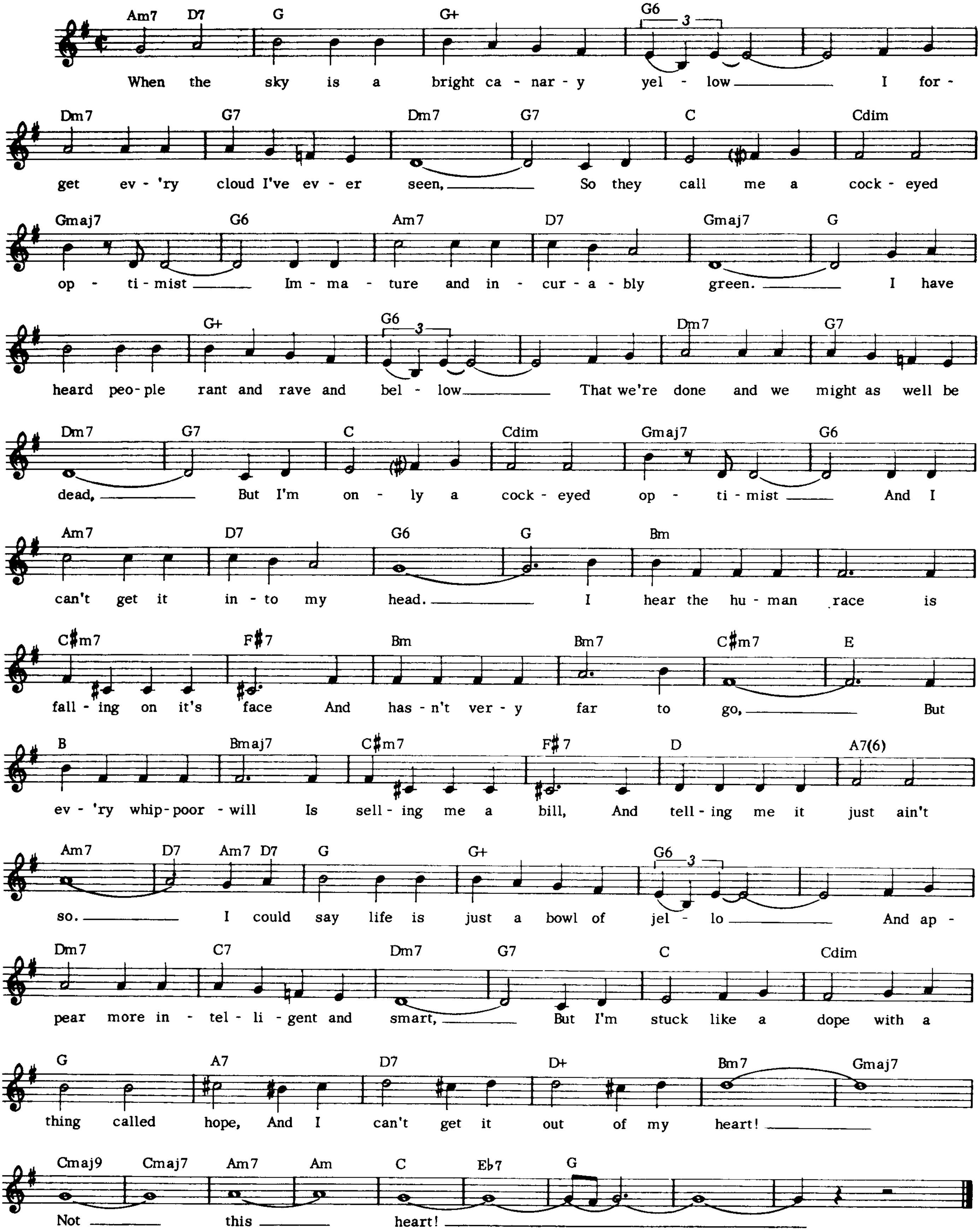
Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS


4/4
C G7
Some en-chant-ed eve-ning You may see a strang-er,
C E+ Fmaj7 F6 C6
You may see a strang-er A-cross a crowd-ed room And some-how you
Dm7 Dm E7 Am F C Dm7 G7
know, You know ev-en then That some-where you'll see her a-gain and a-
Cmaj7 C7 C+ C G7
gain. Some en-chant-ed eve-ning Some-one may be laugh-ing,
G7 C E+ Fmaj7 F6 C6
You may hear her laugh-ing a-cross a crowd-ed room And night af-ter
Dm7 Dm E7 Am F C Dm7 G7
night, As strange as it seems The sound of her laugh-ter will sing in your
C G7 Cmaj9 C Dm7 G7 C6 G7 Cmaj9 C
dreams. Who can ex-plain it? Who can tell you why? Fools give you rea-sons,
Am7 D7 G Edim C
Wise men nev-er try. Some en-chant-ed eve-ning
Dm7 G7 C E+
When you find your true love, When you feel her call you. A-cross a
Fmaj7 F6 C6 Dm7 Dm E7 Am F C
crowd-ed room, Then fly to her side And make her your own, Or all through your
Dm Dm7 G7 C G7 Cmaj9 C
life you may dream all a-lone. Once you have found her,
Dm7 G7 C6 G7 Cmaj9 C Dm7 C
Nev-er let her go. Once you have found her, Nev-er let her go!

Copyright © 1949 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Sole selling agent: Chappell & Co., Inc., New York, N.Y. Used by permission.

A COCK-EYED OPTIMIST *From the Musical "SOUTH PACIFIC"*

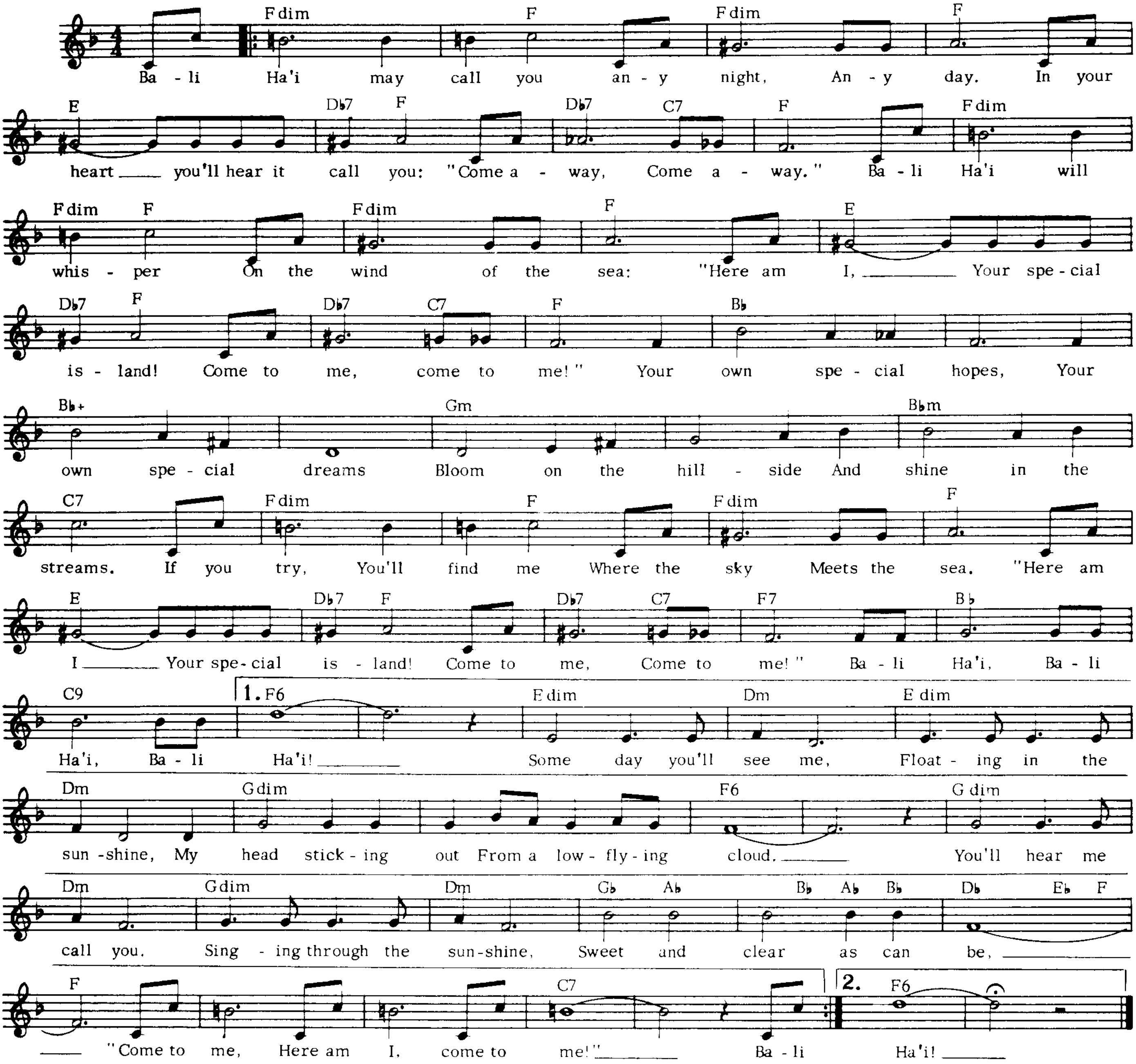
Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS


Am7 D7 G G+ G6 3
When the sky is a bright ca - nar - y yel - low I for -
Dm7 G7 Dm7 G7 C Cdim
get ev - 'ry cloud I've ev - er seen, So they call me a cock - eyed
Gmaj7 G6 Am7 D7 Gmaj7 G
op - ti - mist Im - ma - ture and in - cur - a - bly green. I have
G+ G6 3 Dm7 G7
heard peo - ple rant and rave and bel - low That we're done and we might as well be
Dm7 G7 C Cdim Gmaj7 G6
dead, But I'm on - ly a cock - eyed op - ti - mist And I
Am7 D7 G6 G Bm
can't get it in - to my head. I hear the hu - man race is
C♯m7 F♯7 Bm Bm7 C♯m7 E
fall - ing on it's face And has - n't ver - y far to go, But
B Bmaj7 C♯m7 F♯7 D A7(6)
ev - 'ry whip - poor - will Is sell - ing me a bill, And tell - ing me it just ain't
Am7 D7 Am7 D7 G G+ G6 3
so. I could say life is just a bowl of jel - lo And ap -
Dm7 C7 Dm7 G7 C Cdim
pear more in - tel - li - gent and smart, But I'm stuck like a dope with a
G A7 D7 D+ Bm7 Gmaj7
thing called hope, And I can't get it out of my heart!
Cmaj9 Cmaj7 Am7 Am C E♭7 G
Not this heart!

Copyright © 1949 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Sole selling agent: Chappell & Co., Inc., New York, N.Y. Used by permission.

BALI HA'I *From the Musical "SOUTH PACIFIC"*

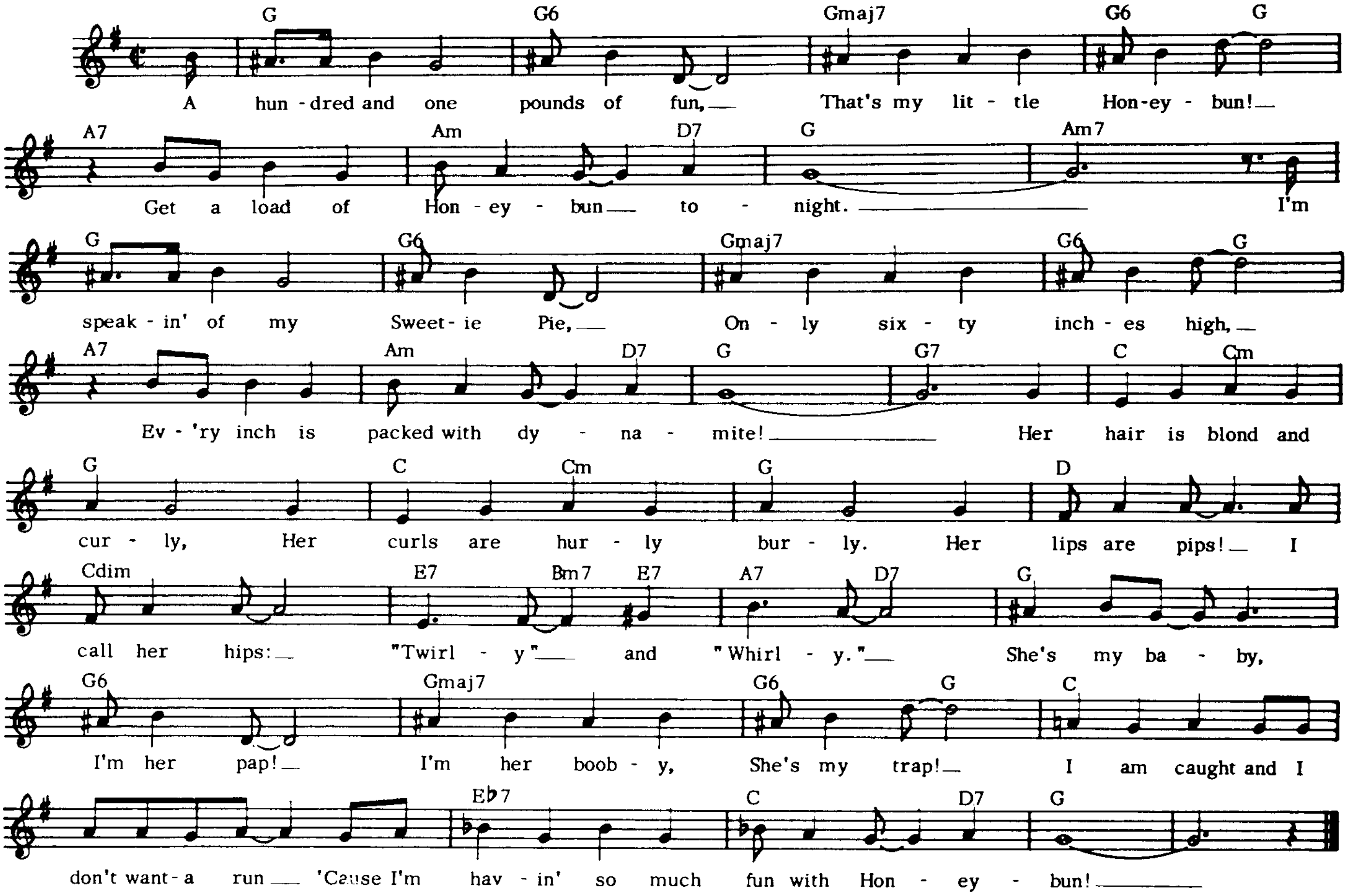
Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS


Fdim F Fdim F
Ba - li Ha'i may call you an - y night, An - y day. In your
E Db7 F Db7 C7 F Fdim
heart you'll hear it call you: "Come a - way, Come a - way." Ba - li Ha'i will
Fdim F Fdim F E
whis - per On the wind of the sea: "Here am I, Your spe - cial
Db7 F Db7 C7 F Bb
is - land! Come to me, come to me!" Your own spe - cial hopes, Your
Bb+ Gm Bbm
own spe - cial dreams Bloom on the hill - side And shine in the
C7 Fdim F Fdim F
streams. If you try, You'll find me Where the sky Meets the sea. "Here am
E Db7 F Db7 C7 F7 Bb
I Your spe - cial is - land! Come to me, Come to me!" Ba - li Ha'i, Ba - li
C9 1. F6 E dim Dm E dim
Ha'i, Ba - li Ha'i! Some day you'll see me, Float - ing in the
Dm Gdim F6 G dim
sun - shine, My head stick - ing out From a low - fly - ing cloud. You'll hear me
Dm Gdim Dm Gb Ab Bb Ab Bb Db Eb F
call you. Sing - ing through the sun - shine, Sweet and clear as can be,
F C7 2. F6
"Come to me, Here am I, come to me!" Ba - li Ha'i!

Copyright © 1949 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Sole selling agent: Chappell & Co., Inc., New York, N.Y. Used by permission.

HONEY BUN *From the Musical "SOUTH PACIFIC"*

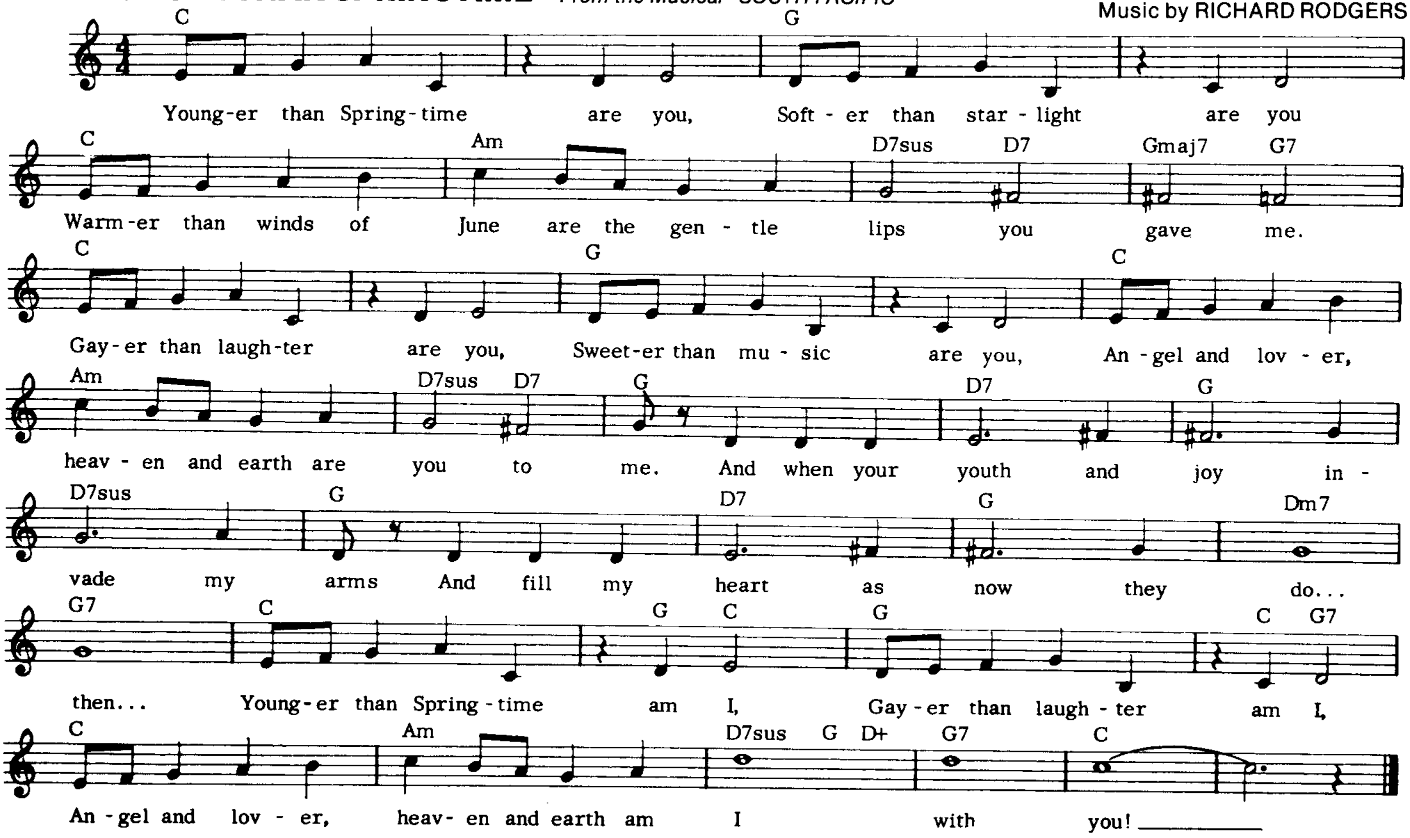
Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS


A hun-dred and one pounds of fun, That's my lit-tle Hon-ey-bun!
Get a load of Hon-ey-bun to-night. I'm
speak-in' of my Sweet-ie Pie, On-ly six-ty inch-es high,
Ev-'ry inch is packed with dy-na-mite! Her hair is blond and
cur-ly, Her curls are hur-ly bur-ly. Her lips are pips! I
call her hips: "Twirl-y" and "Whirl-y." She's my ba-by,
I'm her pap! I'm her boob-y, She's my trap! I am caught and I
don't want-a run 'Cause I'm hav-in' so much fun with Hon-ey-bun!

Copyright © 1949 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Sole selling agent: Chappell & Co., Inc., New York, N.Y. Used by permission.

YOUNGER THAN SPRINGTIME *From the Musical "SOUTH PACIFIC"*

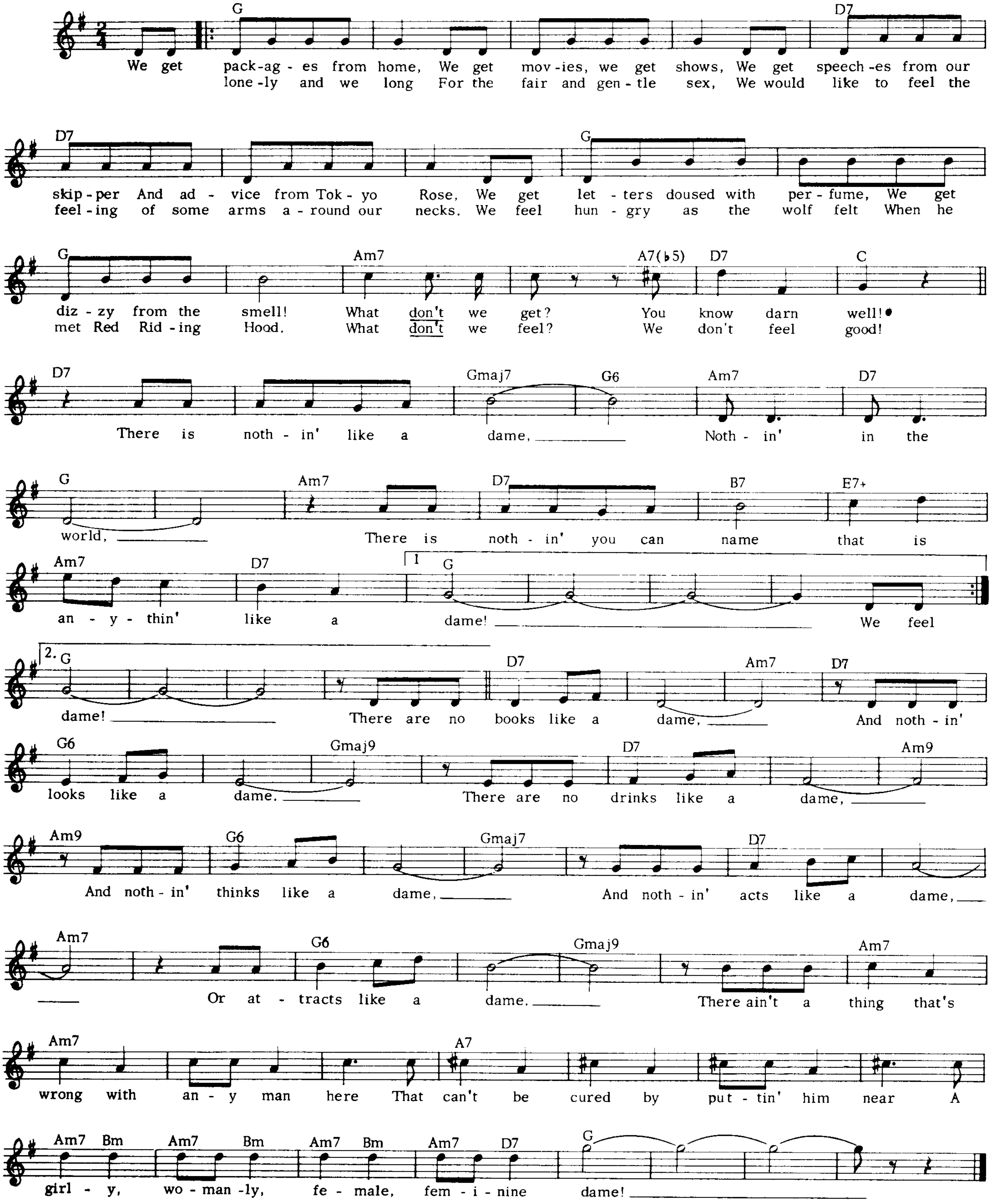
Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS


Young-er than Spring-time are you, Soft-er than star-light are you
Warm-er than winds of June are the gen-tle lips you gave me.
Gay-er than laugh-ter are you, Sweet-er than mu-sic are you, An-gel and lov-er,
heav-en and earth are you to me. And when your youth and joy in-
vade my arms And fill my heart as now they do...
then... Young-er than Spring-time am I, Gay-er than laugh-ter am I,
An-gel and lov-er, heav-en and earth am I with you!

Copyright © 1949 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Sole selling agent: Chappell & Co., Inc., New York, N.Y. Used by permission.

THERE IS NOTHIN' LIKE A DAME *From the Musical "SOUTH PACIFIC"*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

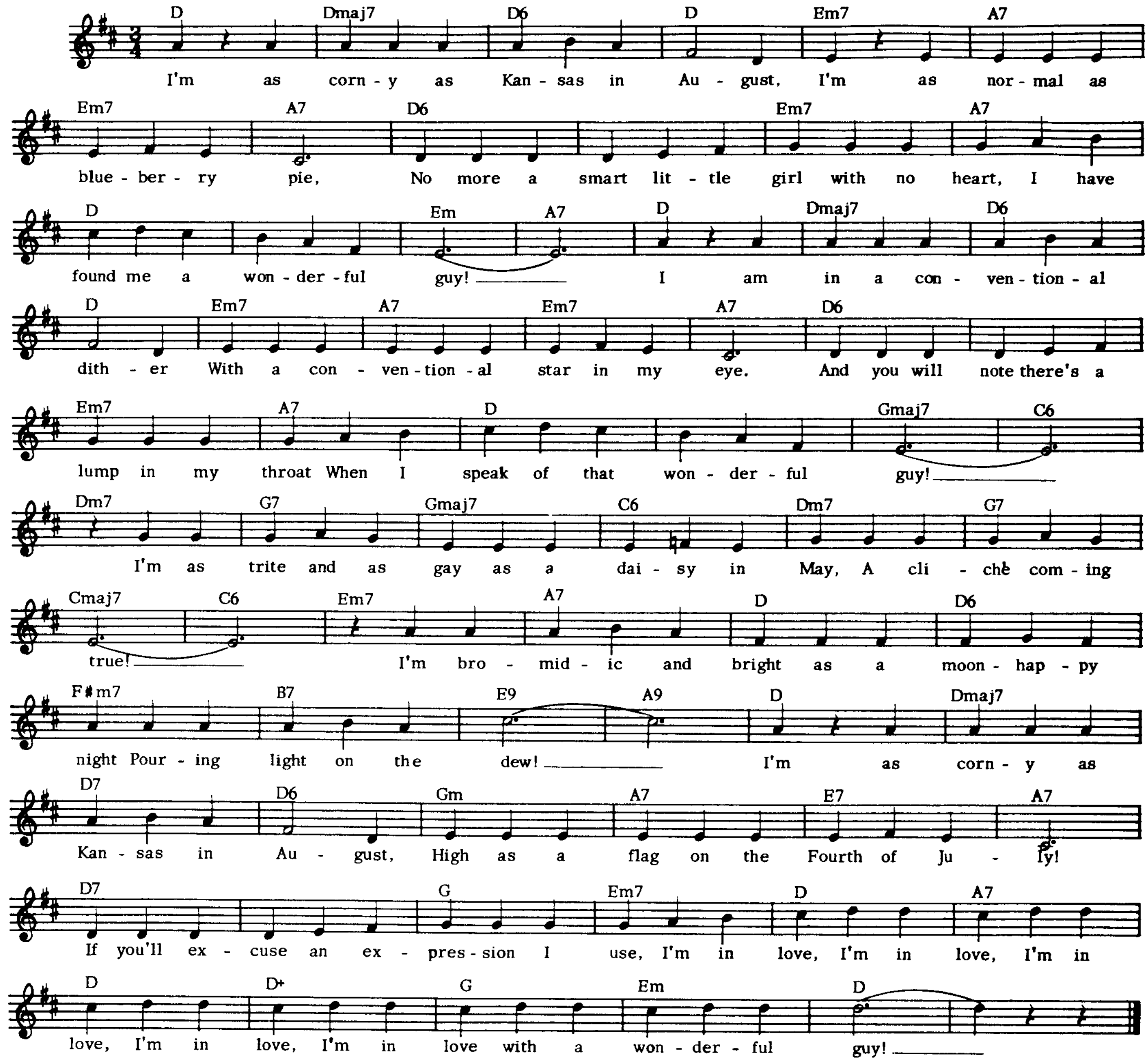

G D7
We get pack-ag - es from home, We get mov -ies, we get shows, We get speech -es from our
lone -ly and we long For the fair and gen - tle sex, We would like to feel the
D7 G
skip - per And ad - vice from Tok - yo Rose, We get let - ters doused with per - fume, We get
feel - ing of some arms a - round our necks. We feel hun - gry as the wolf felt When he
G Am7 A7(♭5) D7 C
diz - zy from the smell! What don't we get? You know darn well!
met Red Rid - ing Hood. What don't we feel? We don't feel good!
D7 Gmaj7 G6 Am7 D7
There is noth - in' like a dame, Noth - in' in the
G Am7 D7 B7 E7+
world, There is noth - in' you can name that is
Am7 D7 1 G
an - y - thin' like a dame! We feel
2. G D7 Am7 D7
dame! There are no books like a dame, And noth - in'
G6 Gmaj9 D7 Am9
looks like a dame. There are no drinks like a dame,
Am9 G6 Gmaj7 D7
And noth - in' thinks like a dame, And noth - in' acts like a dame,
Am7 G6 Gmaj9 Am7
Or at - tracts like a dame. There ain't a thing that's
Am7 A7
wrong with an - y man here That can't be cured by put - tin' him near A
Am7 Bm Am7 Bm Am7 Bm Am7 D7 G
girl - y, wo - man -ly, fe - male, fem - i - nine dame!

Copyright © 1949 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Sole selling agent: Chappell & Co., Inc., New York, N.Y. Used by permission.

A WONDERFUL GUY

From the Musical "SOUTH PACIFIC"

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

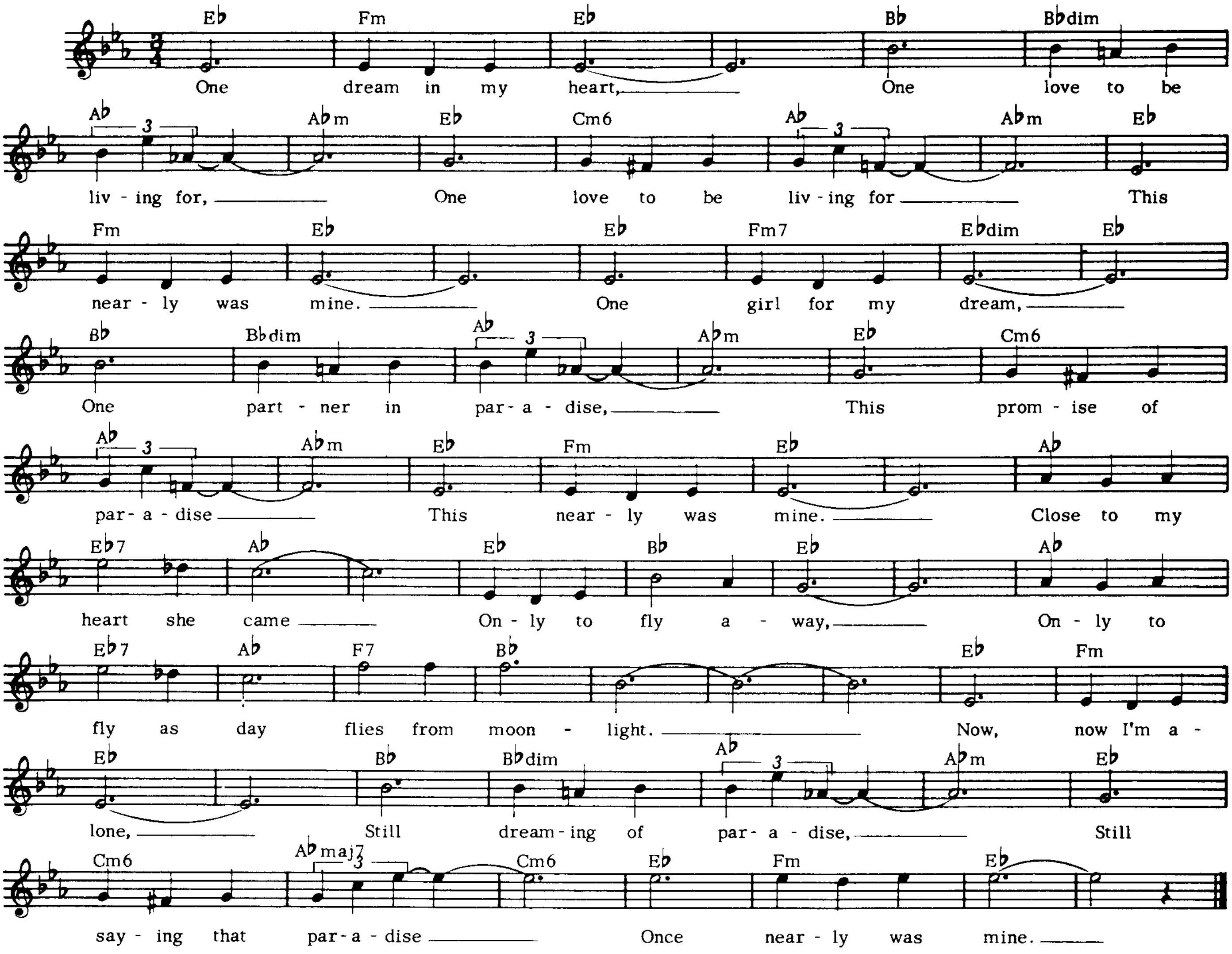

D Dmaj7 D6 D Em7 A7
I'm as corn - y as Kan - sas in Au - gust, I'm as nor - mal as
Em7 A7 D6 Em7 A7
blue - ber - ry pie, No more a smart lit - tle girl with no heart, I have
D Em A7 D Dmaj7 D6
found me a won - der - ful guy! I am in a con - ven - tion - al
D Em7 A7 Em7 A7 D6
dith - er With a con - ven - tion - al star in my eye. And you will note there's a
Em7 A7 D Gmaj7 C6
lump in my throat When I speak of that won - der - ful guy!
Dm7 G7 Gmaj7 C6 Dm7 G7
I'm as trite and as gay as a dai - sy in May, A cli - chè com - ing
Cmaj7 C6 Em7 A7 D D6
true! I'm bro - mid - ic and bright as a moon - hap - py
F♯m7 B7 E9 A9 D Dmaj7
night Pour - ing light on the dew! I'm as corn - y as
D7 D6 Gm A7 E7 A7
Kan - sas in Au - gust, High as a flag on the Fourth of Ju - ly!
D7 G Em7 D A7
If you'll ex - cuse an ex - pres - sion I use, I'm in love, I'm in love, I'm in
D D+ G Em D
love, I'm in love, I'm in love with a won - der - ful guy!

Copyright © 1949 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Sole selling agent: Chappell & Co., Inc., New York, N.Y. Used by permission.

THIS NEARLY WAS MINE

From the Musical "SOUTH PACIFIC"

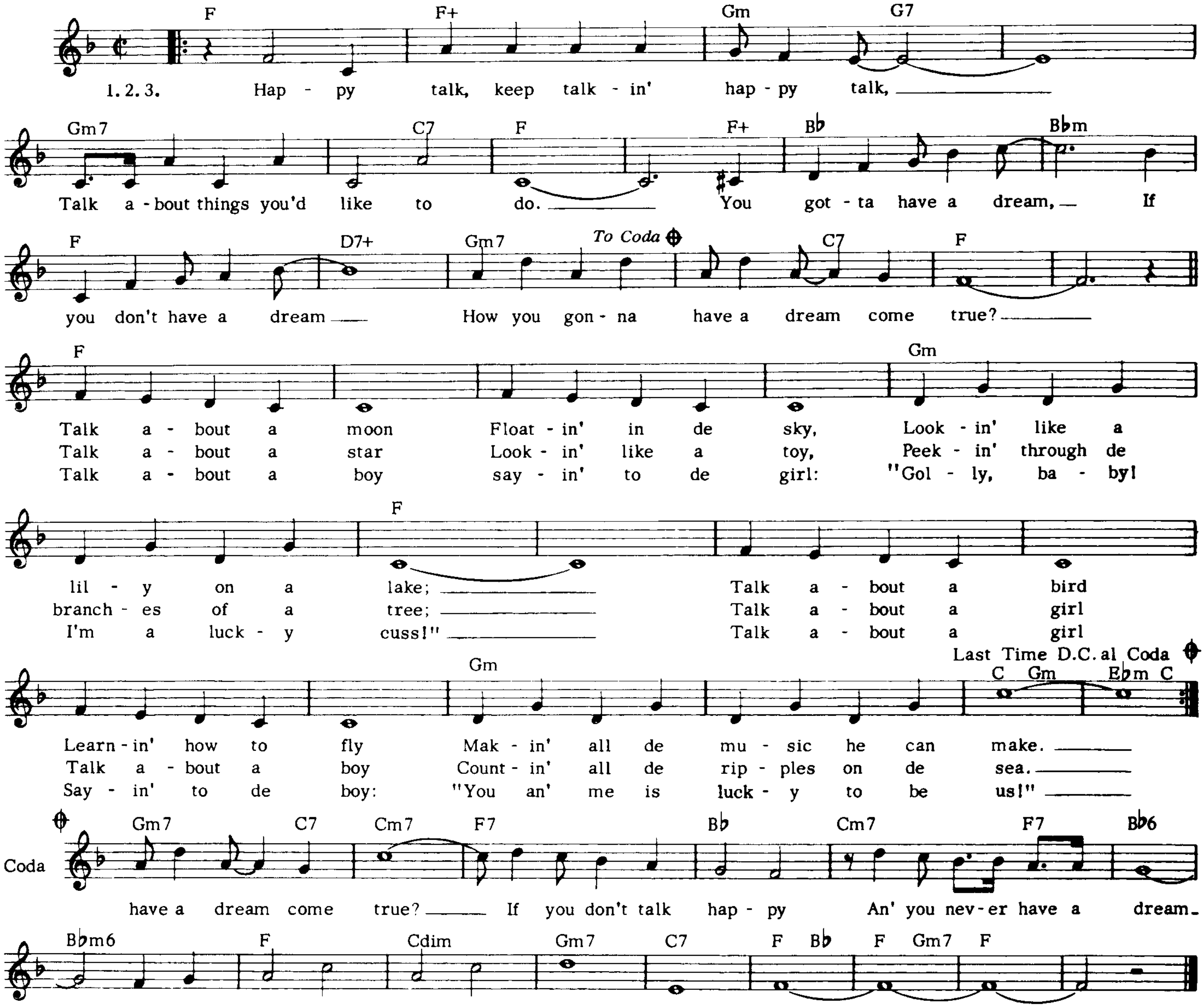
Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS


E♭ Fm E♭ B♭ B♭dim
One dream in my heart, One love to be
A♭ A♭m E♭ Cm6 A♭ A♭m E♭
liv - ing for, One love to be liv - ing for This
Fm E♭ E♭ Fm7 E♭dim E♭
near - ly was mine. One girl for my dream,
B♭ B♭dim A♭ A♭m E♭ Cm6
One part - ner in par - a - dise, This prom - ise of
A♭ A♭m E♭ Fm E♭ A♭
par - a - dise This near - ly was mine. Close to my
E♭7 A♭ E♭ B♭ E♭ A♭
heart she came On - ly to fly a - way, On - ly to
E♭7 A♭ F7 B♭ E♭ Fm
fly as day flies from moon - light. Now, now I'm a -
E♭ B♭ B♭dim A♭ A♭m E♭
lone, Still dream - ing of par - a - dise, Still
Cm6 A♭maj7 Cm6 E♭ Fm E♭
say - ing that par - a - dise Once near - ly was mine.

Copyright © 1949 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Sole selling agent: Chappell & Co., Inc., New York, N.Y. Used by permission.

HAPPY TALK *From the Musical "SOUTH PACIFIC"*

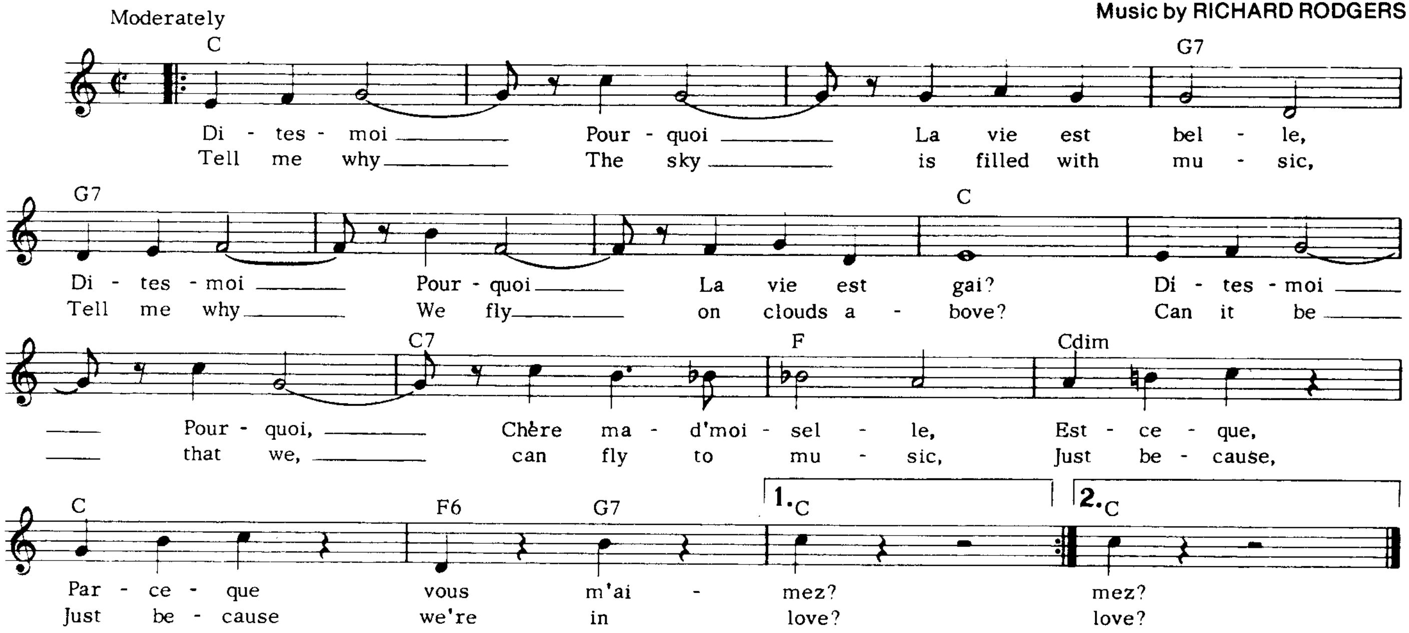
Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS


F F+ Gm G7
1. 2. 3. Hap - py talk, keep talk - in' hap - py talk, ___
Gm7 C7 F F+ B♭ B♭m
Talk a - bout things you'd like to do. ___ You got - ta have a dream, ___ If
F D7+ Gm7 To Coda C7 F
you don't have a dream ___ How you gon - na have a dream come true? ___
F Gm
Talk a - bout a moon Float - in' in de sky, Look - in' like a
Talk a - bout a star Look - in' like a toy, Peek - in' through de
Talk a - bout a boy say - in' to de girl: "Gol - ly, ba - by!
F
lil - y on a lake; ___ Talk a - bout a bird
branch - es of a tree; ___ Talk a - bout a girl
I'm a luck - y cuss!" ___ Talk a - bout a girl
Gm Last Time D.C. al Coda C Gm E♭m C
Learn - in' how to fly Mak - in' all de mu - sic he can make. ___
Talk a - bout a boy Count - in' all de rip - ples on de sea. ___
Say - in' to de boy: "You an' me is luck - y to be us!" ___
Coda Gm7 C7 Cm7 F7 B♭ Cm7 F7 B♭6
have a dream come true? ___ If you don't talk hap - py An' you nev - er have a dream_
B♭m6 F Cdim Gm7 C7 F B♭ F Gm7 F

DITES-MOI (Tell Me Why)

From the Musical "SOUTH PACIFIC"

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

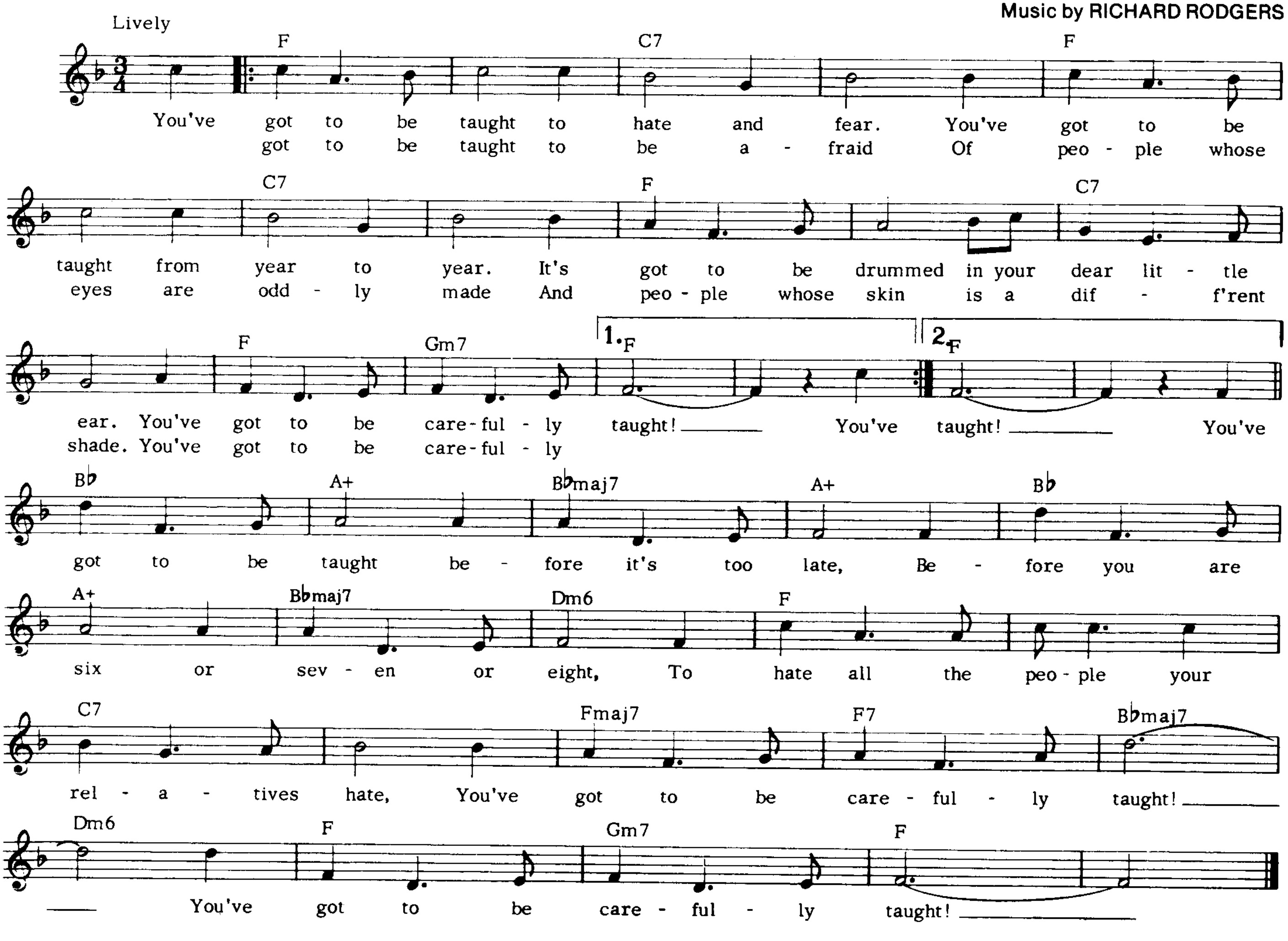

Moderately
C G7 G7 C C7 F Cdim C F6 G7 1.C 2.C
Di - tes - moi Pour - quoi La vie est bel - le, Di - tes - moi Pour - quoi La vie est gai? Di - tes - moi Pour - quoi, Chère ma - d'moi - sel - le, Est - ce - que, Par - ce - que vous m'ai - mez? mez?
Tell me why The sky is filled with mu - sic, Tell me why We fly on clouds a - bove? Can it be that we, can fly to mu - sic, Just be - cause, Just be - cause we're in love? love?

Copyright © 1949 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Sole selling agent: Chappell & Co., Inc., New York, N.Y. Used by permission.

YOU'VE GOT TO BE CAREFULLY TAUGHT

From the Musical "SOUTH PACIFIC"

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

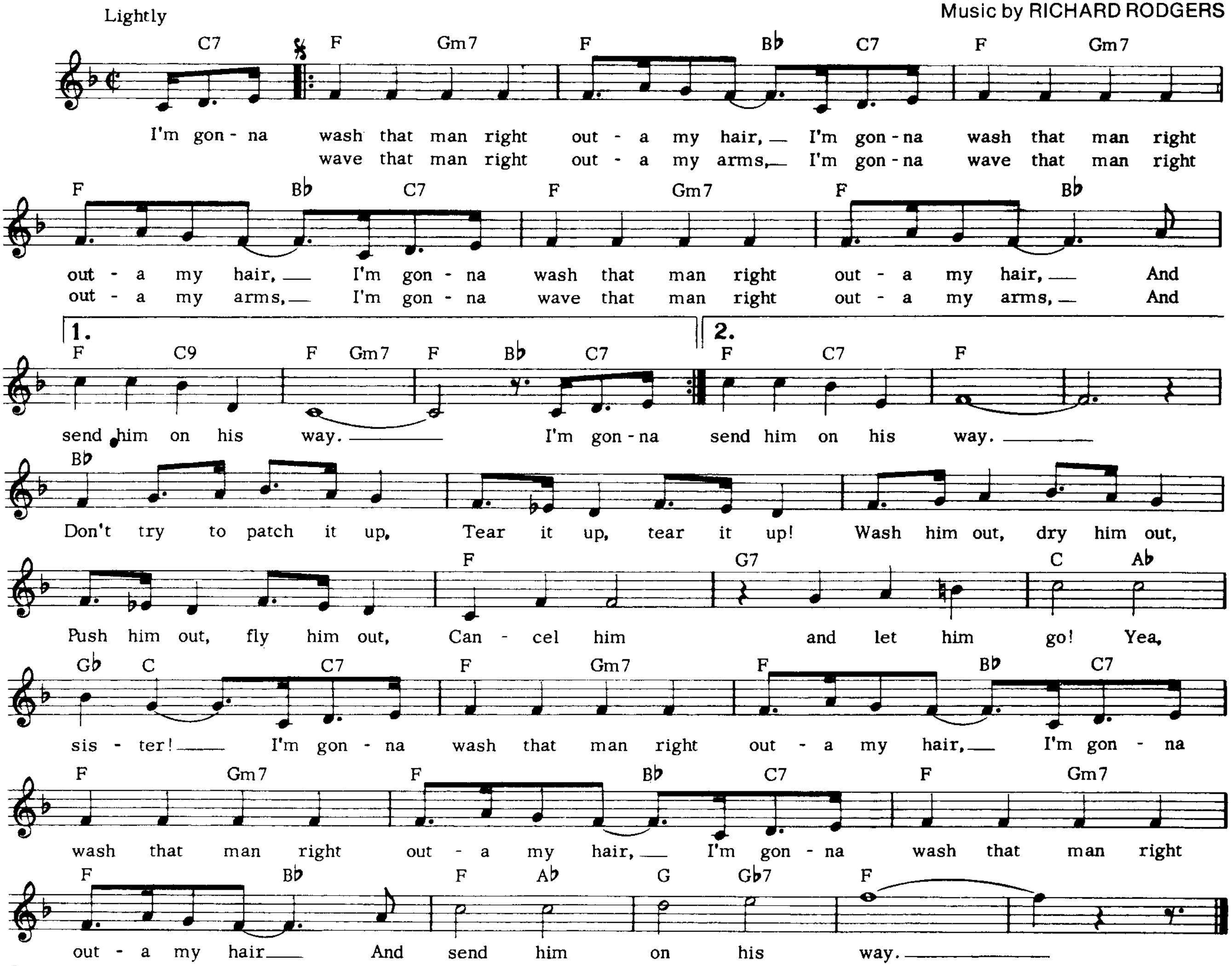

Lively
F C7 F C7 F C7 F Gm7 1.F 2.F B♭ A+ B♭maj7 A+ B♭ A+ B♭maj7 Dm6 F C7 Fmaj7 F7 B♭maj7 Dm6 F Gm7 F
You've got to be taught to hate and fear. You've got to be taught from year to year. It's got to be drummed in your dear lit - tle ear. You've got to be care - ful - ly taught! You've taught! You've got to be taught be - fore it's too late, Be - fore you are six or sev - en or eight, To hate all the peo - ple your rel - a - tives hate, You've got to be care - ful - ly taught! You've got to be care - ful - ly taught!
got to be taught to be a - fraid Of peo - ple whose eyes are odd - ly made And peo - ple whose skin is a dif - f'rent shade. You've got to be care - ful - ly

Copyright © 1949 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Sole selling agent: Chappell & Co., Inc., New York, N.Y. Used by permission.

I'M GONNA WASH THAT MAN RIGHT OUTA MY HAIR

From the Musical "SOUTH PACIFIC"

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

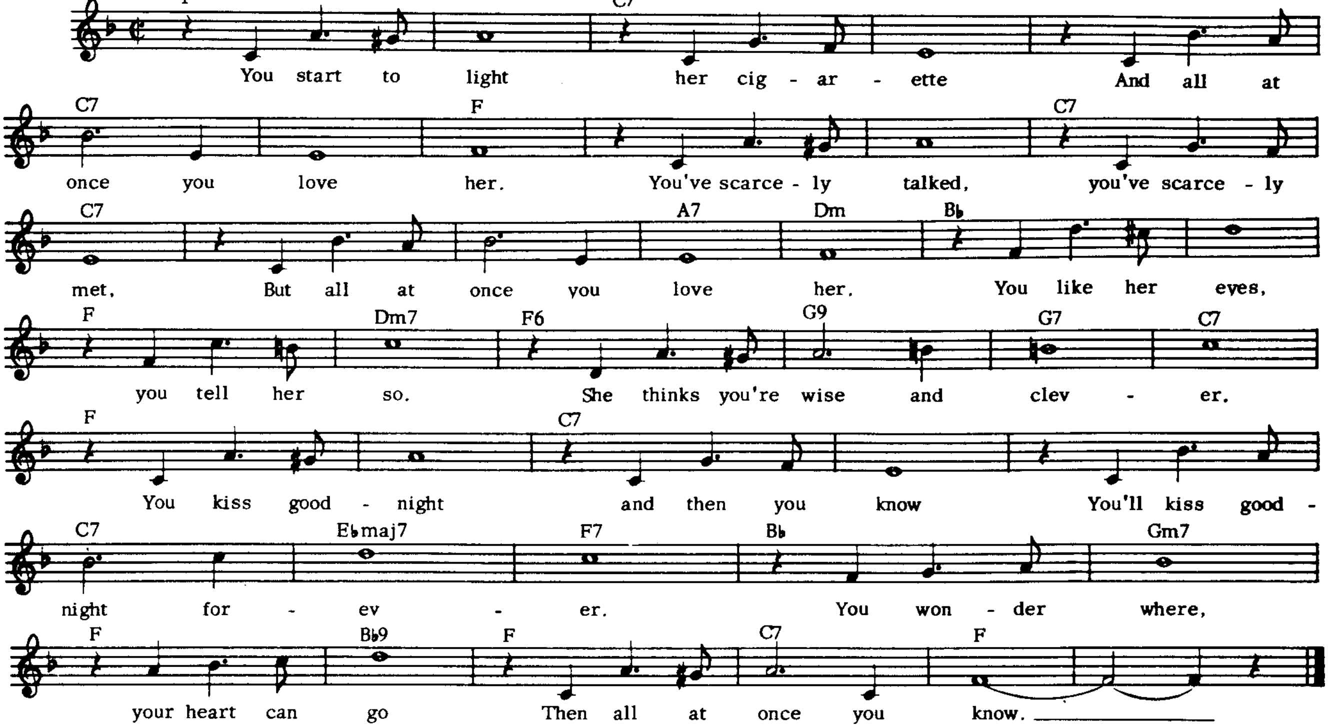

Lightly
C7 F Gm7 F B♭ C7 F Gm7
I'm gon-na wash that man right out-a my hair, I'm gon-na wash that man right
wave that man right out-a my arms, I'm gon-na wave that man right
F B♭ C7 F Gm7 F B♭
out-a my hair, I'm gon-na wash that man right out-a my hair, And
out-a my arms, I'm gon-na wave that man right out-a my arms, And
1. F C9 F Gm7 F B♭ C7 2. F C7 F
send him on his way. I'm gon-na send him on his way.
B♭
Don't try to patch it up, Tear it up, tear it up! Wash him out, dry him out,
F G7 C A♭
Push him out, fly him out, Can-cel him and let him go! Yea,
G♭ C C7 F Gm7 F B♭ C7
sis-ter! I'm gon-na wash that man right out-a my hair, I'm gon-na
F Gm7 F B♭ C7 F Gm7
wash that man right out-a my hair, I'm gon-na wash that man right
F B♭ F A♭ G G♭7 F
out-a my hair And send him on his way.

Copyright © 1949 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Sole selling agent: Chappell & Co., Inc., New York, N.Y. Used by permission.

ALL AT ONCE YOU LOVE HER

From the Musical "PIPE DREAM"

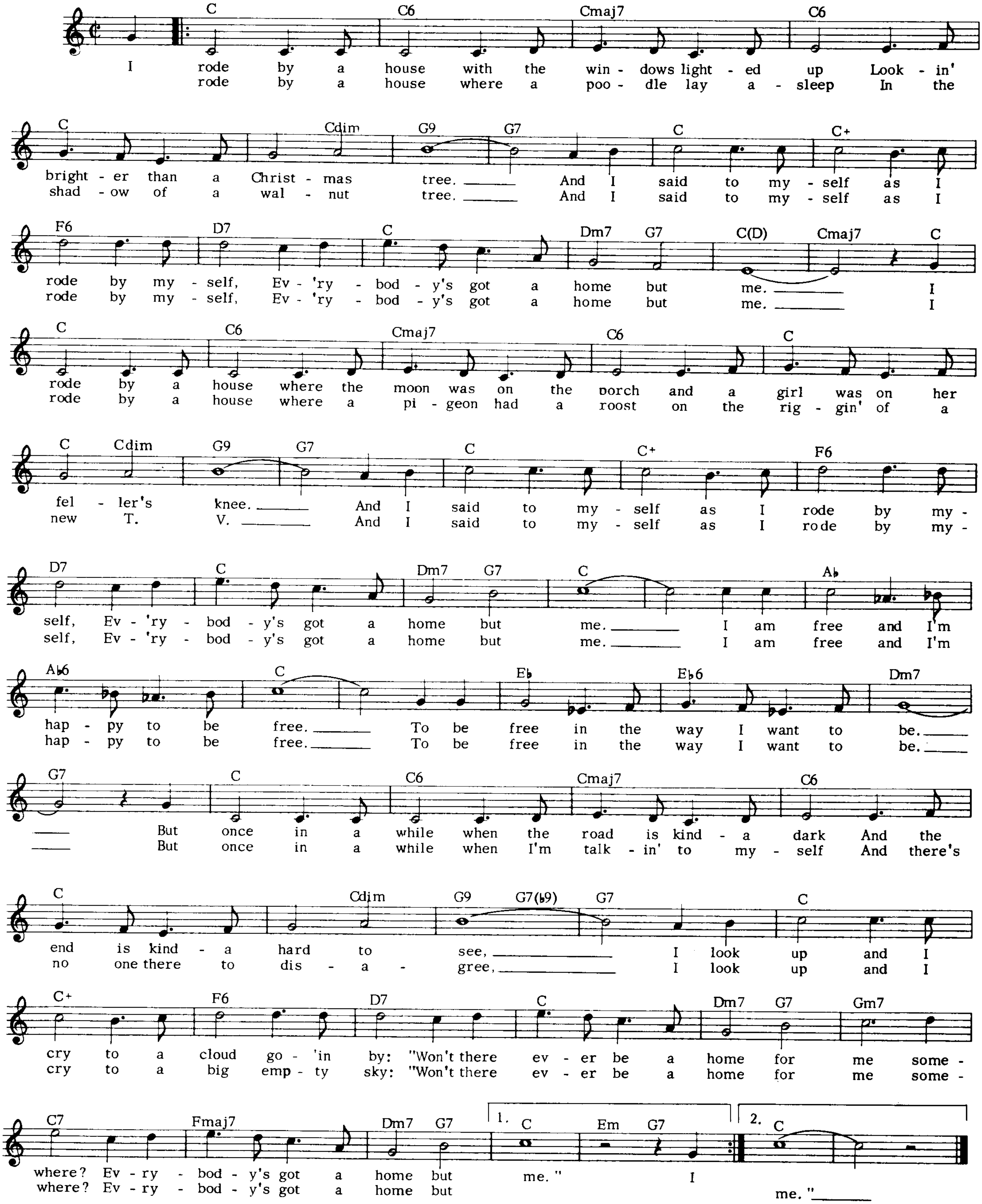
Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS


F C7
You start to light her cig-ar-ette And all at
C7 F C7
once you love her. You've scarce-ly talked, you've scarce-ly
C7 A7 Dm B♭
met, But all at once you love her. You like her eyes,
F Dm7 F6 G9 G7 C7
you tell her so. She thinks you're wise and clev-er.
F C7
You kiss good-night and then you know You'll kiss good-
C7 E♭maj7 F7 B♭ Gm7
night for-ev-er. You won-der where,
F B♭9 F C7 F
your heart can go Then all at once you know.

Copyright © 1955 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Used by permission.

EVERYBODY'S GOT A HOME BUT ME *From the Musical "PIPE DREAM"*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

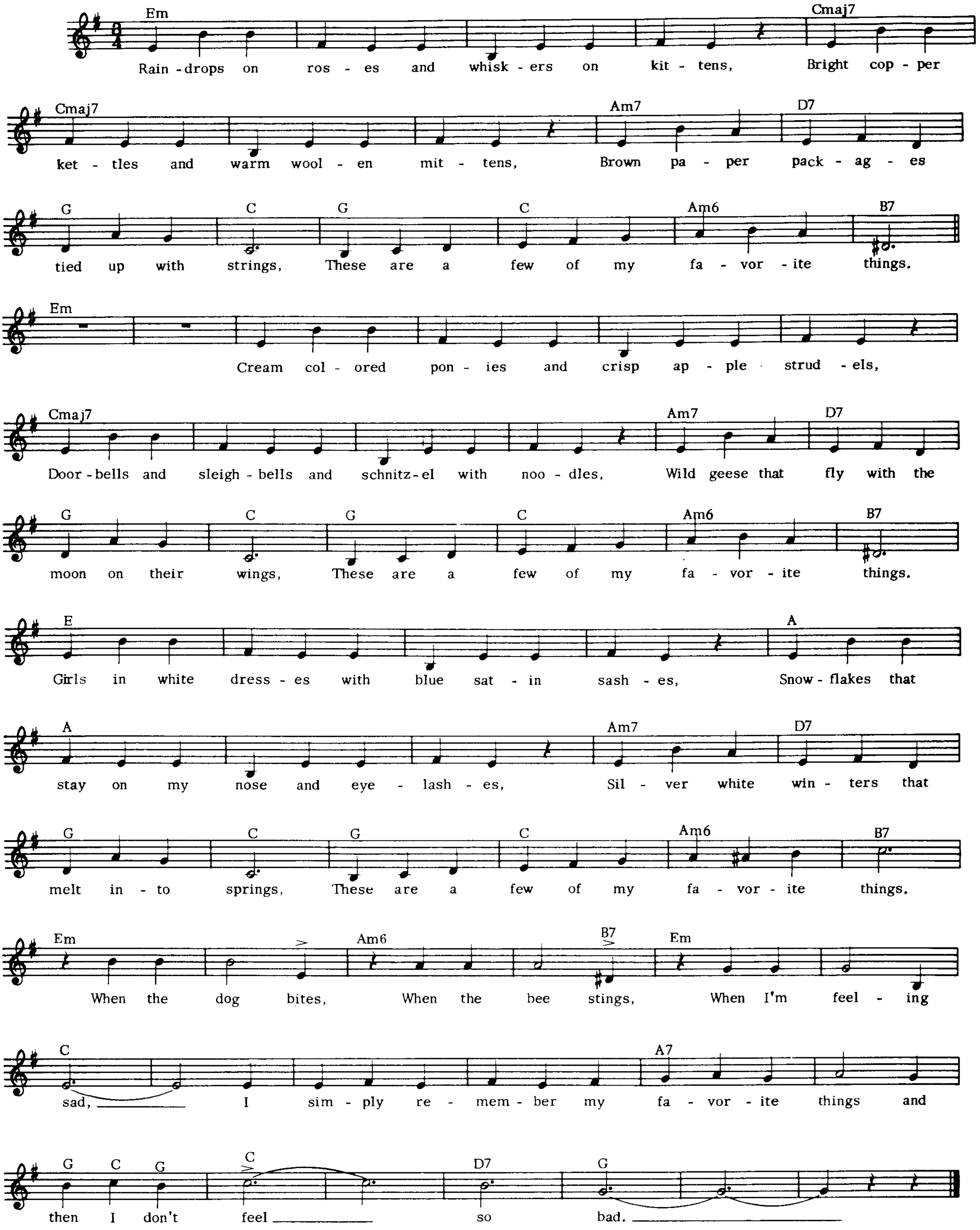

C C6 Cmaj7 C6
I rode by a house with the win - dows light - ed up Look - in'
rode by a house where a poo - dle lay a - sleep In the
C Cdim G9 G7 C C+
bright - er than a Christ - mas tree. And I said to my - self as I
shad - ow of a wal - nut tree. And I said to my - self as I
F6 D7 C Dm7 G7 C(D) Cmaj7 C
rode by my - self, Ev - 'ry - bod - y's got a home but me. I
rode by my - self, Ev - 'ry - bod - y's got a home but me. I
C C6 Cmaj7 C6 C
rode by a house where the moon was on the porch and a girl was on her
rode by a house where a pi - geon had a roost on the rig - gin' of a
C Cdim G9 G7 C C+ F6
fel - ler's knee. And I said to my - self as I rode by my -
new T. V. And I said to my - self as I rode by my -
D7 C Dm7 G7 C Ab
self, Ev - 'ry - bod - y's got a home but me. I am free and I'm
self, Ev - 'ry - bod - y's got a home but me. I am free and I'm
Ab6 C Eb Eb6 Dm7
hap - py to be free. To be free in the way I want to be.
hap - py to be free. To be free in the way I want to be.
G7 C C6 Cmaj7 C6
But once in a while when the road is kind - a dark And the
But once in a while when I'm talk - in' to my - self And there's
C Cdim G9 G7(b9) G7 C
end is kind - a hard to see, I look up and I
no one there to dis - a - gree, I look up and I
C+ F6 D7 C Dm7 G7 Gm7
cry to a cloud go - 'in by: "Won't there ev - er be a home for me some -
cry to a big emp - ty sky: "Won't there ev - er be a home for me some -
C7 Fmaj7 Dm7 G7 1. C Em G7 2. C
where? Ev - ry - bod - y's got a home but me." I me."
where? Ev - ry - bod - y's got a home but

Copyright © 1955 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Used by permission.

MY FAVORITE THINGS

From the Musical "THE SOUND OF MUSIC"

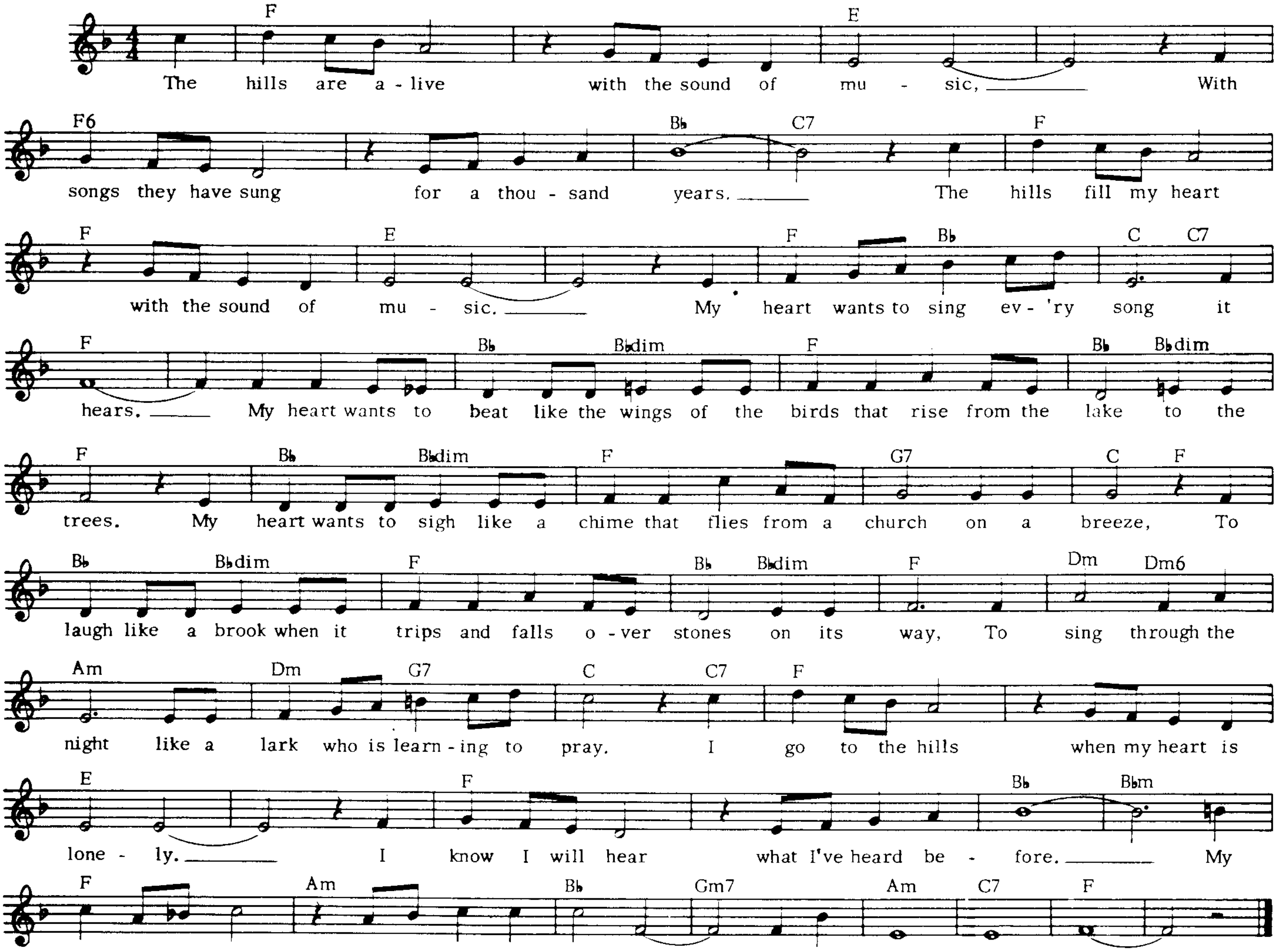
Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS


Em
Rain-drops on ros-es and whisk-ers on kit-tens,
Cmaj7
Bright cop-per ket-tles and warm wool-en mit-tens,
Am7 D7
Brown pa-per pack-ag-es
G C G C Am6 B7
tied up with strings, These are a few of my fa-vor-ite things.
Em
Cream col-ored pon-ies and crisp ap-ple strud-els,
Cmaj7
Door-bells and sleigh-bells and schnitz-el with noo-dles,
Am7 D7
Wild geese that fly with the
G C G C Am6 B7
moon on their wings, These are a few of my fa-vor-ite things.
E
Girls in white dress-es with blue sat-in sash-es,
A
Snow-flakes that stay on my nose and eye-lash-es,
Am7 D7
Sil-ver white win-ters that
G C G C Am6 B7
melt in-to springs, These are a few of my fa-vor-ite things.
Em Am6 B7 Em
When the dog bites, When the bee stings, When I'm feel-ing
C
sad,
A7
I sim-ply re-mem-ber my fa-vor-ite things and
G C G C D7 G
then I don't feel so bad.

Copyright © 1959 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Used by permission.

THE SOUND OF MUSIC *From the Musical "THE SOUND OF MUSIC"*

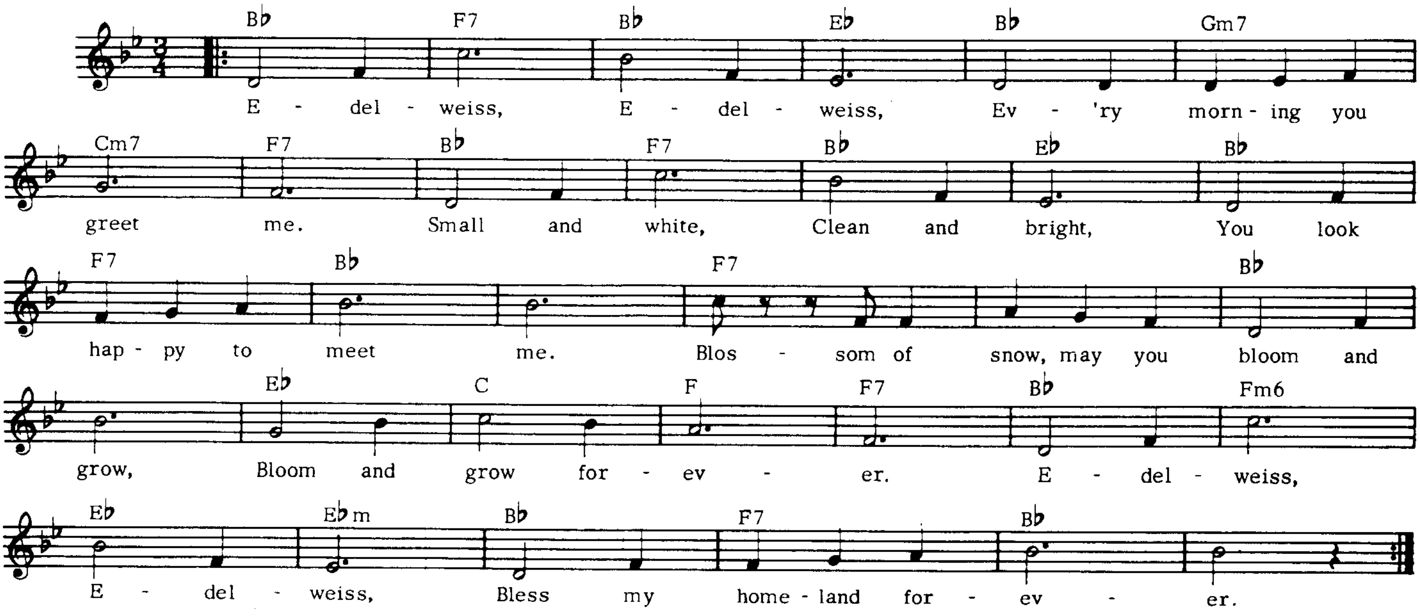
Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS


F E
The hills are a - live with the sound of mu - sic, With
F6 B♭ C7 F
songs they have sung for a thou - sand years. The hills fill my heart
F E F B♭ C C7
with the sound of mu - sic. My heart wants to sing ev - 'ry song it
F B♭ B♭dim F B♭ B♭dim
hears. My heart wants to beat like the wings of the birds that rise from the lake to the
F B♭ B♭dim F G7 C F
trees. My heart wants to sigh like a chime that flies from a church on a breeze, To
B♭ B♭dim F B♭ B♭dim F Dm Dm6
laugh like a brook when it trips and falls o - ver stones on its way, To sing through the
Am Dm G7 C C7 F
night like a lark who is learn - ing to pray. I go to the hills when my heart is
E F B♭ B♭m
lone - ly. I know I will hear what I've heard be - fore. My
F Am B♭ Gm7 Am C7 F

Copyright © 1959 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Used by permission.

EDELWEISS *From the Musical "THE SOUND OF MUSIC"*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

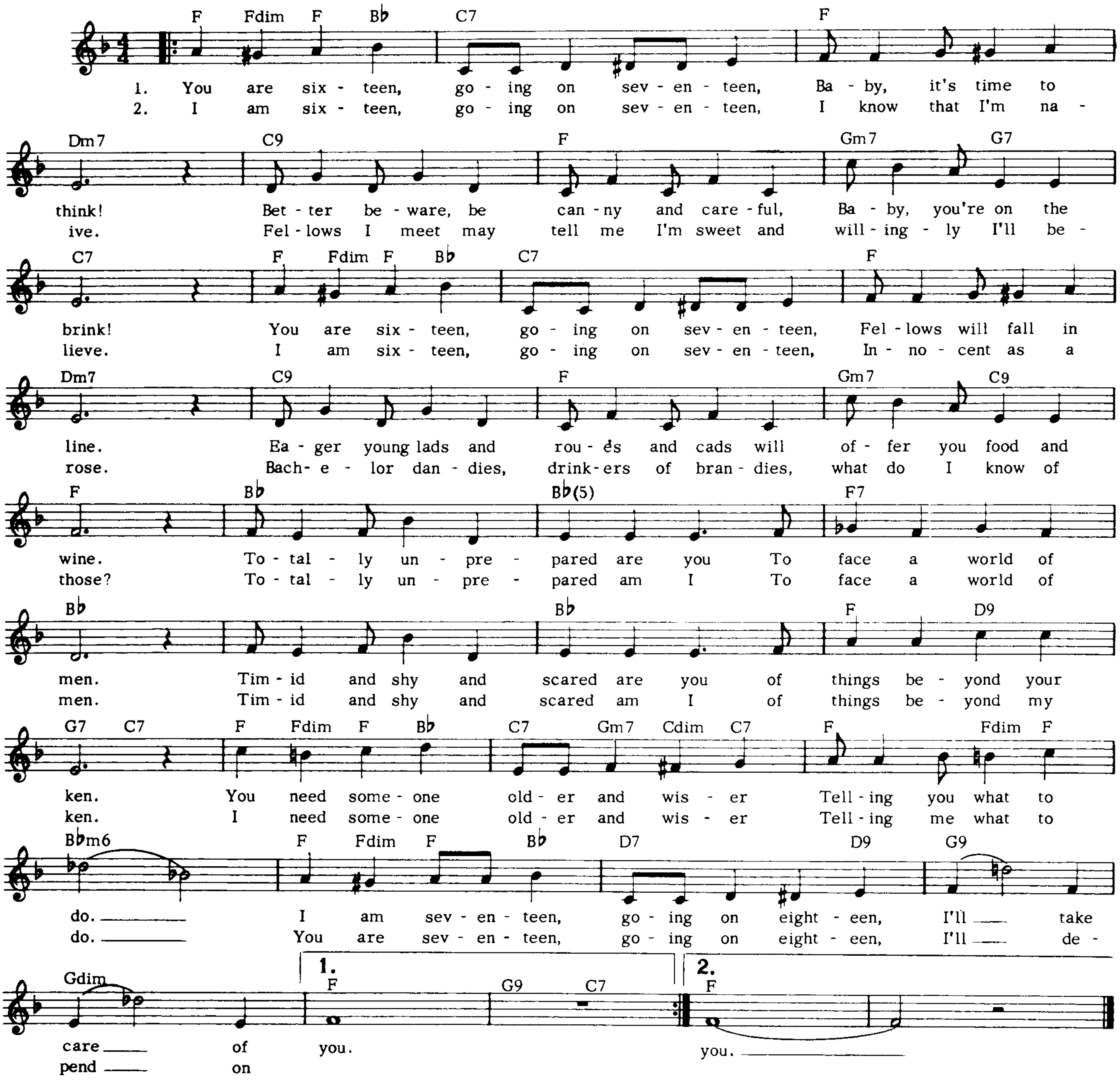

B♭ F7 B♭ E♭ B♭ Gm7
E - del - weiss, E - del - weiss, Ev - 'ry morn - ing you
Cm7 F7 B♭ F7 B♭ E♭ B♭
greet me. Small and white, Clean and bright, You look
F7 B♭ F7 B♭
hap - py to meet me. Blos - som of snow, may you bloom and
E♭ C F F7 B♭ Fm6
grow, Bloom and grow for - ev - er. E - del - weiss,
E♭ E♭m B♭ F7 B♭
E - del - weiss, Bless my home - land for - ev - er.

Copyright © 1959 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Used by permission.

SIXTEEN GOING ON SEVENTEEN

From the Musical "THE SOUND OF MUSIC"

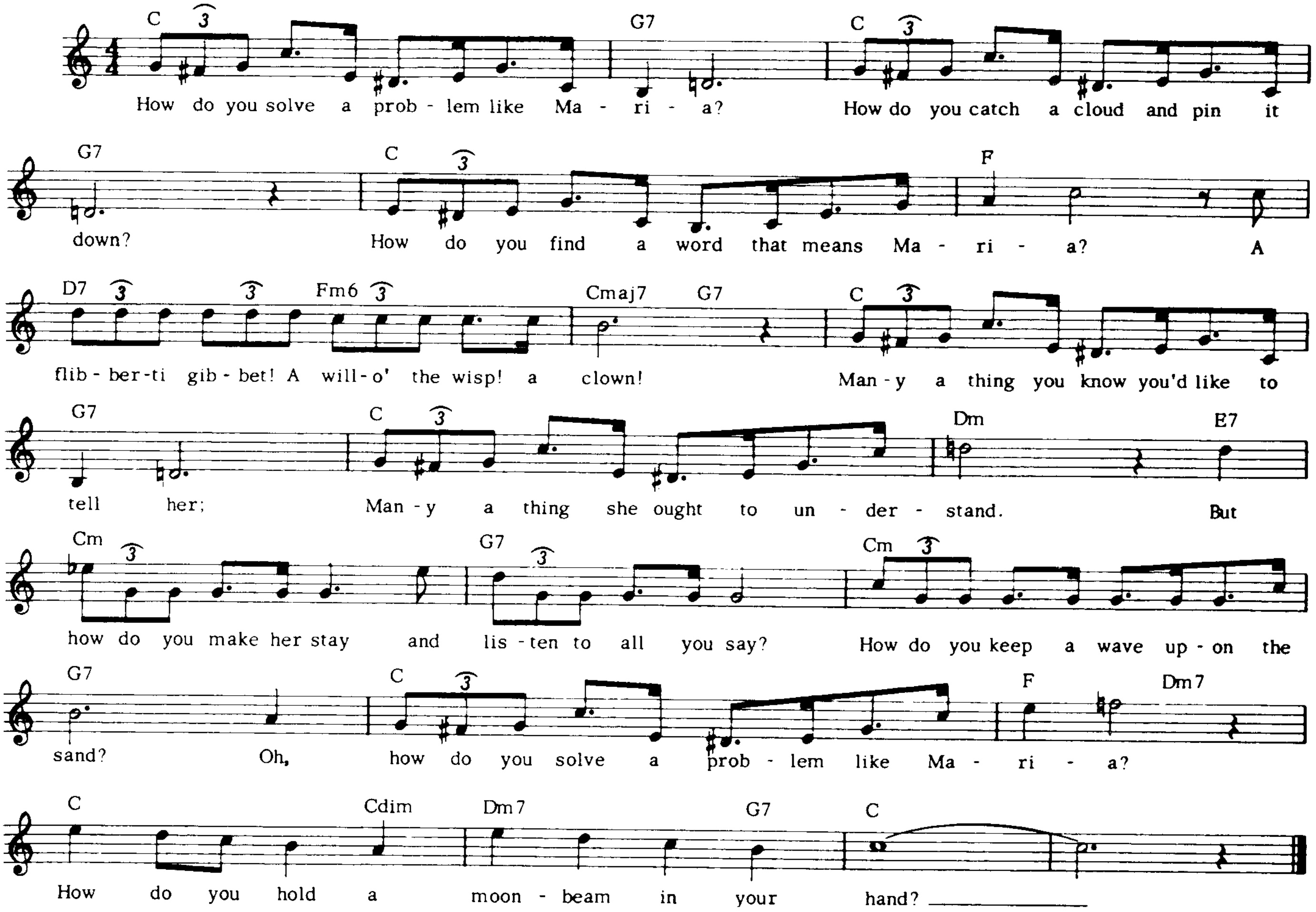
Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS


F Fdim F B♭ C7 F
1. You are six - teen, go - ing on sev - en - teen, Ba - by, it's time to
2. I am six - teen, go - ing on sev - en - teen, I know that I'm na -
Dm7 C9 F Gm7 G7
think! Bet - ter be - ware, be can - ny and care - ful, Ba - by, you're on the
ive. Fel - lows I meet may tell me I'm sweet and will - ing - ly I'll be -
C7 F Fdim F B♭ C7 F
brink! You are six - teen, go - ing on sev - en - teen, Fel - lows will fall in
lieve. I am six - teen, go - ing on sev - en - teen, In - no - cent as a
Dm7 C9 F Gm7 C9
line. Ea - ger young lads and rou - és and cads will of - fer you food and
rose. Bach - e - lor dan - dies, drink - ers of bran - dies, what do I know of
F B♭ B♭(5) F7
wine. To - tal - ly un - pre - pared are you To face a world of
those? To - tal - ly un - pre - pared am I To face a world of
B♭ B♭ F D9
men. Tim - id and shy and scared are you of things be - yond your
men. Tim - id and shy and scared am I of things be - yond my
G7 C7 F Fdim F B♭ C7 Gm7 Cdim C7 F Fdim F
ken. You need some - one old - er and wis - er Tell - ing you what to
ken. I need some - one old - er and wis - er Tell - ing me what to
B♭m6 F Fdim F B♭ D7 D9 G9
do. I am sev - en - teen, go - ing on eight - een, I'll take
do. You are sev - en - teen, go - ing on eight - een, I'll de -
Gdim 1. F G9 C7 2. F
care of you. you.
pend on

Copyright © 1959 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Used by permission.

MARIA *From the Musical "THE SOUND OF MUSIC"*

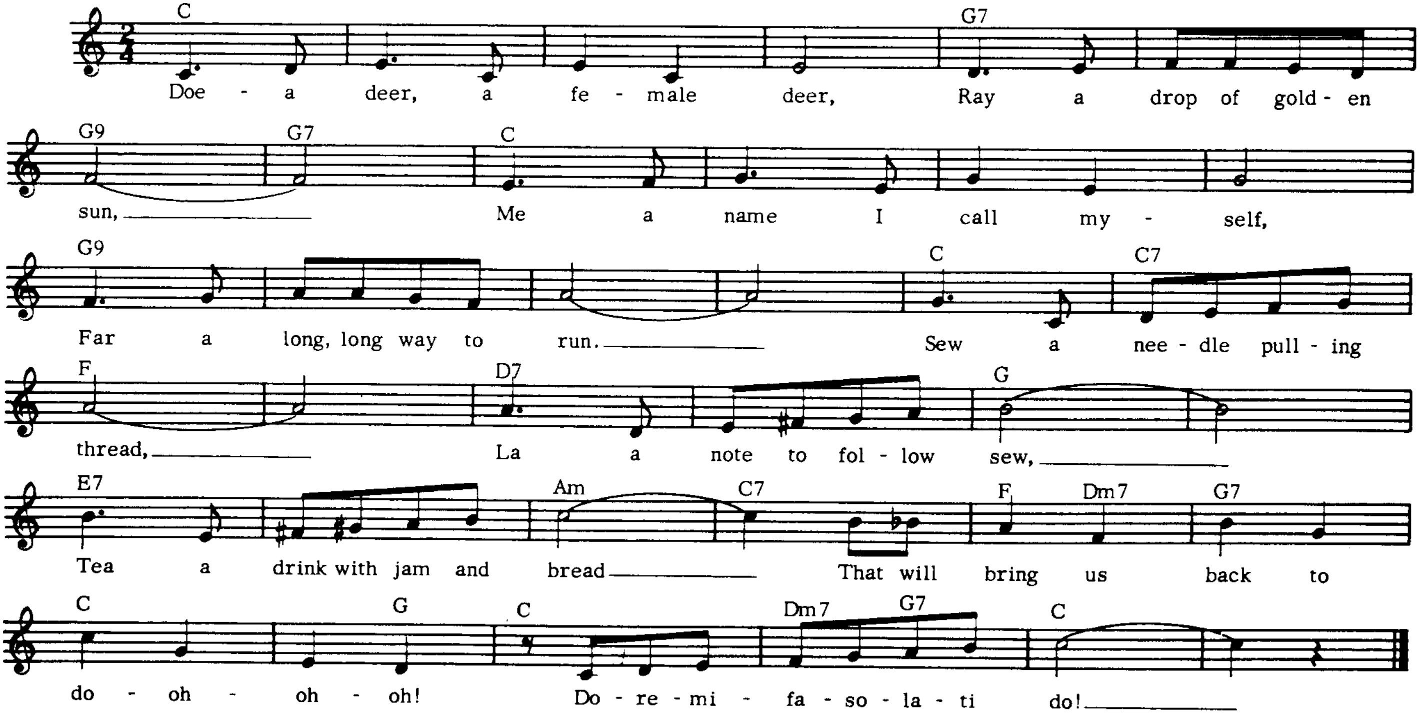
Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS


C G7 C
How do you solve a prob - lem like Ma - ri - a? How do you catch a cloud and pin it
G7 C F
down? How do you find a word that means Ma - ri - a? A
D7 Fm6 Cmaj7 G7 C
flib - ber - ti gib - bet! A will - o' the wisp! a clown! Man - y a thing you know you'd like to
G7 C Dm E7
tell her; Man - y a thing she ought to un - der - stand. But
Cm G7 Cm
how do you make her stay and lis - ten to all you say? How do you keep a wave up - on the
G7 C F Dm7
sand? Oh, how do you solve a prob - lem like Ma - ri - a?
C Cdim Dm7 G7 C
How do you hold a moon - beam in your hand?

Copyright © 1959 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Used by permission.

DO-RE-MI *From the Musical "THE SOUND OF MUSIC"*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

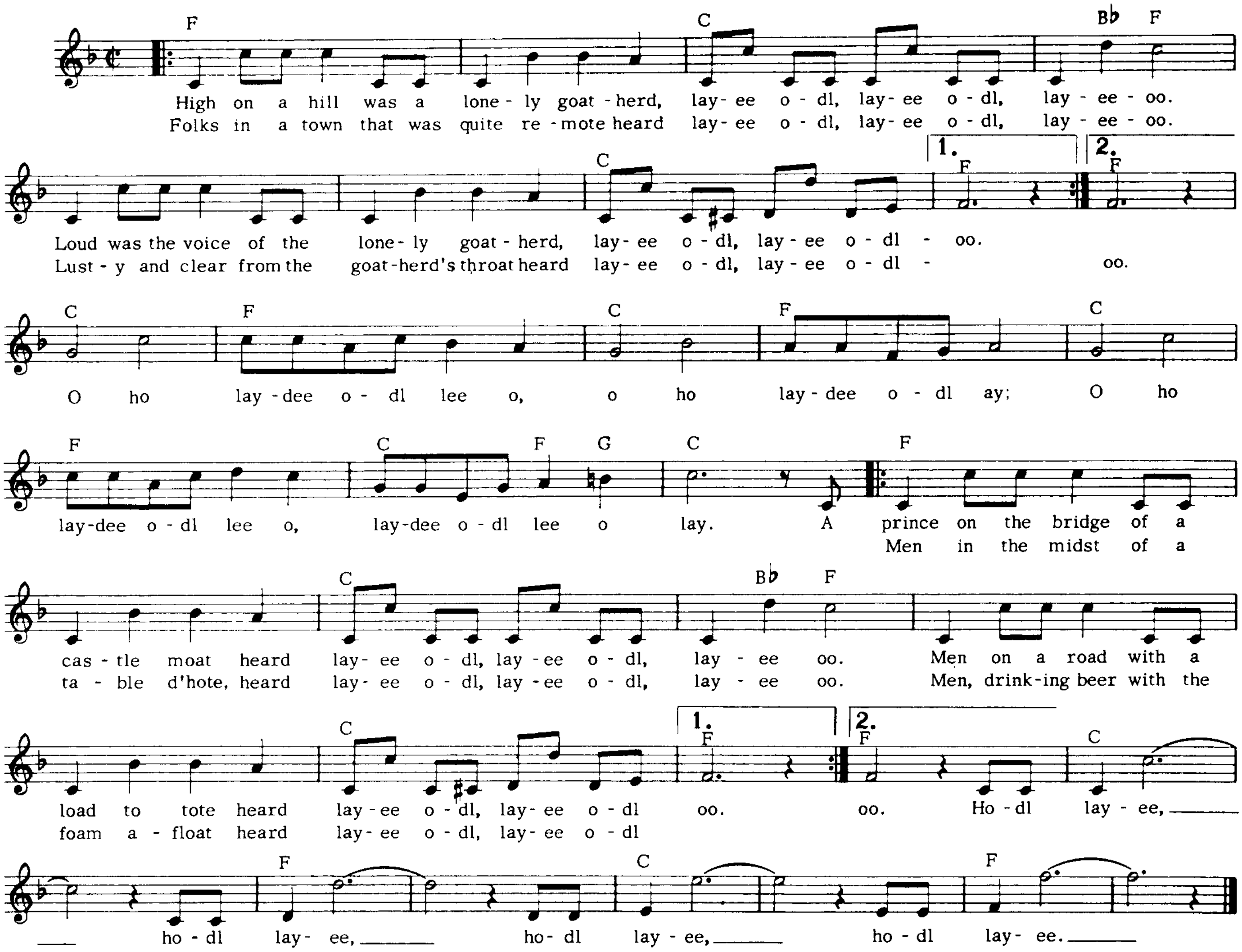

C G7
Doe - a deer, a fe - male deer, Ray a drop of gold - en
G9 G7 C
sun, Me a name I call my - self,
G9 C C7
Far a long, long way to run. Sew a nee - dle pull - ing
F D7 G
thread, La a note to fol - low sew,
E7 Am C7 F Dm7 G7
Tea a drink with jam and bread That will bring us back to
C G C Dm7 G7 C
do - oh - oh - oh! Do - re - mi - fa - so - la - ti do!

Copyright © 1959 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Used by permission.

THE LONELY GOATHERD

From the Musical "THE SOUND OF MUSIC"

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

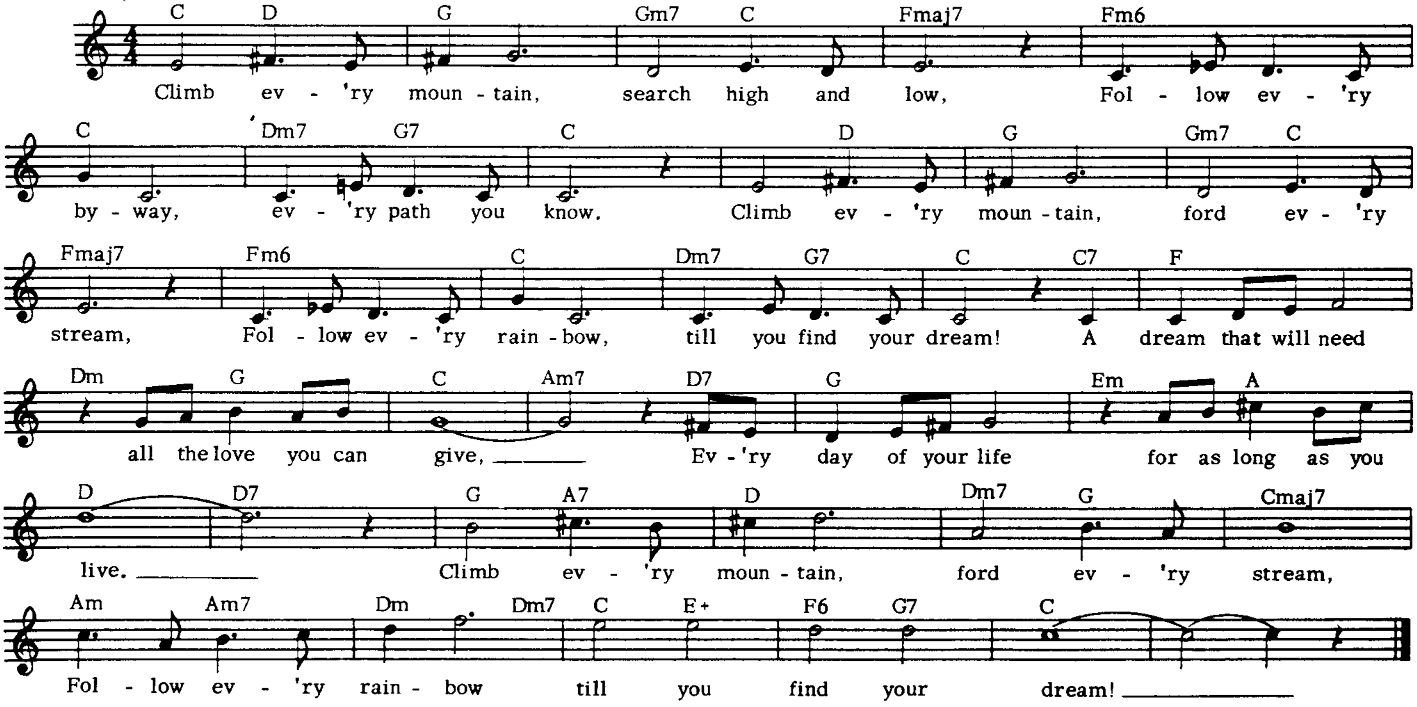

F C B♭ F
High on a hill was a lone-ly goat-herd, lay-ee o-dl, lay-ee o-dl, lay-ee-oo.
Folks in a town that was quite re-mote heard lay-ee o-dl, lay-ee o-dl, lay-ee-oo.
C 1. F 2. F
Loud was the voice of the lone-ly goat-herd, lay-ee o-dl, lay-ee o-dl-oo.
Lust-y and clear from the goat-herd's throat heard lay-ee o-dl, lay-ee o-dl-oo.
C F C F C
O ho lay-dee o-dl lee o, o ho lay-dee o-dl ay; O ho
F C F G C F
lay-dee o-dl lee o, lay-dee o-dl lee o lay. A prince on the bridge of a
Men in the midst of a
C B♭ F
cas-tle moat heard lay-ee o-dl, lay-ee o-dl, lay-ee oo. Men on a road with a
ta-ble d'hote, heard lay-ee o-dl, lay-ee o-dl, lay-ee oo. Men, drink-ing beer with the
C 1. F 2. F C
load to tote heard lay-ee o-dl, lay-ee o-dl oo. oo. Ho-dl lay-ee,
foam a-float heard lay-ee o-dl, lay-ee o-dl
F C F
ho-dl lay-ee, ho-dl lay-ee, ho-dl lay-ee.

Copyright © 1959 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Used by permission.

CLIMB EV'RY MOUNTAIN

From the Musical "THE SOUND OF MUSIC"

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

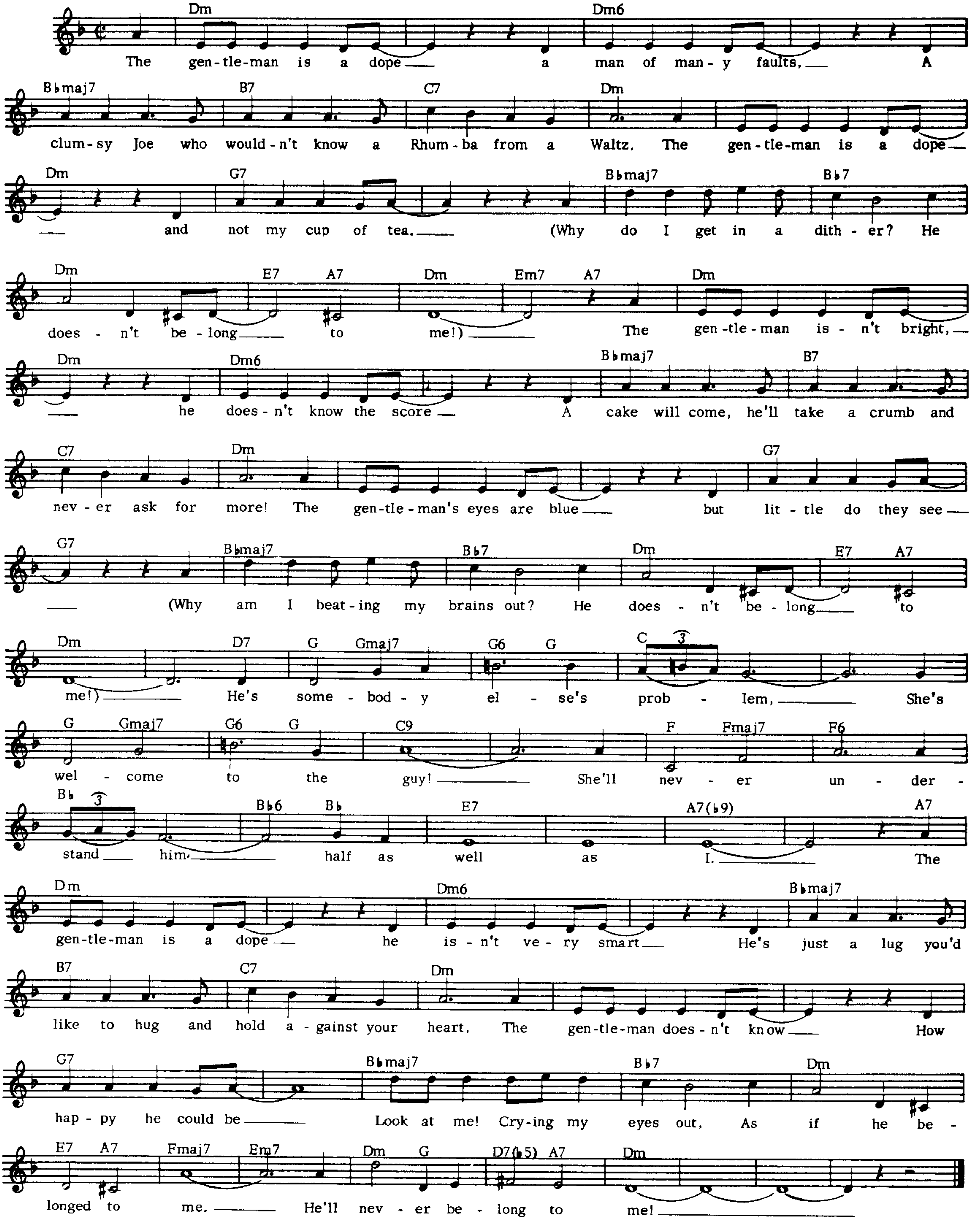

C D G Gm7 C Fmaj7 Fm6
Climb ev-'ry moun-tain, search high and low, Fol-low ev-'ry
C Dm7 G7 C D G Gm7 C
by-way, ev-'ry path you know. Climb ev-'ry moun-tain, ford ev-'ry
Fmaj7 Fm6 C Dm7 G7 C C7 F
stream, Fol-low ev-'ry rain-bow, till you find your dream! A dream that will need
Dm G C Am7 D7 G Em A
all the love you can give, Ev-'ry day of your life for as long as you
D D7 G A7 D Dm7 G Cmaj7
live. Climb ev-'ry moun-tain, ford ev-'ry stream,
Am Am7 Dm Dm7 C E+ F6 G7 C
Fol-low ev-'ry rain-bow till you find your dream!

Copyright © 1959 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Used by permission.

THE GENTLEMAN IS A DOPE

From the Musical "ALLEGRO"

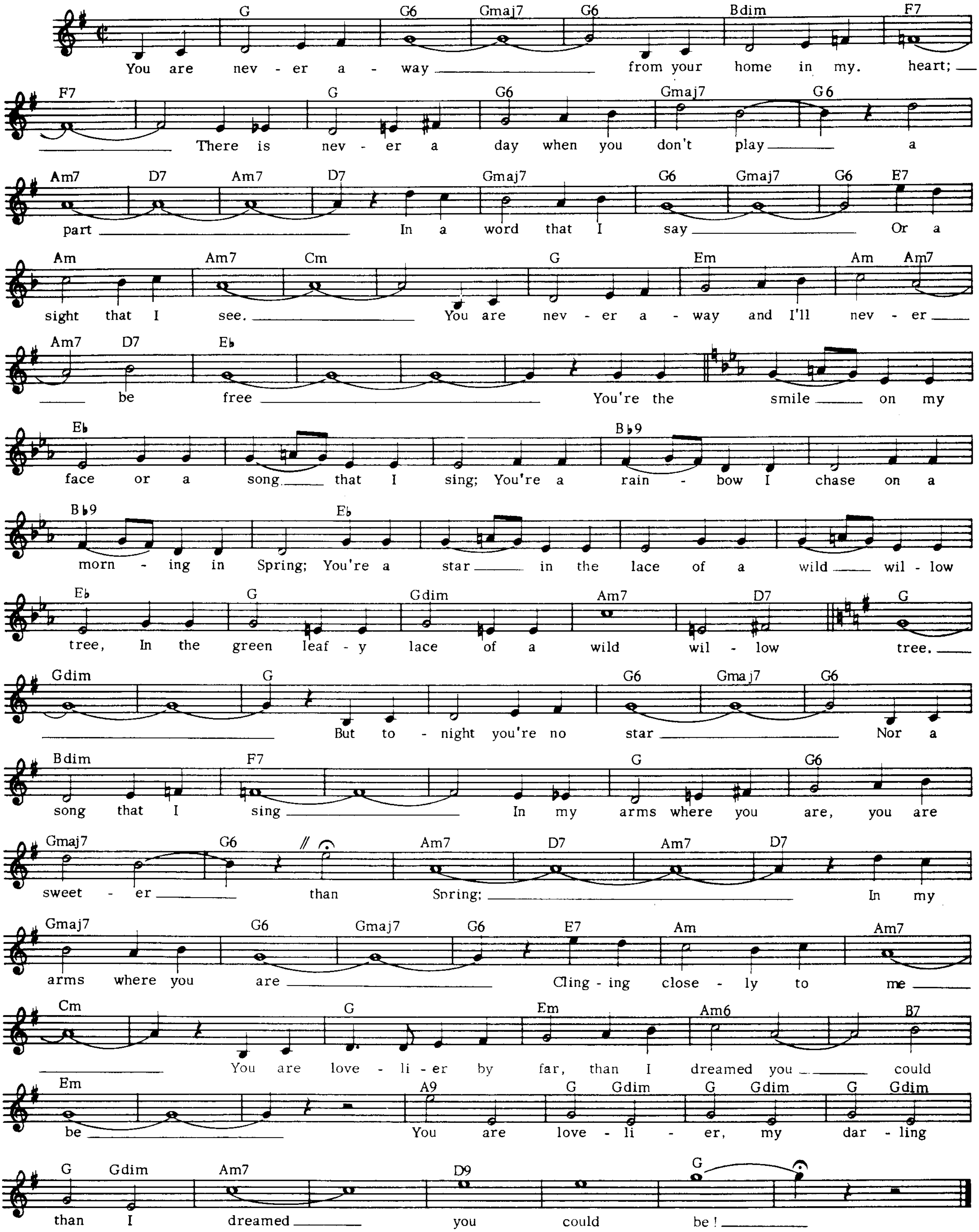
Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS


Dm Dm6
The gen-tle-man is a dope a man of man-y faults, A
B♭maj7 B7 C7 Dm
clum-sy Joe who would-n't know a Rhum-ba from a Waltz. The gen-tle-man is a dope
Dm G7 B♭maj7 B♭7
and not my cup of tea. (Why do I get in a dith-er? He
Dm E7 A7 Dm Em7 A7 Dm
does-n't be-long to me!) The gen-tle-man is-n't bright,
Dm Dm6 B♭maj7 B7
he does-n't know the score A cake will come, he'll take a crumb and
C7 Dm G7
nev-er ask for more! The gen-tle-man's eyes are blue but lit-tle do they see
G7 B♭maj7 B♭7 Dm E7 A7
(Why am I beat-ing my brains out? He does-n't be-long to
Dm D7 G Gmaj7 G6 G C 3
me!) He's some-bod-y el-se's prob-lem, She's
G Gmaj7 G6 G C9 F Fmaj7 F6
wel-come to the guy! She'll nev-er un-der-
B♭ 3 B♭6 B♭ E7 A7(♭9) A7
stand him half as well as I. The
Dm Dm6 B♭maj7
gen-tle-man is a dope he is-n't ve-ry smart He's just a lug you'd
B7 C7 Dm
like to hug and hold a-gainst your heart, The gen-tle-man does-n't know How
G7 B♭maj7 B♭7 Dm
hap-py he could be Look at me! Cry-ing my eyes out, As if he be-
E7 A7 Fmaj7 Em7 Dm G D7(♭5) A7 Dm
longed to me. He'll nev-er be-long to me!

Copyright © 1947 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Used by permission.

YOU ARE NEVER AWAY *From the Musical "ALLEGRO"*

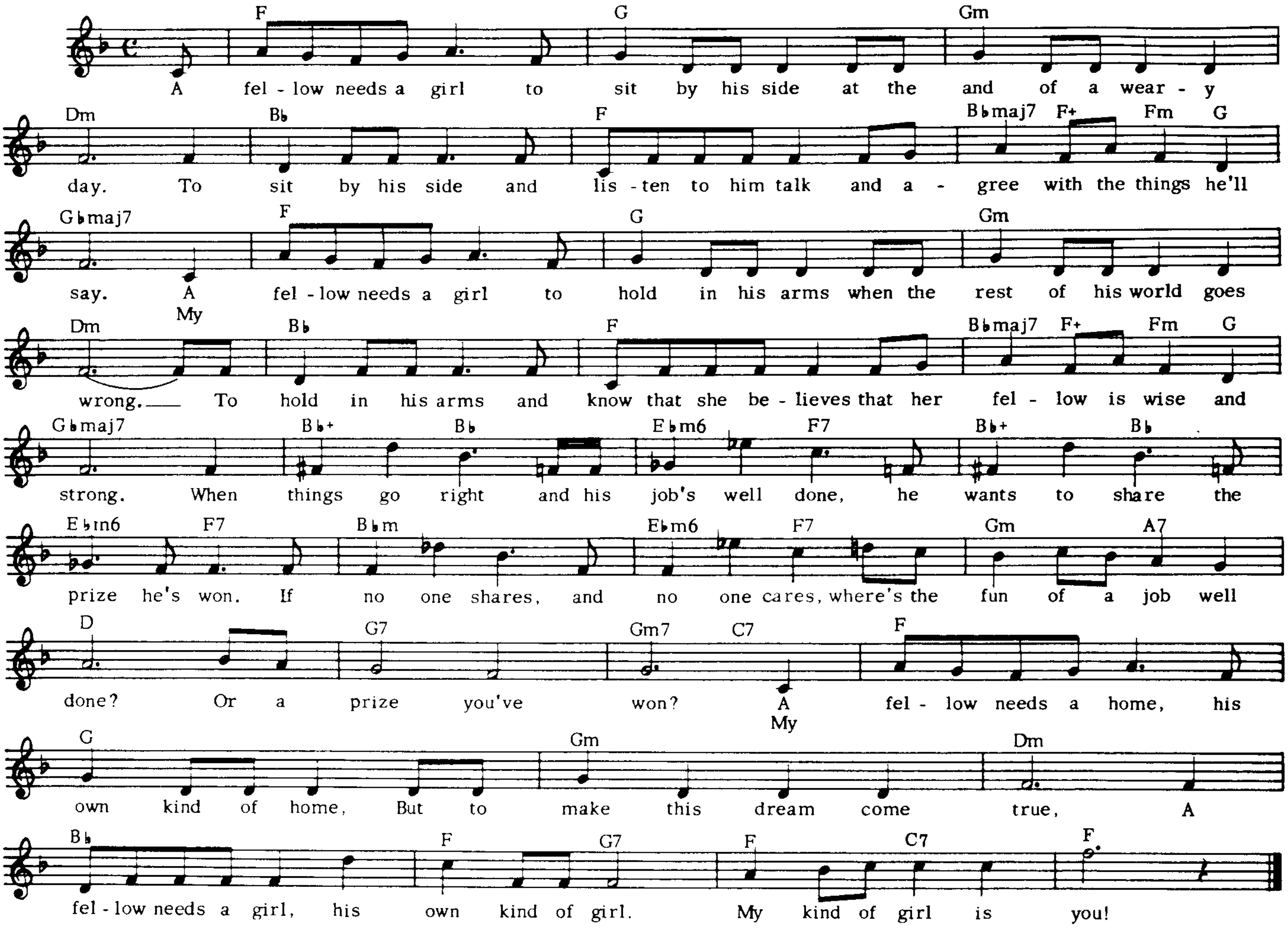
Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS


G
G6
Gmaj7
G6
Bdim
F7
You are nev - er a - way from your home in my. heart;
F7
G
G6
Gmaj7
G6
There is nev - er a day when you don't play a
Am7
D7
Am7
D7
Gmaj7
G6
Gmaj7
G6
E7
part In a word that I say Or a
Am
Am7
Cm
G
Em
Am
Am7
sight that I see. You are nev - er a - way and I'll nev - er
Am7
D7
E♭
be free You're the smile on my
E♭
B♭9
face or a song that I sing; You're a rain - bow I chase on a
B♭9
E♭
morn - ing in Spring; You're a star in the lace of a wild wil - low
E♭
G
Gdim
Am7
D7
G
tree, In the green leaf - y lace of a wild wil - low tree.
Gdim
G
G6
Gmaj7
G6
But to - night you're no star Nor a
Bdim
F7
G
G6
song that I sing In my arms where you are, you are
Gmaj7
G6
Am7
D7
Am7
D7
sweet - er than Spring; In my
Gmaj7
G6
Gmaj7
G6
E7
Am
Am7
arms where you are Cling - ing close - ly to me
Cm
G
Em
Am6
B7
You are love - li - er by far, than I dreamed you could
Em
A9
G
Gdim
G
Gdim
G
Gdim
be You are love - li - er, my dar - ling
G
Gdim
Am7
D9
G
than I dreamed you could be!

Copyright © 1947 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Used by permission.

A FELLOW NEEDS A GIRL *From the Musical "ALLEGRO"*

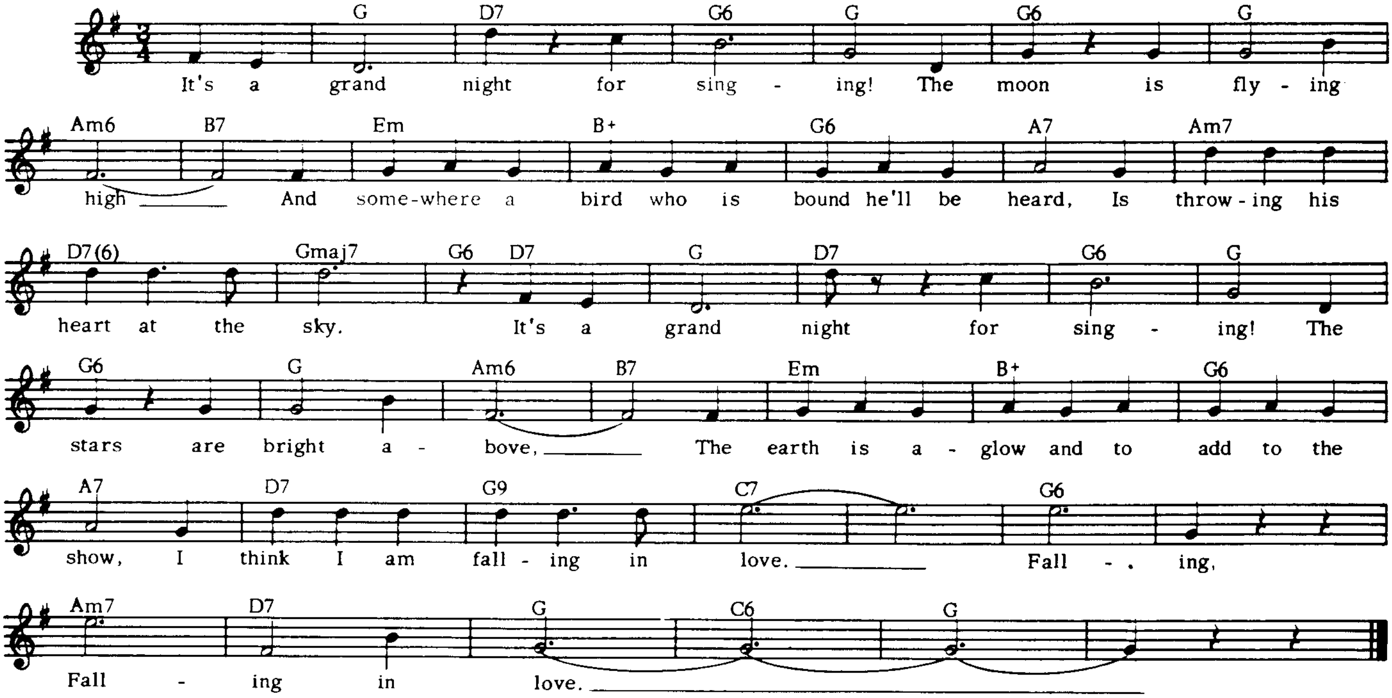
Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS


A fel - low needs a girl to sit by his side at the and of a wear - y
day. To sit by his side and lis - ten to him talk and a - gree with the things he'll
say. A fel - low needs a girl to hold in his arms when the rest of his world goes
My
wrong. To hold in his arms and know that she be - lieves that her fel - low is wise and
strong. When things go right and his job's well done, he wants to share the
prize he's won. If no one shares, and no one cares, where's the fun of a job well
done? Or a prize you've won? A fel - low needs a home, his
My
own kind of home, But to make this dream come true, A
fel - low needs a girl, his own kind of girl. My kind of girl is you!

Copyright © 1947 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Used by permission.

IT'S A GRAND NIGHT FOR SINGING *From the Musical "STATE FAIR"*

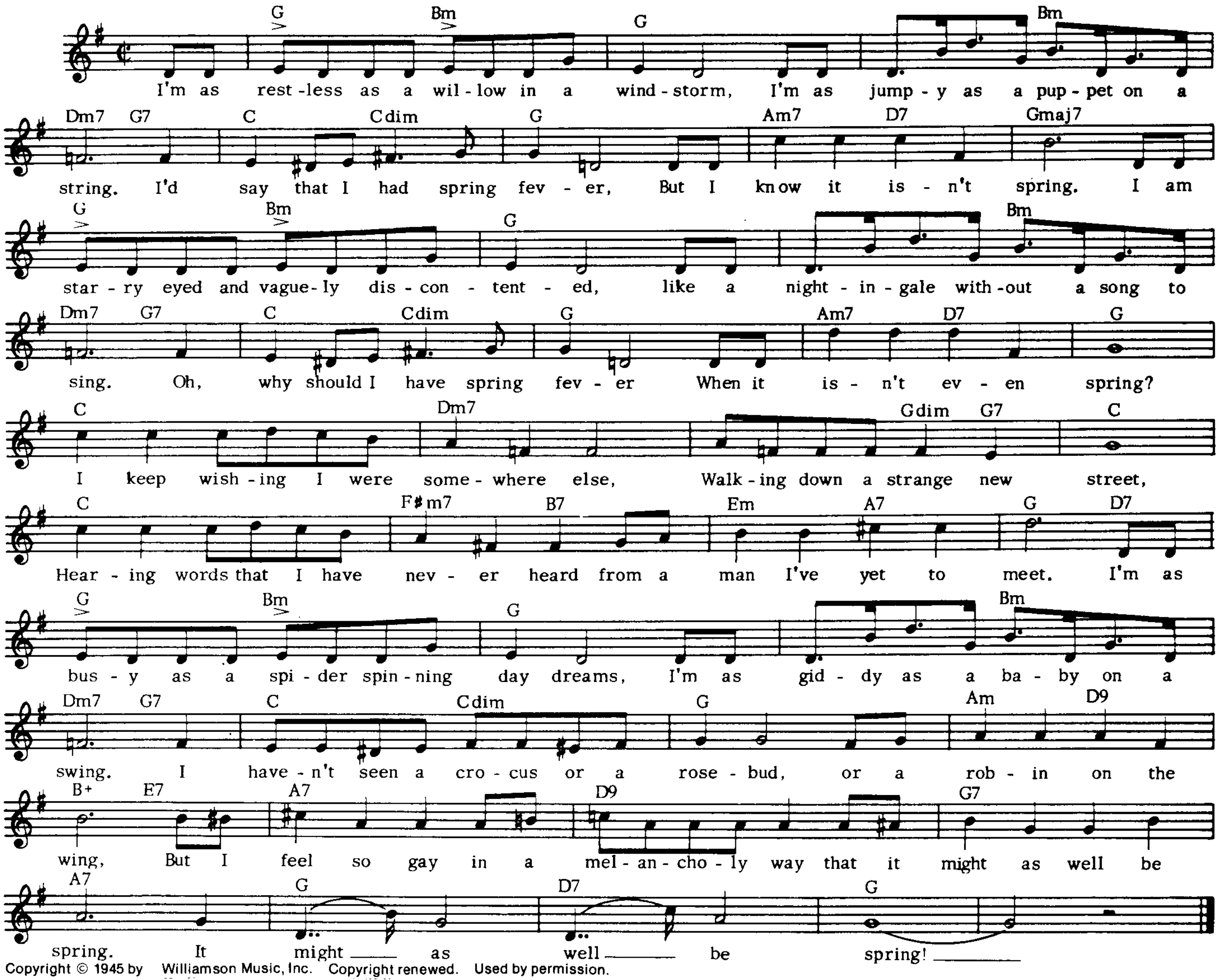
Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS


It's a grand night for sing - ing! The moon is fly - ing
high And some-where a bird who is bound he'll be heard, Is throw - ing his
heart at the sky. It's a grand night for sing - ing! The
stars are bright a - bove, The earth is a - glow and to add to the
show, I think I am fall - ing in love. Fall - - ing,
Fall - ing in love.

Copyright © 1945 by Williamson Music, Inc. Copyright renewed. Used by permission.

IT MIGHT AS WELL BE SPRING *From the Musical "STATE FAIR"*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

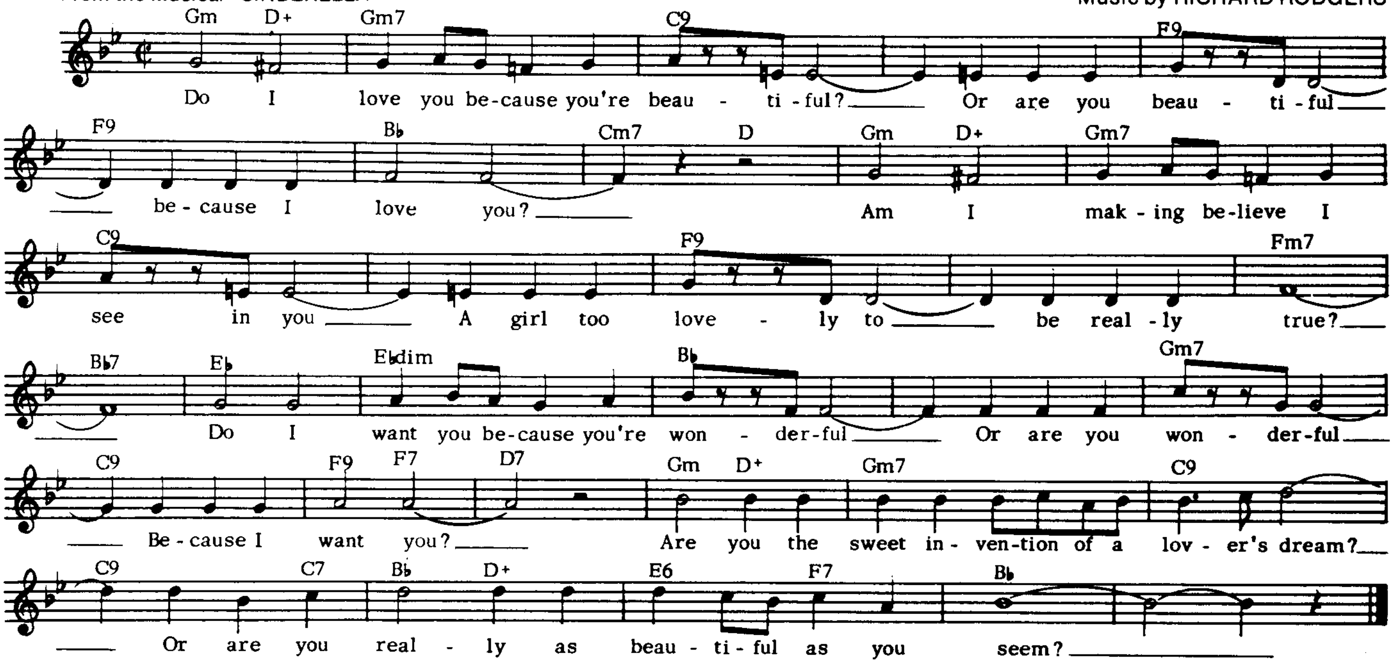

G Bm G Bm
I'm as rest-less as a wil-low in a wind-storm, I'm as jump-y as a pup-pet on a
Dm7 G7 C Cdim G Am7 D7 Gmaj7
string. I'd say that I had spring fev-er, But I know it is-n't spring. I am
G Bm G Bm
star-ry eyed and vague-ly dis-con-tent-ed, like a night-in-gale with-out a song to
Dm7 G7 C Cdim G Am7 D7 G
sing. Oh, why should I have spring fev-er When it is-n't ev-en spring?
C Dm7 Gdim G7 C
I keep wish-ing I were some-where else, Walk-ing down a strange new street,
C F♯m7 B7 Em A7 G D7
Hear-ing words that I have nev-er heard from a man I've yet to meet. I'm as
G Bm G Bm
bus-y as a spi-der spin-ning day dreams, I'm as gid-dy as a ba-by on a
Dm7 G7 C Cdim G Am D9
swing. I have-n't seen a cro-cus or a rose-bud, or a rob-in on the
B+ E7 A7 D9 G7
wing, But I feel so gay in a mel-an-cho-ly way that it might as well be
A7 G D7 G
spring. It might as well be spring!

Copyright © 1945 by Williamson Music, Inc. Copyright renewed. Used by permission.

DO I LOVE YOU BECAUSE YOU'RE BEAUTIFUL

From the Musical "CINDERELLA"

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

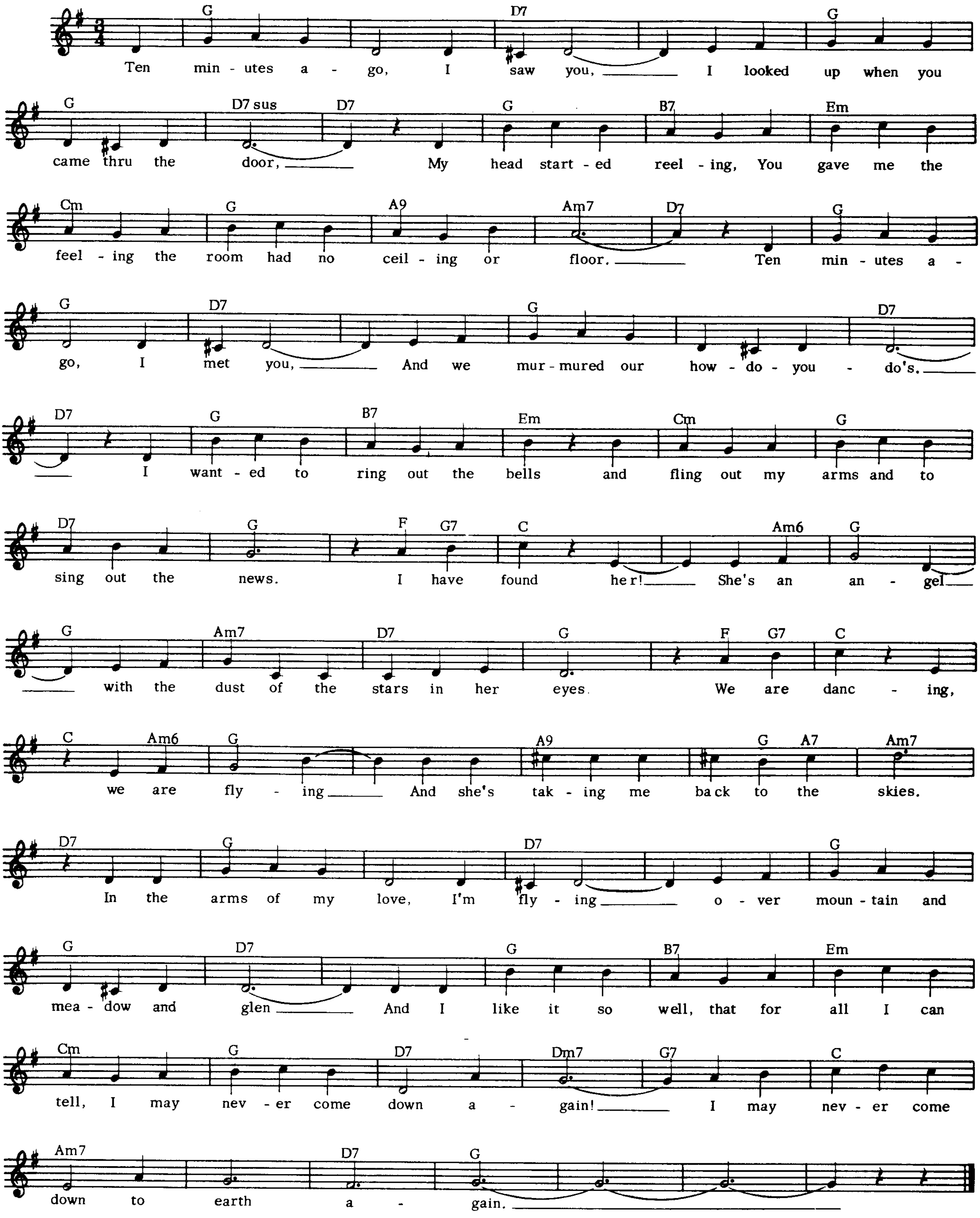

Gm D+ Gm7 C9 F9
Do I love you be-cause you're beau-ti-ful? Or are you beau-ti-ful
F9 B♭ Cm7 D Gm D+ Gm7
be-cause I love you? Am I mak-ing be-lieve I
C9 F9 Fm7
see in you A girl too love-ly to be real-ly true?
B♭7 E♭ E♭dim B♭ Gm7
Do I want you be-cause you're won-der-ful Or are you won-der-ful
C9 F9 F7 D7 Gm D+ Gm7 C9
Be-cause I want you? Are you the sweet in-ven-tion of a lov-er's dream?
C9 C7 B♭ D+ E6 F7 B♭
Or are you real-ly as beau-ti-ful as you seem?

Copyright © 1957 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Used by permission.

TEN MINUTES AGO

From the Musical "CINDERELLA"

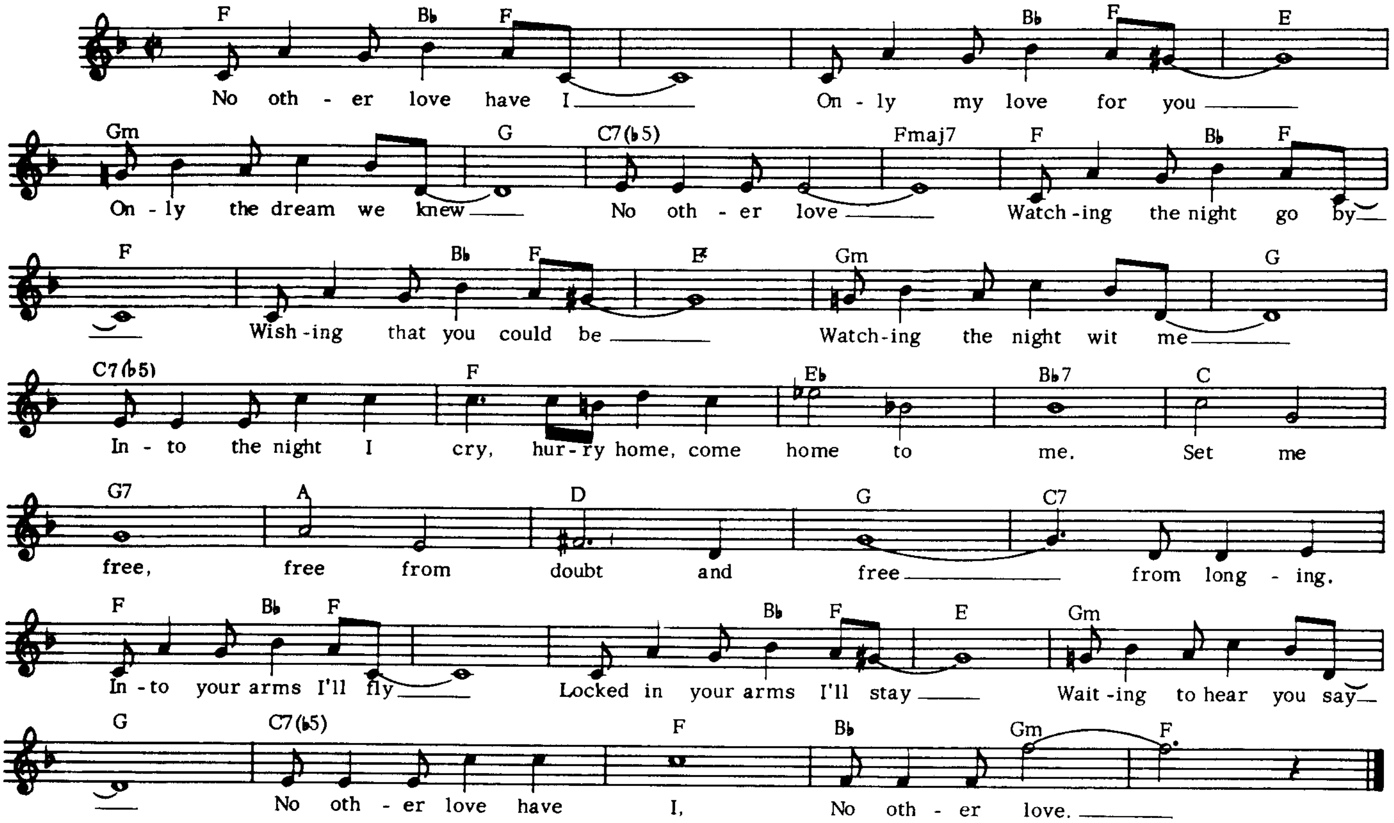
Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS


G D7 G
Ten min - utes a - go, I saw you, I looked up when you
G D7 sus D7 G B7 Em
came thru the door, My head start - ed reel - ing, You gave me the
Cm G A9 Am7 D7 G
feel - ing the room had no ceil - ing or floor. Ten min - utes a -
G D7 G D7
go, I met you, And we mur - mured our how - do - you - do's.
D7 G B7 Em Cm G
I want - ed to ring out the bells and fling out my arms and to
D7 G F G7 C Am6 G
sing out the news. I have found her! She's an an - gel
G Am7 D7 G F G7 C
with the dust of the stars in her eyes. We are danc - ing,
C Am6 G A9 G A7 Am7
we are fly - ing And she's tak - ing me back to the skies.
D7 G D7 G
In the arms of my love, I'm fly - ing o - ver moun - tain and
G D7 G B7 Em
mea - dow and glen And I like it so well, that for all I can
Cm G D7 Dm7 G7 C
tell, I may nev - er come down a - gain! I may nev - er come
Am7 D7 G
down to earth a - gain.

Copyright © 1957 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Used by permission.

NO OTHER LOVE *From the Musical "ME AND JULIET"*

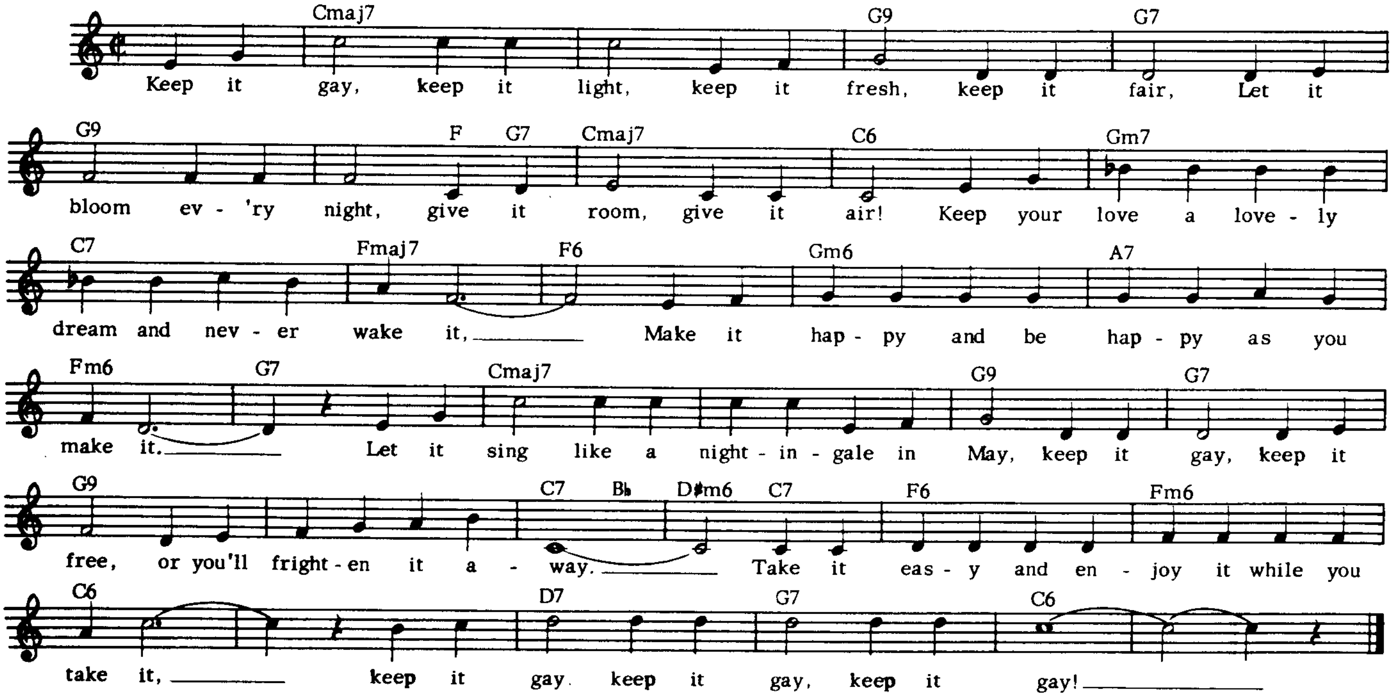
Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS


F Bb F Bb F E
No oth - er love have I ___ On - ly my love for you ___
Gm G C7(b5) Fmaj7 F Bb F
On - ly the dream we knew ___ No oth - er love ___ Watch - ing the night go by ___
F Bb F E Gm G
Wish - ing that you could be ___ Watch - ing the night wit me ___
C7(b5) F Eb Bb7 C
In - to the night I cry, hur - ry home, come home to me. Set me
G7 A D G C7
free, free from doubt and free ___ from long - ing.
F Bb F Bb F E Gm
In - to your arms I'll fly ___ Locked in your arms I'll stay ___ Wait - ing to hear you say ___
G C7(b5) F Bb Gm F
No oth - er love have I, No oth - er love. ___

Copyright © 1953 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Used by permission.

KEEP IT GAY *From the Musical "ME AND JULIET"*

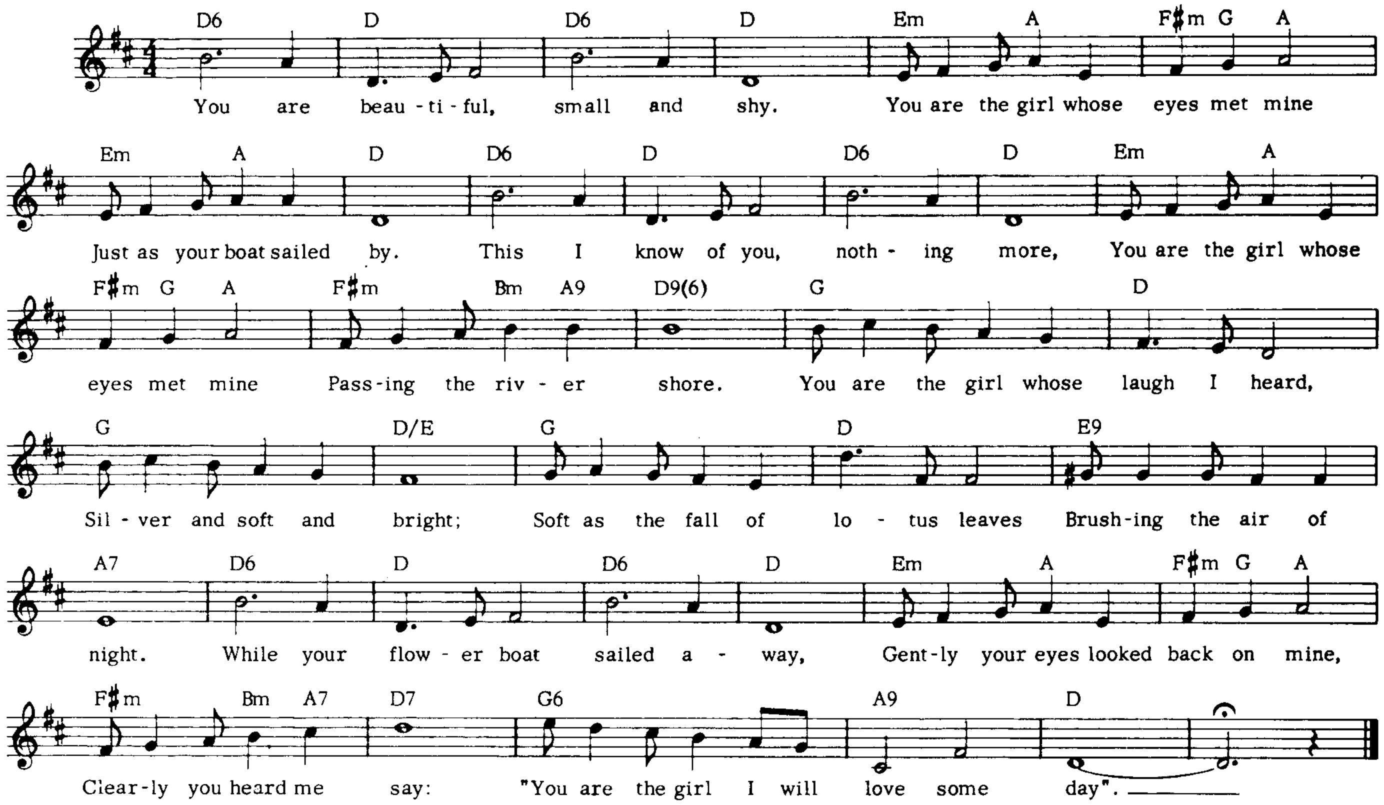
Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS


Cmaj7 G9 G7
Keep it gay, keep it light, keep it fresh, keep it fair, Let it
G9 F G7 Cmaj7 C6 Gm7
bloom ev - 'ry night, give it room, give it air! Keep your love a love - ly
C7 Fmaj7 F6 Gm6 A7
dream and nev - er wake it, ___ Make it hap - py and be hap - py as you
Fm6 G7 Cmaj7 G9 G7
make it. ___ Let it sing like a night - in - gale in May, keep it gay, keep it
G9 C7 Bb D#m6 C7 F6 Fm6
free, or you'll fright - en it a - way. ___ Take it eas - y and en - joy it while you
C6 D7 G7 C6
take it, ___ keep it gay keep it gay, keep it gay! ___

Copyright © 1953 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Used by permission.

YOU ARE BEAUTIFUL *From the Musical "FLOWER DRUM SONG"*

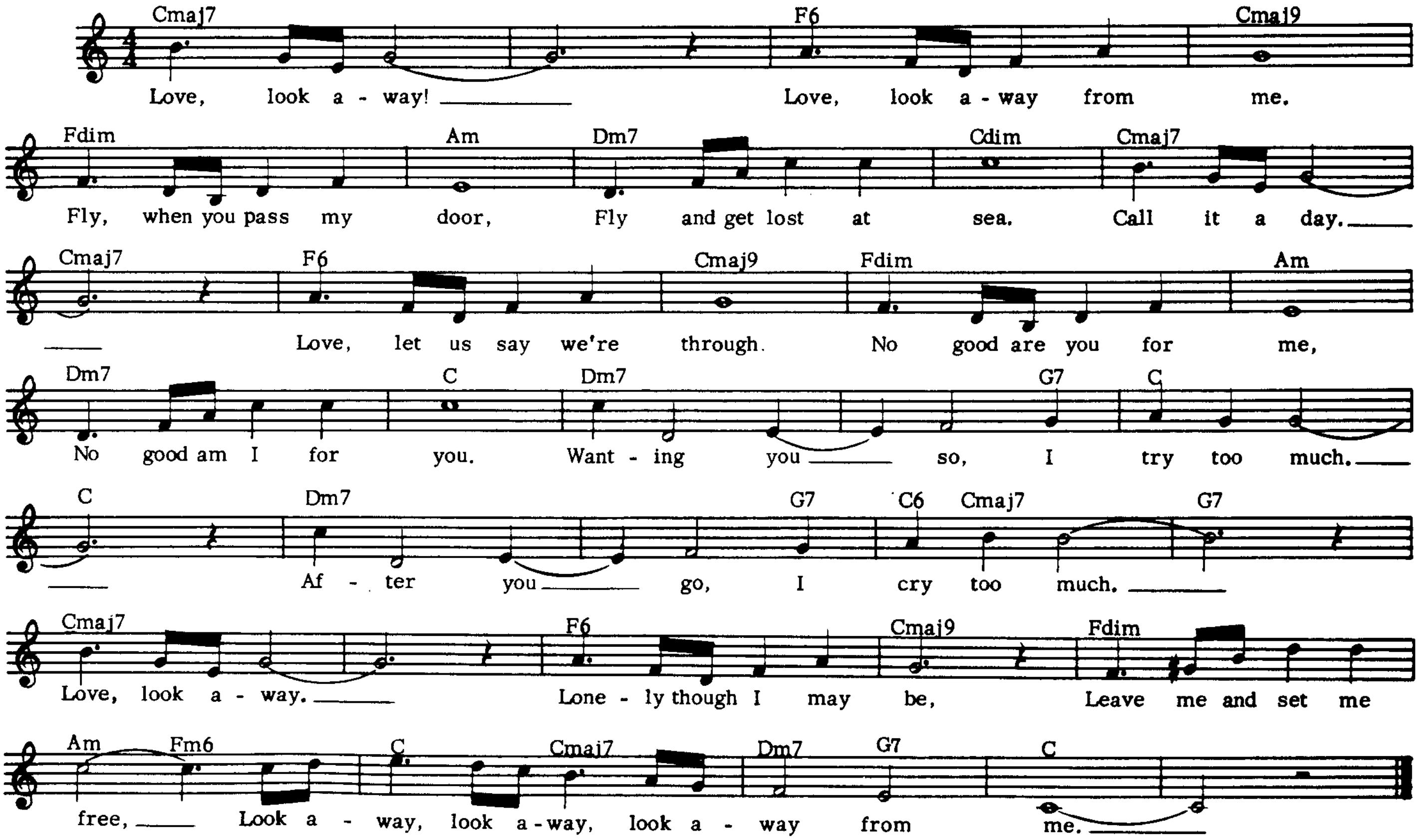
Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS


D6 D D6 D Em A F♯m G A
You are beau - ti - ful, small and shy. You are the girl whose eyes met mine
Em A D D6 D D6 D Em A
Just as your boat sailed by. This I know of you, noth - ing more, You are the girl whose
F♯m G A F♯m Bm A9 D9(6) G D
eyes met mine Pass-ing the riv - er shore. You are the girl whose laugh I heard,
G D/E G D E9
Sil - ver and soft and bright; Soft as the fall of lo - tus leaves Brush-ing the air of
A7 D6 D D6 D Em A F♯m G A
night. While your flow - er boat sailed a - way, Gent-ly your eyes looked back on mine,
F♯m Bm A7 D7 G6 A9 D
Clear-ly you heard me say: "You are the girl I will love some day".

Copyright © 1958 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Used by permission.

LOVE, LOOK AWAY *From the Musical "FLOWER DRUM SONG"*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

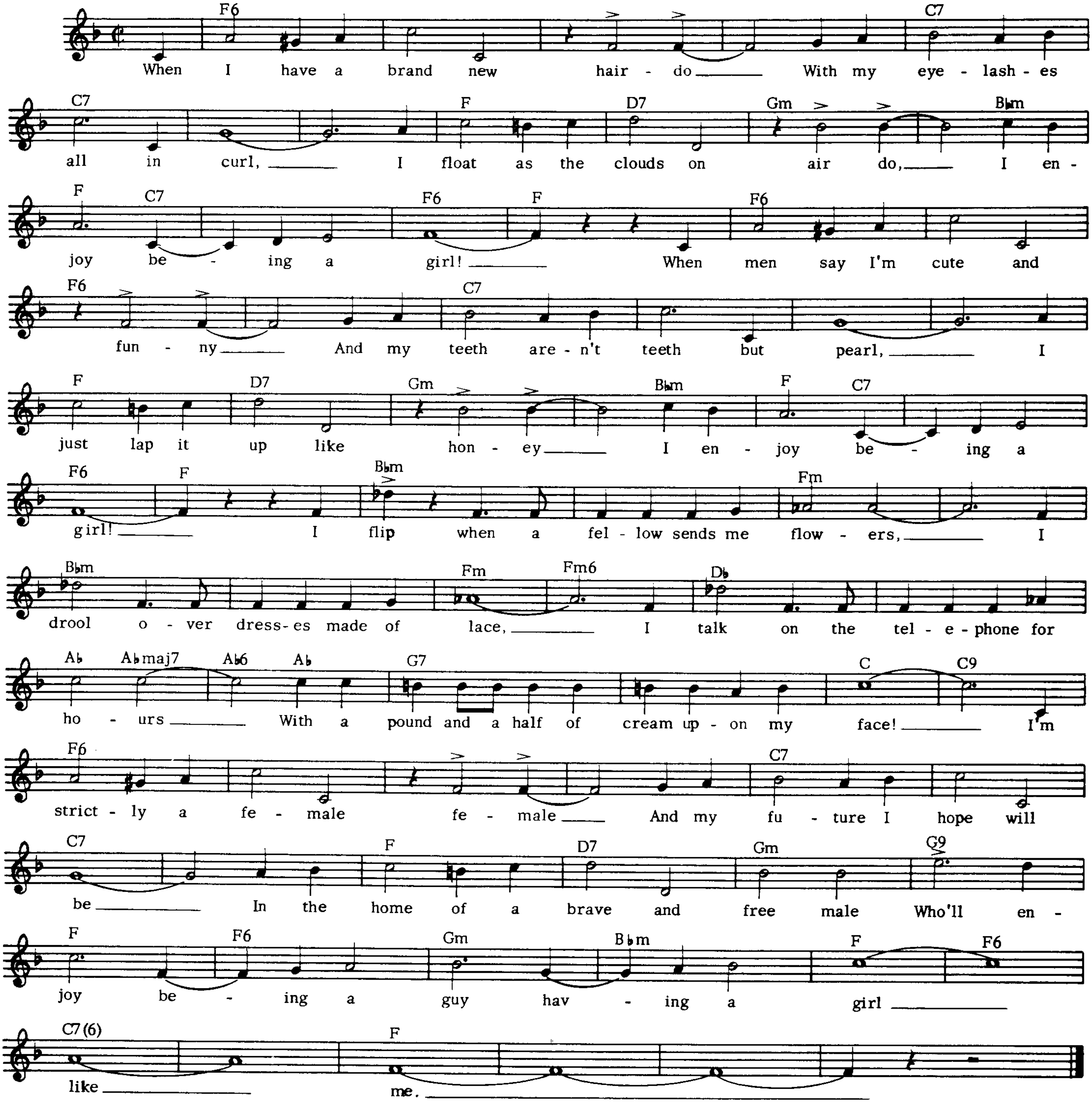

Cmaj7 F6 Cmaj9
Love, look a - way! Love, look a - way from me.
Fdim Am Dm7 Cdim Cmaj7
Fly, when you pass my door, Fly and get lost at sea. Call it a day.
Cmaj7 F6 Cmaj9 Fdim Am
Love, let us say we're through. No good are you for me,
Dm7 C Dm7 G7 C
No good am I for you. Want - ing you so, I try too much.
C Dm7 G7 C6 Cmaj7 G7
Af - ter you go, I cry too much.
Cmaj7 F6 Cmaj9 Fdim
Love, look a - way. Lone - ly though I may be, Leave me and set me
Am Fm6 C Cmaj7 Dm7 G7 C
free, Look a - way, look a-way, look a - way from me.

Copyright © 1958 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Used by permission.

I ENJOY BEING A GIRL

From the Musical "FLOWER DRUM SONG"

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS


F6 C7
When I have a brand new hair - do With my eye - lash - es
C7 F D7 Gm B♭m
all in curl, I float as the clouds on air do, I en -
F C7 F6 F F6
joy be - ing a girl! When men say I'm cute and
F6 C7
fun - ny And my teeth are - n't teeth but pearl, I
F D7 Gm B♭m F C7
just lap it up like hon - ey I en - joy be - ing a
F6 F B♭m Fm
girl! I flip when a fel - low sends me flow - ers, I
B♭m Fm Fm6 D♭
drool o - ver dress - es made of lace, I talk on the tel - e - phone for
A♭ A♭maj7 A♭6 A♭ G7 C C9
ho - urs With a pound and a half of cream up - on my face! I'm
F6 C7
strict - ly a fe - male fe - male And my fu - ture I hope will
C7 F D7 Gm G9
be In the home of a brave and free male Who'll en -
F F6 Gm B♭m F F6
joy be - ing a guy hav - ing a girl
C7(6) F
like me.

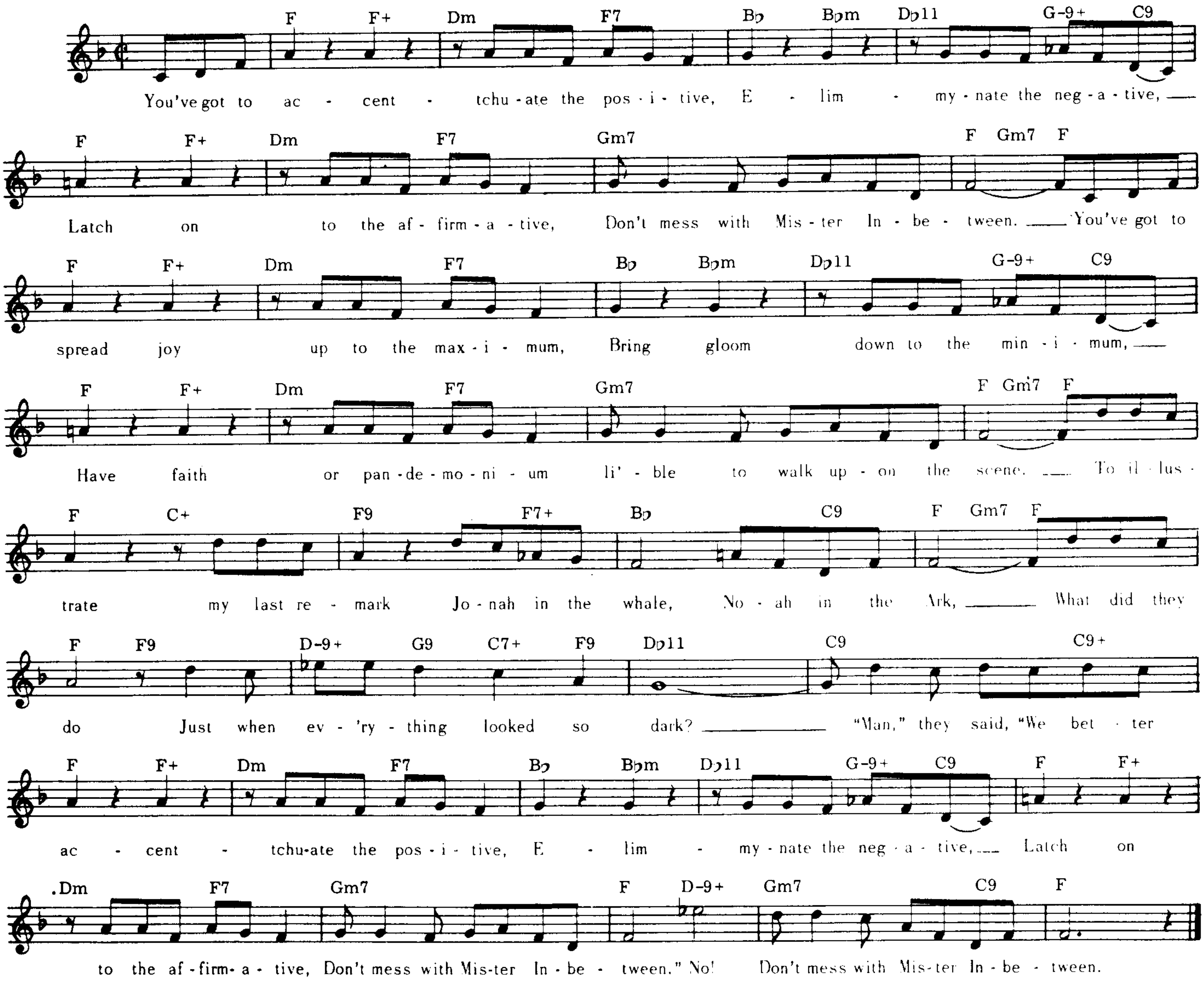
Copyright © 1958 by Richard Rodgers and Oscar Hammerstein II. Williamson Music, Inc., New York, N.Y., owner of publications and allied rights for all countries of the Western Hemisphere and Japan. Used by permission.

PART II

POPULAR and STANDARD SONGS

AC-CENT-TCHU-ATE THE POSITIVE *From the Film "HERE COME THE WAVES"*

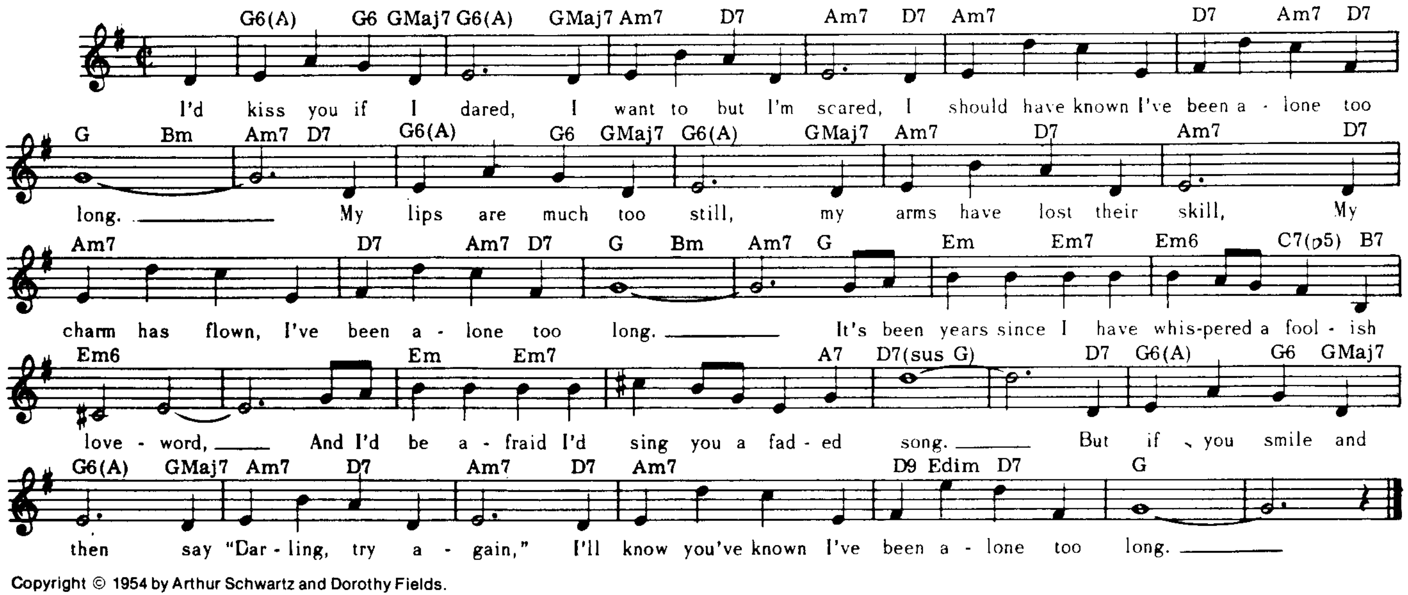
Lyric by JOHNNY MERCER
Music by HAROLD ARLEN


F F+ Dm F7 B♭ B♭m D♭11 G-9+ C9
You've got to ac - cent - tchu - ate the pos - i - tive, E - lim - my - nate the neg - a - tive,
F F+ Dm F7 Gm7 F Gm7 F
Latch on to the af - firm - a - tive, Don't mess with Mis - ter In - be - tween. You've got to
F F+ Dm F7 B♭ B♭m D♭11 G-9+ C9
spread joy up to the max - i - mum, Bring gloom down to the min - i - mum,
F F+ Dm F7 Gm7 F Gm7 F
Have faith or pan - de - mo - ni - um li' - ble to walk up - on the scene. To il - lus -
F C+ F9 F7+ B♭ C9 F Gm7 F
trate my last re - mark Jo - nah in the whale, No - ah in the Ark, What did they
F F9 D-9+ G9 C7+ F9 D♭11 C9 C9+
do Just when ev - 'ry - thing looked so dark? "Man," they said, "We bet - ter
F F+ Dm F7 B♭ B♭m D♭11 G-9+ C9 F F+
ac - cent - tchu-ate the pos - i - tive, E - lim - my - nate the neg - a - tive, Latch on
Dm F7 Gm7 F D-9+ Gm7 C9 F
to the af - firm - a - tive, Don't mess with Mis-ter In - be - tween." No! Don't mess with Mis-ter In - be - tween.

Copyright © 1944 by Harwin Music Corp.
Copyright renewed and assigned to Harwin Music Corp. Used by permission

ALONE TOO LONG *From the Musical "BY THE BEAUTIFUL SEA"*

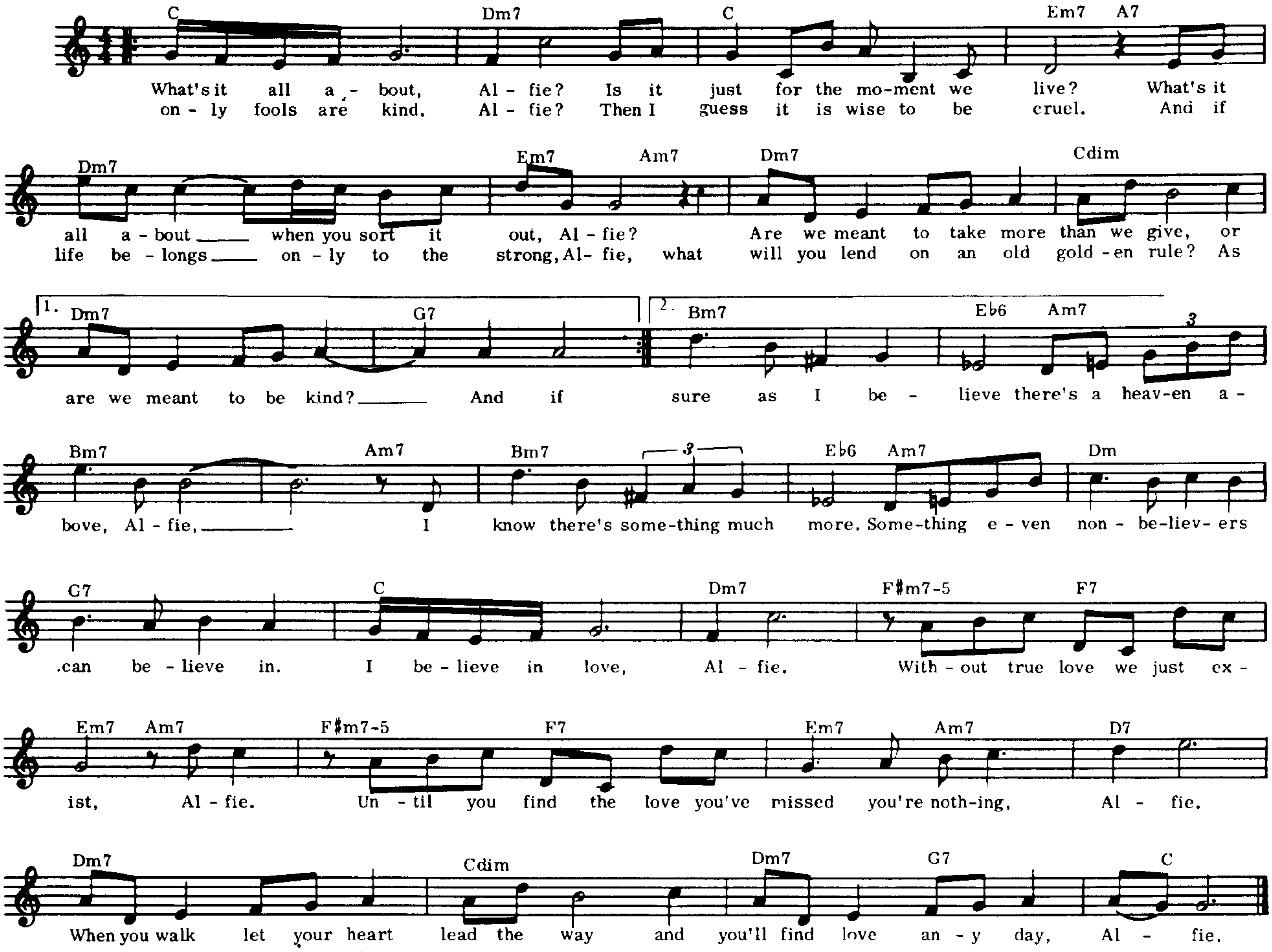
Lyric by DOROTHY FIELDS
Music by ARTHUR SCHWARTZ


G6(A) G6 GMaj7 G6(A) GMaj7 Am7 D7 Am7 D7 Am7 D7 Am7 D7
I'd kiss you if I dared, I want to but I'm scared, I should have known I've been a - lone too
G Bm Am7 D7 G6(A) G6 GMaj7 G6(A) GMaj7 Am7 D7 Am7 D7
long. My lips are much too still, my arms have lost their skill, My
Am7 D7 Am7 D7 G Bm Am7 G Em Em7 Em6 C7(♭5) B7
charm has flown, I've been a - lone too long. It's been years since I have whis-pered a fool - ish
Em6 Em Em7 A7 D7(sus G) D7 G6(A) G6 GMaj7
love - word, And I'd be a - fraid I'd sing you a fad - ed song. But if you smile and
G6(A) GMaj7 Am7 D7 Am7 D7 Am7 D9 Edim D7 G
then say "Dar - ling, try a - gain," I'll know you've known I've been a - lone too long.

Copyright © 1954 by Arthur Schwartz and Dorothy Fields.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., and Rugby Music Corporation.
(By arrangement with Chappell & Co., Inc.) Used by permission.

ALFIE *From the Film "ALFIE"*

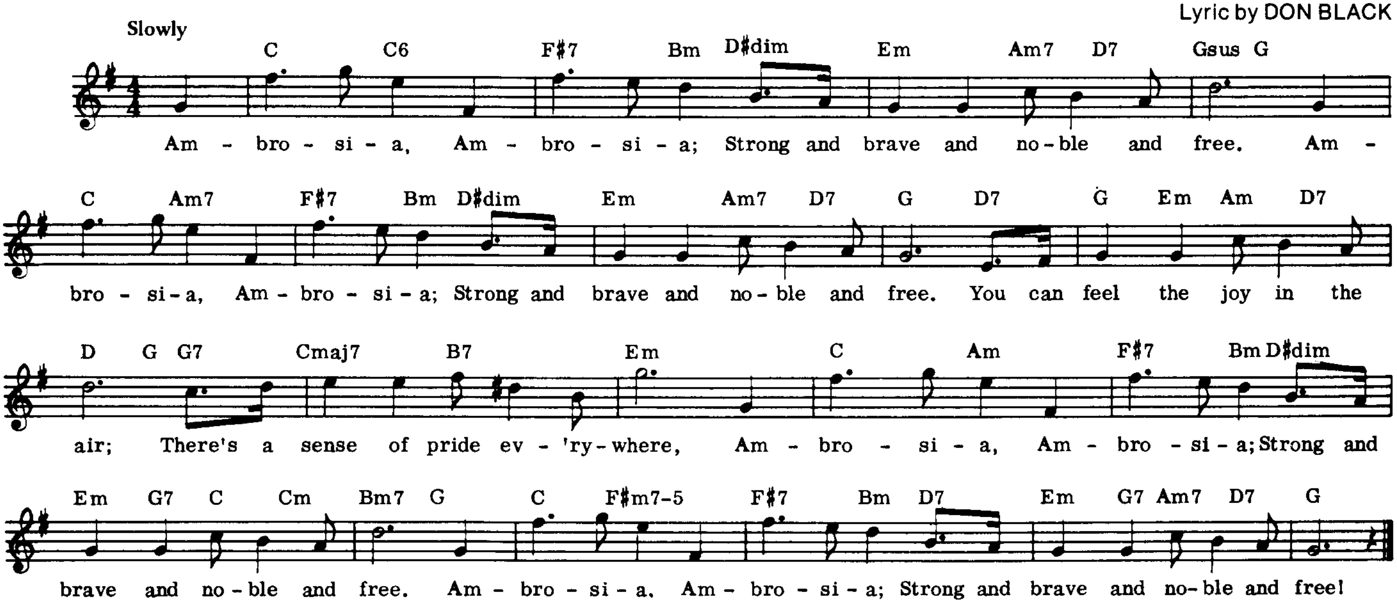
HAL DAVID and BURT F. BACHARACH


C Dm7 C Em7 A7
What's it all a - bout, Al - fie? Is it just for the mo-ment we live? What's it
on - ly fools are kind, Al - fie? Then I guess it is wise to be cruel. And if
Dm7 Em7 Am7 Dm7 Cdim
all a - bout when you sort it out, Al - fie? Are we meant to take more than we give, or
life be - longs on - ly to the strong, Al- fie, what will you lend on an old gold - en rule? As
1. Dm7 G7 2. Bm7 Eb6 Am7
are we meant to be kind? And if sure as I be - lieve there's a heav-en a -
Bm7 Am7 Bm7 Eb6 Am7 Dm
bove, Al - fie, I know there's some-thing much more. Some-thing e - ven non - be-liev- ers
G7 C Dm7 F#m7-5 F7
can be - lieve in. I be - lieve in love, Al - fie. With - out true love we just ex -
Em7 Am7 F#m7-5 F7 Em7 Am7 D7
ist, Al - fie. Un - til you find the love you've missed you're noth-ing, Al - fie.
Dm7 Cdim Dm7 G7 C
When you walk let your heart lead the way and you'll find love an - y day, Al - fie.

Copyright © 1966 by Famous Music Corporation, New York, N.Y. Used by permission.

AMBROSIA *From the Musical "BILLY"*

Music by JOHN BARRY
Lyric by DON BLACK

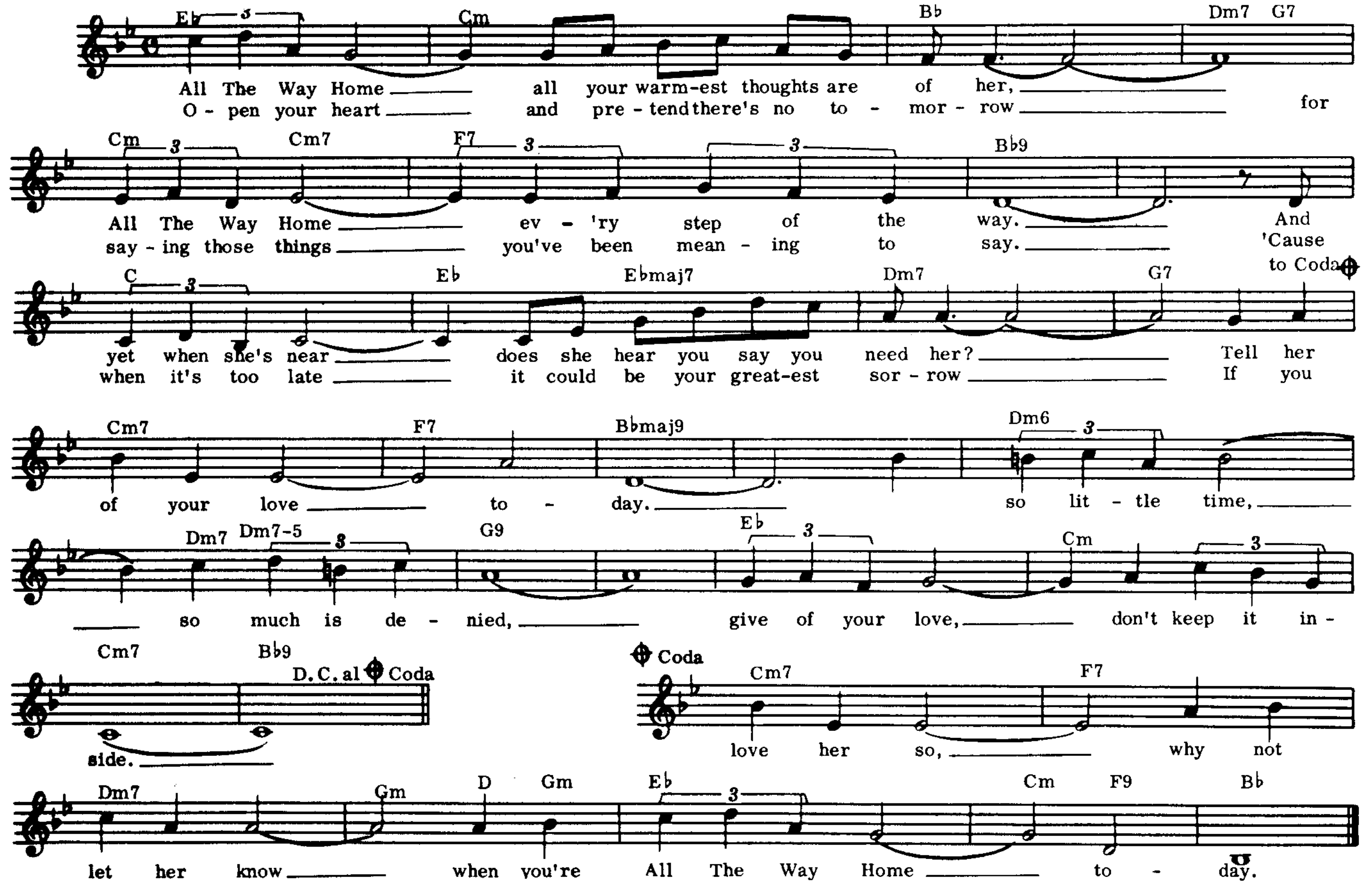

Slowly
C C6 F#7 Bm D#dim Em Am7 D7 Gsus G
Am - bro - si - a, Am - bro - si - a; Strong and brave and no - ble and free. Am -
C Am7 F#7 Bm D#dim Em Am7 D7 G D7 G Em Am D7
bro - si - a, Am - bro - si - a; Strong and brave and no - ble and free. You can feel the joy in the
D G G7 Cmaj7 B7 Em C Am F#7 Bm D#dim
air; There's a sense of pride ev - 'ry - where, Am - bro - si - a, Am - bro - si - a; Strong and
Em G7 C Cm Bm7 G C F#m7-5 F#7 Bm D7 Em G7 Am7 D7 G
brave and no - ble and free. Am - bro - si - a. Am - bro - si - a; Strong and brave and no - ble and free!

Copyright © 1974 by Winmor Music, Inc. Used by permission.

ALL THE WAY HOME

From the Film "ALL THE WAY HOME"

STANLEY STYNE and JULE STYNE

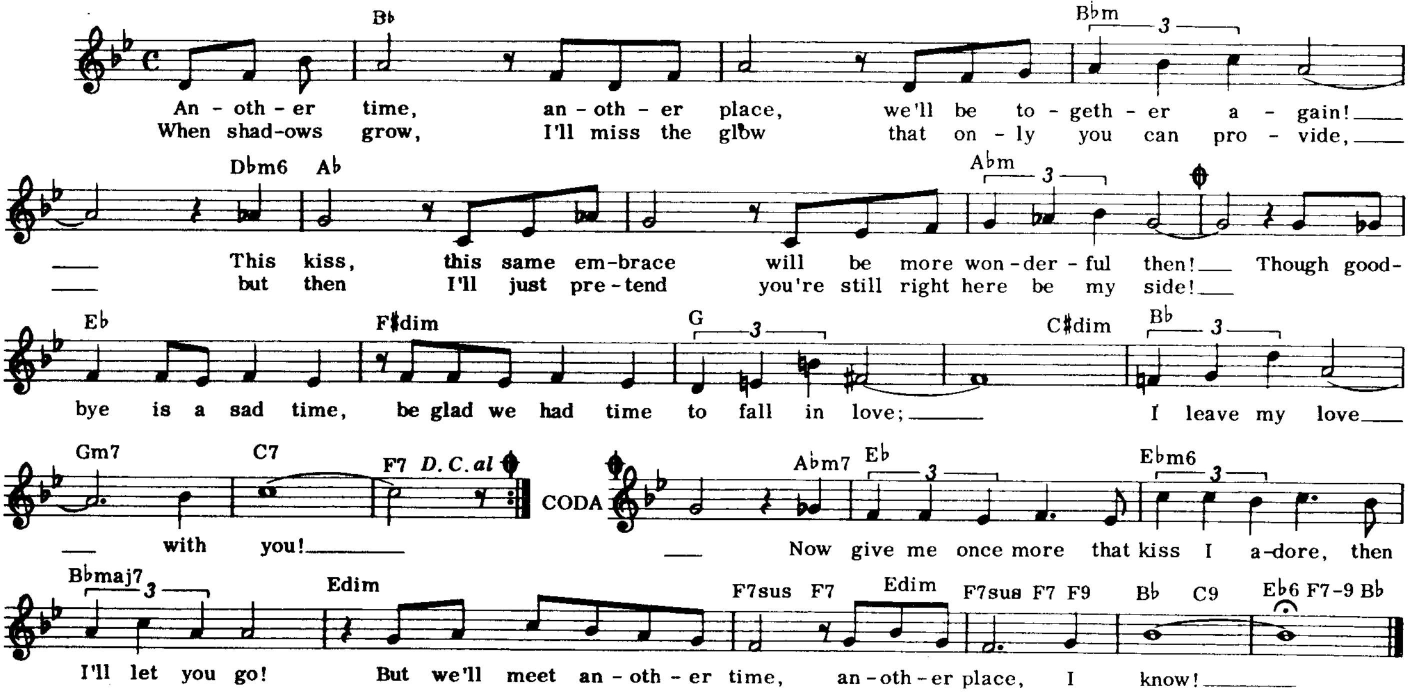

Eb Cm Bb Dm7 G7
All The Way Home all your warm-est thoughts are of her,
O - pen your heart and pre - tend there's no to - mor - row for
Cm Cm7 F7 Bb9
All The Way Home ev - 'ry step of the way. And
say - ing those things you've been mean - ing to say. 'Cause
to Coda
C Eb Ebmaj7 Dm7 G7
yet when she's near does she hear you say you need her? Tell her
when it's too late it could be your great-est sor - row If you
Cm7 F7 Bbmaj9 Dm6
of your love to - day. so lit - tle time,
Dm7 Dm7-5 G9 Eb Cm
so much is de - nied, give of your love, don't keep it in -
Cm7 Bb9 D.C. al Coda
side.
Coda
Cm7 F7
love her so, why not
Dm7 Gm D Gm Eb Cm F9 Bb
let her know when you're All The Way Home to - day.

Copyright © 1963 by Famous Music Corporation and Chappell-Styne, Inc. Used by permission.

ANOTHER TIME, ANOTHER PLACE

From the Film "ANOTHER TIME, ANOTHER PLACE"

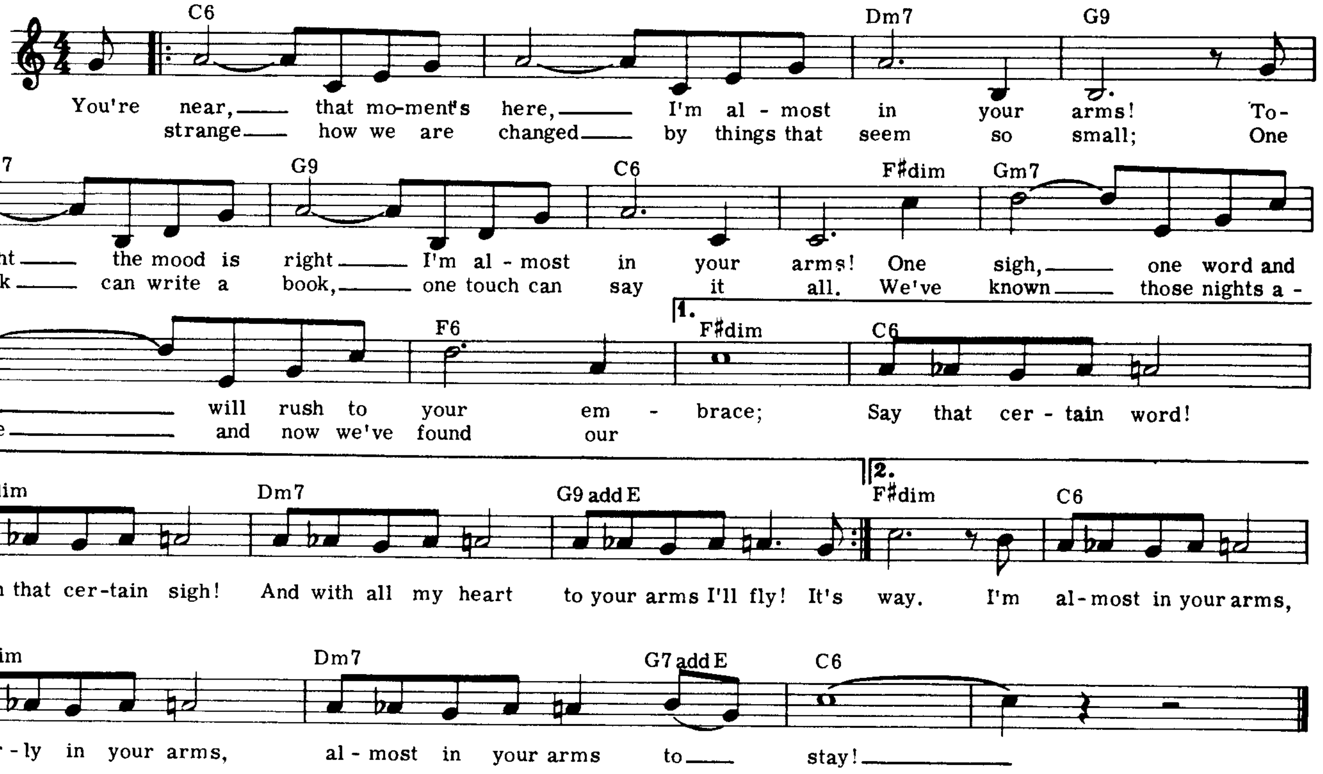
J. LIVINGSTON and R. EVANS


Bb Bbm
An - oth - er time, an - oth - er place, we'll be to - geth - er a - gain!
When shad - ows grow, I'll miss the glow that on - ly you can pro - vide,
Dbm6 Ab Abm
This kiss, this same em - brace will be more won - der - ful then! Though good -
but then I'll just pre - tend you're still right here be my side!
Eb F#dim G C#dim Bb
bye is a sad time, be glad we had time to fall in love; I leave my love
Gm7 C7 F7 D.C. al
with you!
CODA
Abm7 Eb Ebm6
Now give me once more that kiss I a - dore, then
Bbmaj7 Edim F7sus F7 Edim F7sus F7 F9 Bb C9 Eb6 F7-9 Bb
I'll let you go! But we'll meet an - oth - er time, an - oth - er place, I know!

Copyright © 1958 by Famous Music Corp. Used by permission.

ALMOST IN YOUR ARMS *From the Film "HOUSEBOAT"*

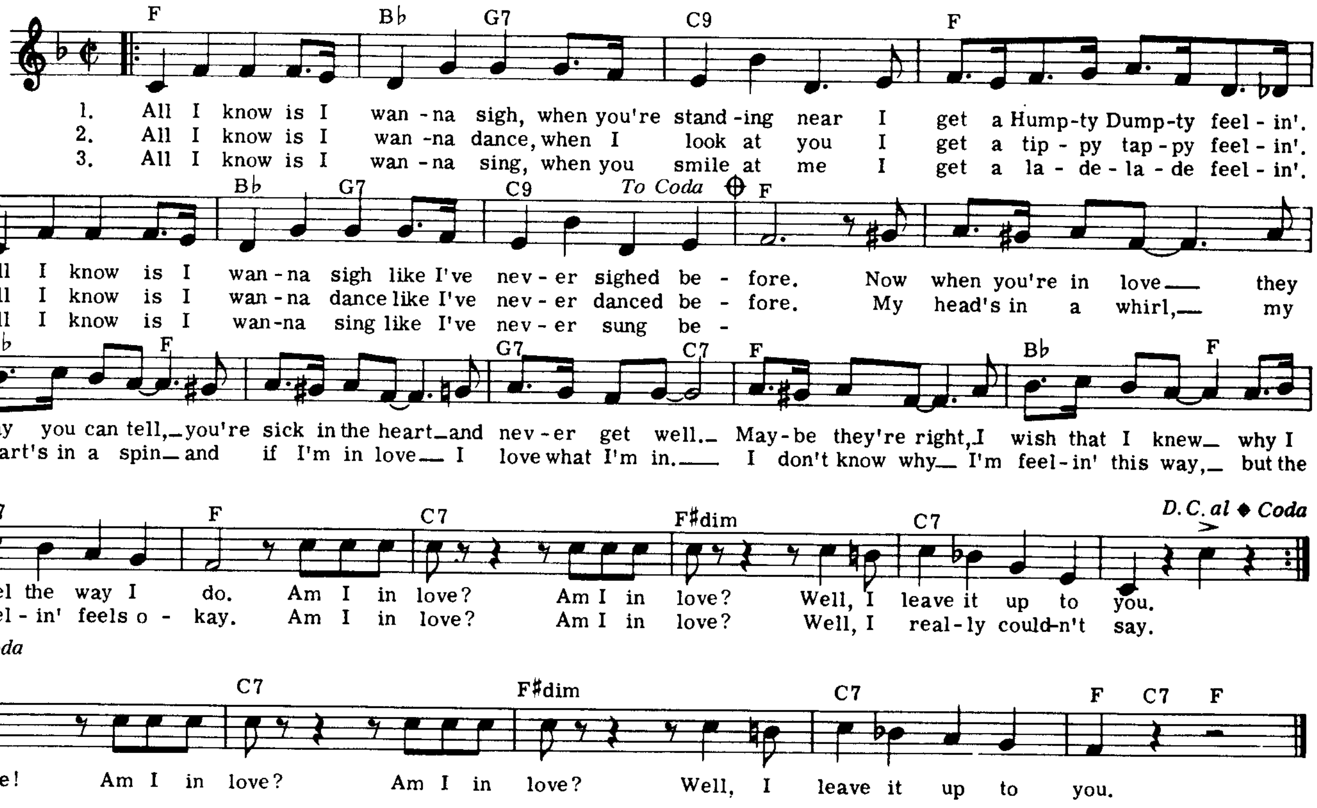
Words and Music by
JAY LIVINGSTON and RAY EVANS


C6 Dm7 G9
You're near, that mo-ment's here, I'm al - most in your arms! To-
strange how we are changed by things that seem so small; One
Dm7 G9 C6 F♯dim Gm7
night the mood is right I'm al - most in your arms! One sigh, one word and
look can write a book, one touch can say it all. We've known those nights a -
C9 F6 1. F♯dim C6
I will rush to your em - brace; Say that cer - tain word!
lone and now we've found our
C♯dim Dm7 G9 add E 2. F♯dim C6
Sigh that cer-tain sigh! And with all my heart to your arms I'll fly! It's way. I'm al-most in your arms,
C♯dim Dm7 G7 add E C6
near - ly in your arms, al - most in your arms to stay!

Copyright © 1958 by Paramount Music Corporation, New York, N.Y. Used by permission.

AM I IN LOVE *From the Film "SON OF PALEFACE"*

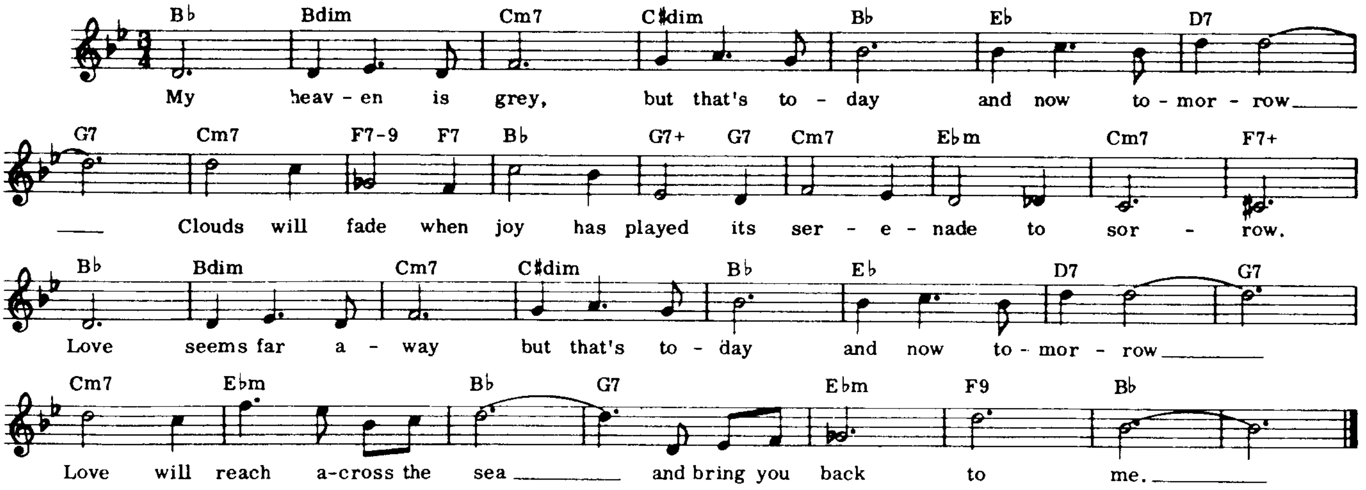
Words and Music by
JACK BROOKS


F B♭ G7 C9 F
1. All I know is I wan - na sigh, when you're stand -ing near I get a Hump-ty Dump-ty feel - in'.
2. All I know is I wan -na dance, when I look at you I get a tip - py tap-py feel - in'.
3. All I know is I wan - na sing, when you smile at me I get a la - de - la - de feel - in'.
B♭ G7 C9 To Coda F
All I know is I wan-na sigh like I've nev - er sighed be - fore. Now when you're in love they
All I know is I wan - na dance like I've nev - er danced be - fore. My head's in a whirl, my
All I know is I wan-na sing like I've nev - er sung be -
B♭ F G7 C7 F B♭ F
say you can tell, you're sick in the heart and nev - er get well. May-be they're right, I wish that I knew why I
heart's in a spin and if I'm in love I love what I'm in. I don't know why I'm feel-in' this way, but the
C7 F C7 F♯dim C7 D.C. al Coda
feel the way I do. Am I in love? Am I in love? Well, I leave it up to you.
feel - in' feels o - kay. Am I in love? Am I in love? Well, I real-ly could-n't say.
Coda
F C7 F♯dim C7 F C7 F
fore! Am I in love? Am I in love? Well, I leave it up to you.

Copyright © 1951 by Famous Music Corporation, New York, N.Y. Used by permission.

AND NOW TOMORROW *From the Film "AND NOW TOMORROW"*

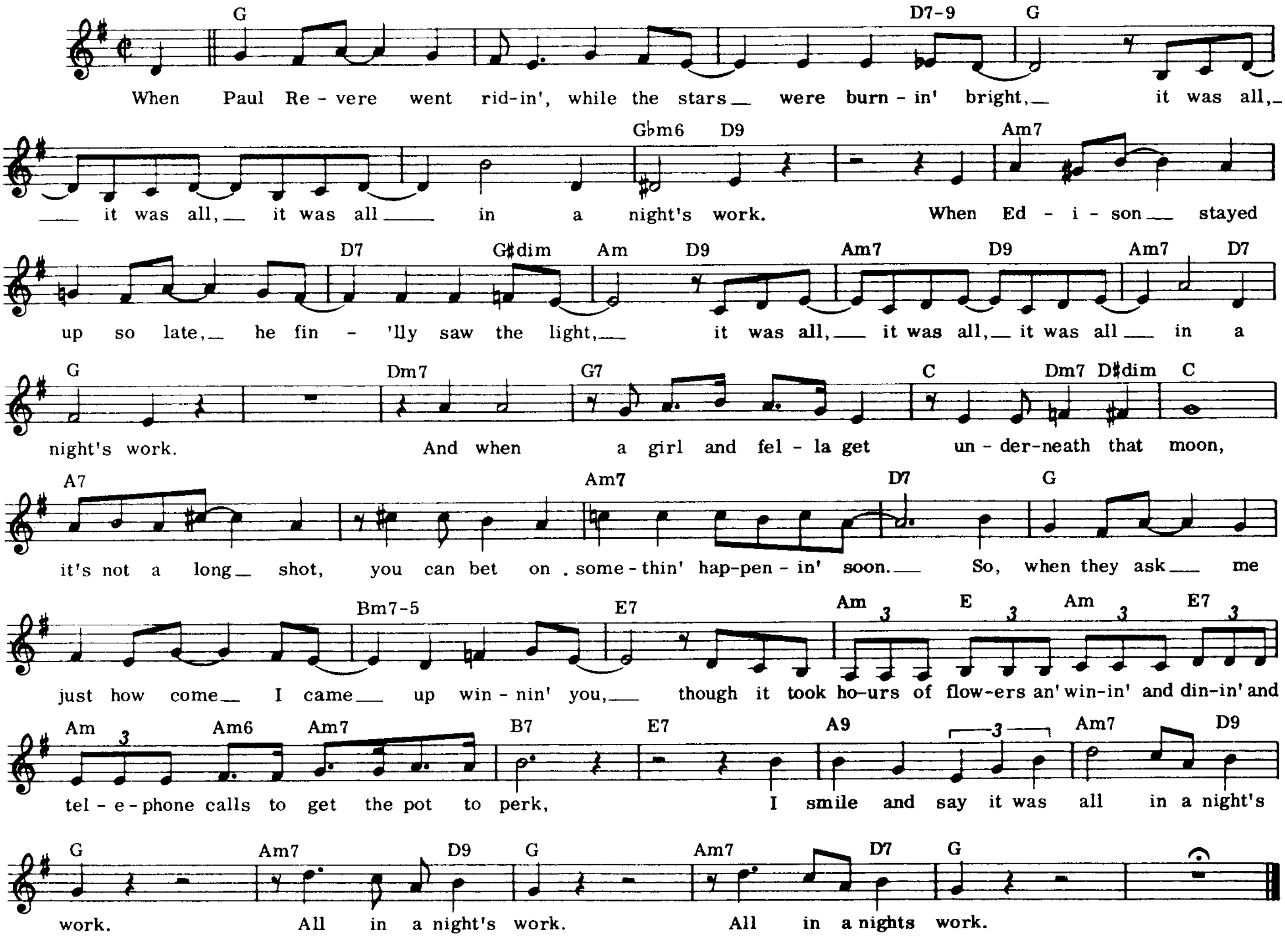
EDWARD HEYMAN and VICTOR YOUNG


B♭ Bdim Cm7 C♯dim B♭ E♭ D7
My heav - en is grey, but that's to - day and now to - mor - row
G7 Cm7 F7-9 F7 B♭ G7+ G7 Cm7 E♭m Cm7 F7+
Clouds will fade when joy has played its ser - e - nade to sor - row.
B♭ Bdim Cm7 C♯dim B♭ E♭ D7 G7
Love seems far a - way but that's to - day and now to - mor - row
Cm7 E♭m B♭ G7 E♭m F9 B♭
Love will reach a-cross the sea and bring you back to me.

Copyright © 1944 by Famous Music Corporation. Copyright renewed 1972. Used by permission.

ALL IN A NIGHT'S WORK *From the Film "ALL IN A NIGHT'S WORK"*

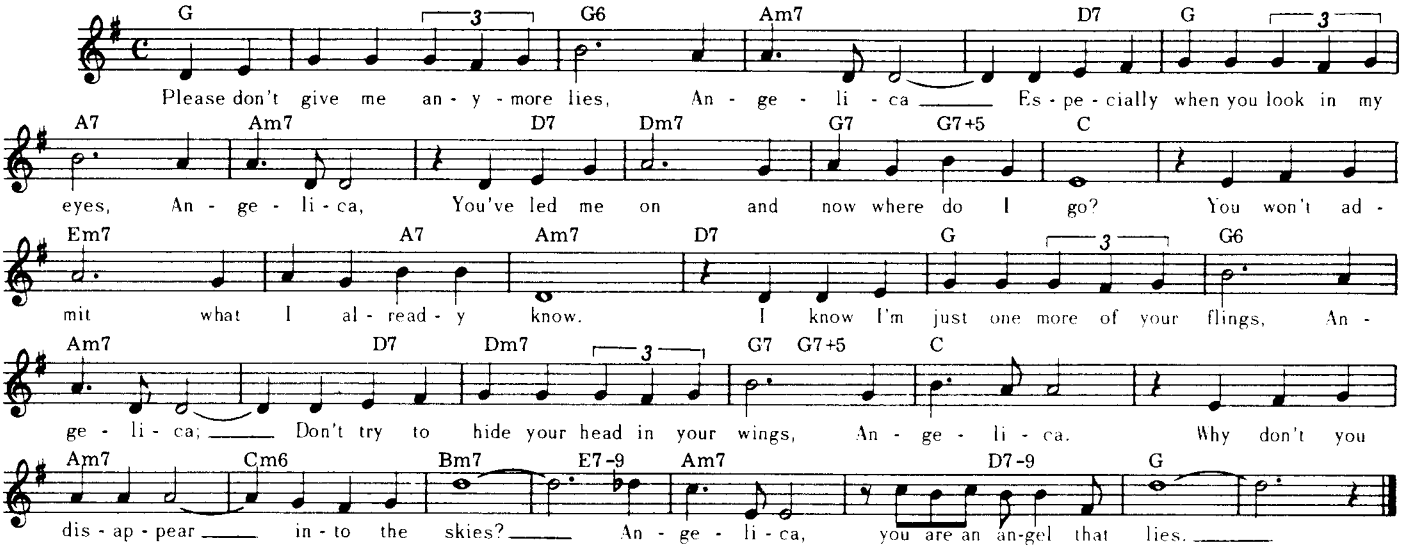
RUTH ROBERTS and WILLIAM KATZ


G D7-9 G
When Paul Re - vere went rid-in', while the stars were burn - in' bright, it was all,
Gbm6 D9 Am7
it was all, it was all in a night's work. When Ed - i - son stayed
D7 G♯dim Am D9 Am7 D9 Am7 D7
up so late, he fin - 'lly saw the light, it was all, it was all, it was all in a
G Dm7 G7 C Dm7 D♯dim C
night's work. And when a girl and fel - la get un - der-neath that moon,
A7 Am7 D7 G
it's not a long shot, you can bet on some - thin' hap-pen - in' soon. So, when they ask me
Bm7-5 E7 Am E Am E7
just how come I came up win - nin' you, though it took ho-urs of flow-ers an' win-in' and din-in' and
Am Am6 Am7 B7 E7 A9 Am7 D9
tel - e - phone calls to get the pot to perk, I smile and say it was all in a night's
G Am7 D9 G Am7 D7 G
work. All in a night's work. All in a nights work.

Copyright © 1961 by Famous Music Corporation. Used by permission.

ANGELICA *From the Musical "FORTUNA"*

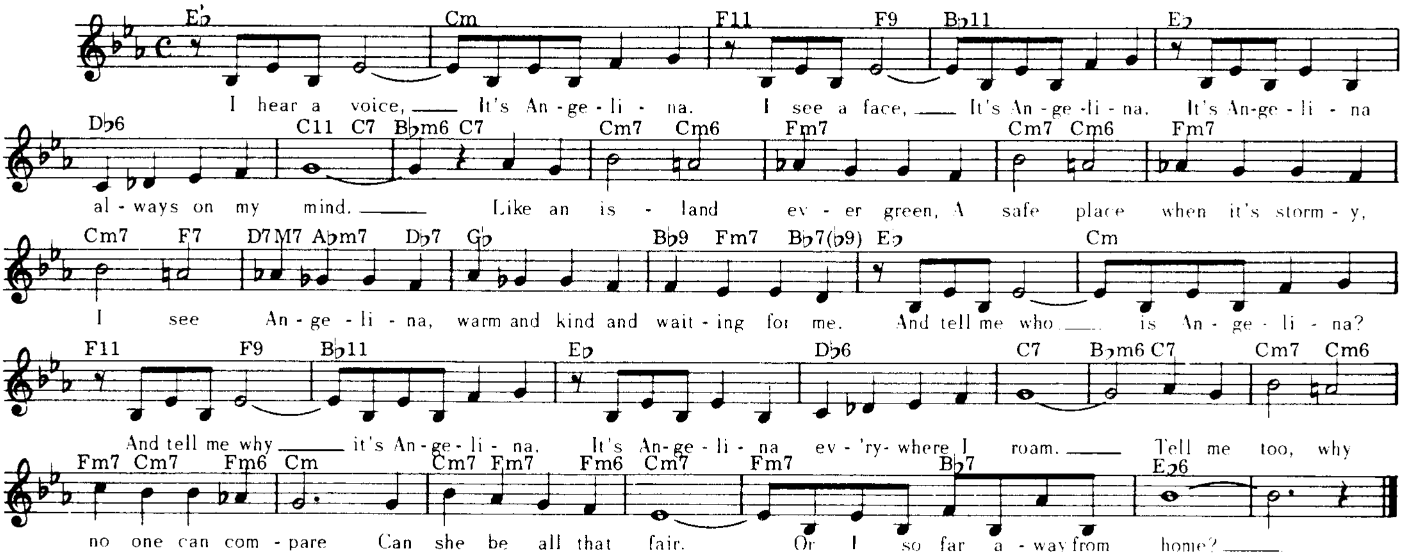
Lyric by ARNOLD WEINSTEIN
Music by FRANCIS THORNE


G G6 Am7 D7 G
Please don't give me an - y - more lies, An - ge - li - ca Es - pe - cially when you look in my
A7 Am7 D7 Dm7 G7 G7+5 C
eyes, An - ge - li - ca, You've led me on and now where do I go? You won't ad -
Em7 A7 Am7 D7 G G6
mit what I al - read - y know. I know I'm just one more of your flings, An -
Am7 D7 Dm7 G7 G7+5 C
ge - li - ca; Don't try to hide your head in your wings, An - ge - li - ca. Why don't you
Am7 Cm6 Bm7 E7-9 Am7 D7-9 G
dis - ap - pear in - to the skies? An - ge - li - ca, you are an an - gel that lies.

Copyright © 1961 by Arnold Weinstein and Francis Thorne.
All rights throughout the world controlled by Mesquite Music Corp., New York, N.Y. Used by permission.

ANGELINA *From the Musical "WILDCAT"*

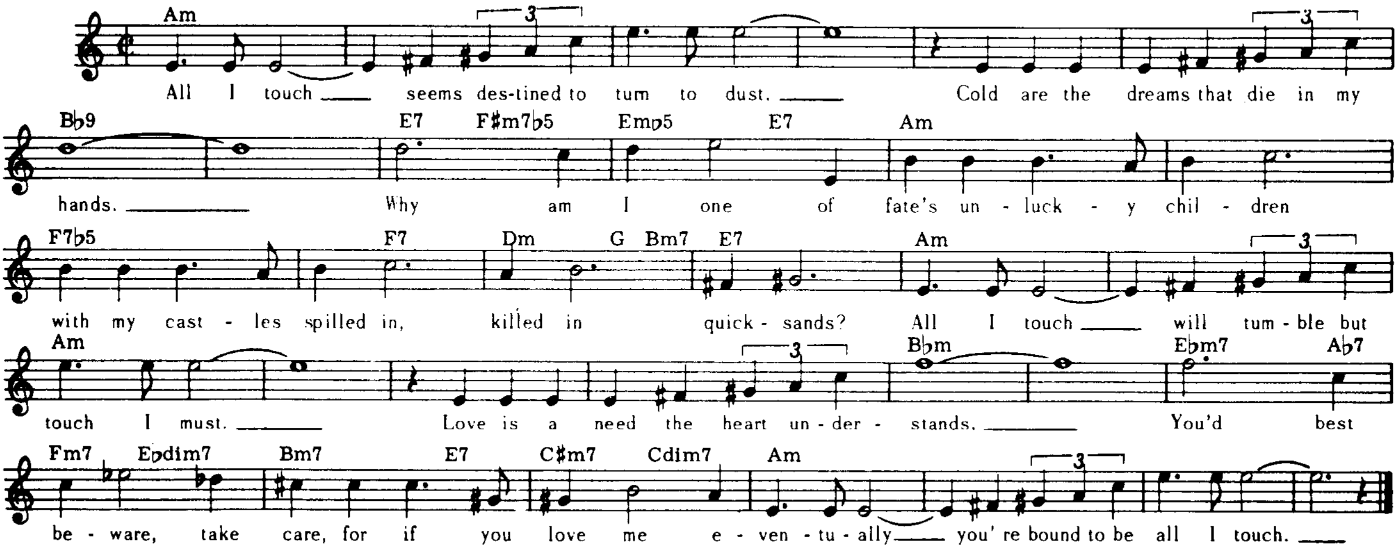
Lyric by CAROLYN LEIGH
Music by CY COLEMAN


E♭ Cm F11 F9 B♭11 E♭
I hear a voice, It's An - ge - li - na. I see a face, It's An - ge - li - na. It's An - ge - li - na
D♭6 C11 C7 B♭m6 C7 Cm7 Cm6 Fm7 Cm7 Cm6 Fm7
al - ways on my mind. Like an is - land ev - er green, A safe place when it's storm - y,
Cm7 F7 D7M7 A♭m7 D♭7 G♭ B♭9 Fm7 B♭7(♭9) E♭ Cm
I see An - ge - li - na, warm and kind and wait - ing for me. And tell me who is An - ge - li - na?
F11 F9 B♭11 E♭ D♭6 C7 B♭m6 C7 Cm7 Cm6
And tell me why it's An - ge - li - na. It's An - ge - li - na ev - 'ry - where I roam. Tell me too, why
Fm7 Cm7 Fm6 Cm Cm7 Fm7 Fm6 Cm7 Fm7 B♭7 E♭6
no one can com - pare Can she be all that fair. Or I so far a - way from home?

Copyright © 1960 by Carolyn Leigh and Cy Coleman. Used by permission.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y.

ALL I TOUCH *From the Film "DECOY"*

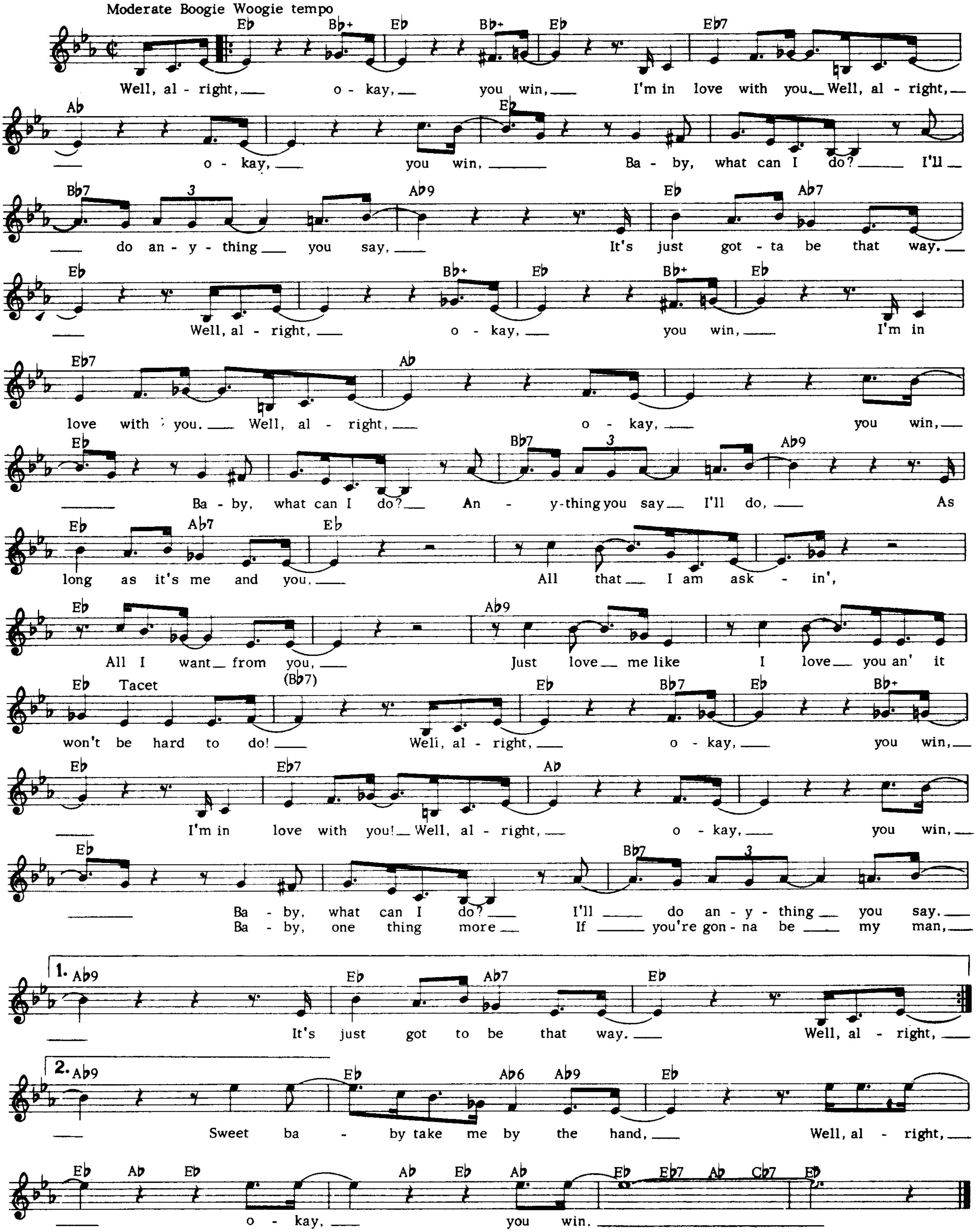
Lyric by MEL MANDEL
Music by WLADIMIR SELINSKY


Am
All I touch seems des - tined to turn to dust. Cold are the dreams that die in my
B♭9 E7 F♯m7♭5 Em♭5 E7 Am
hands. Why am I one of fate's un - luck - y chil - dren
F7♭5 F7 Dm G Bm7 E7 Am
with my cast - les spilled in, killed in quick - sands? All I touch will tum - ble but
Am B♭m E♭m7 A♭7
touch I must. Love is a need the heart un - der - stands. You'd best
Fm7 E♭dim7 Bm7 E7 C♯m7 Cdim7 Am
be - ware, take care, for if you love me e - ven - tu - ally you're bound to be all I touch.

Copyright © 1958 by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

ALRIGHT, OKAY, YOU WIN

Words and Music by
SID WYCHE and MAYME WATTS

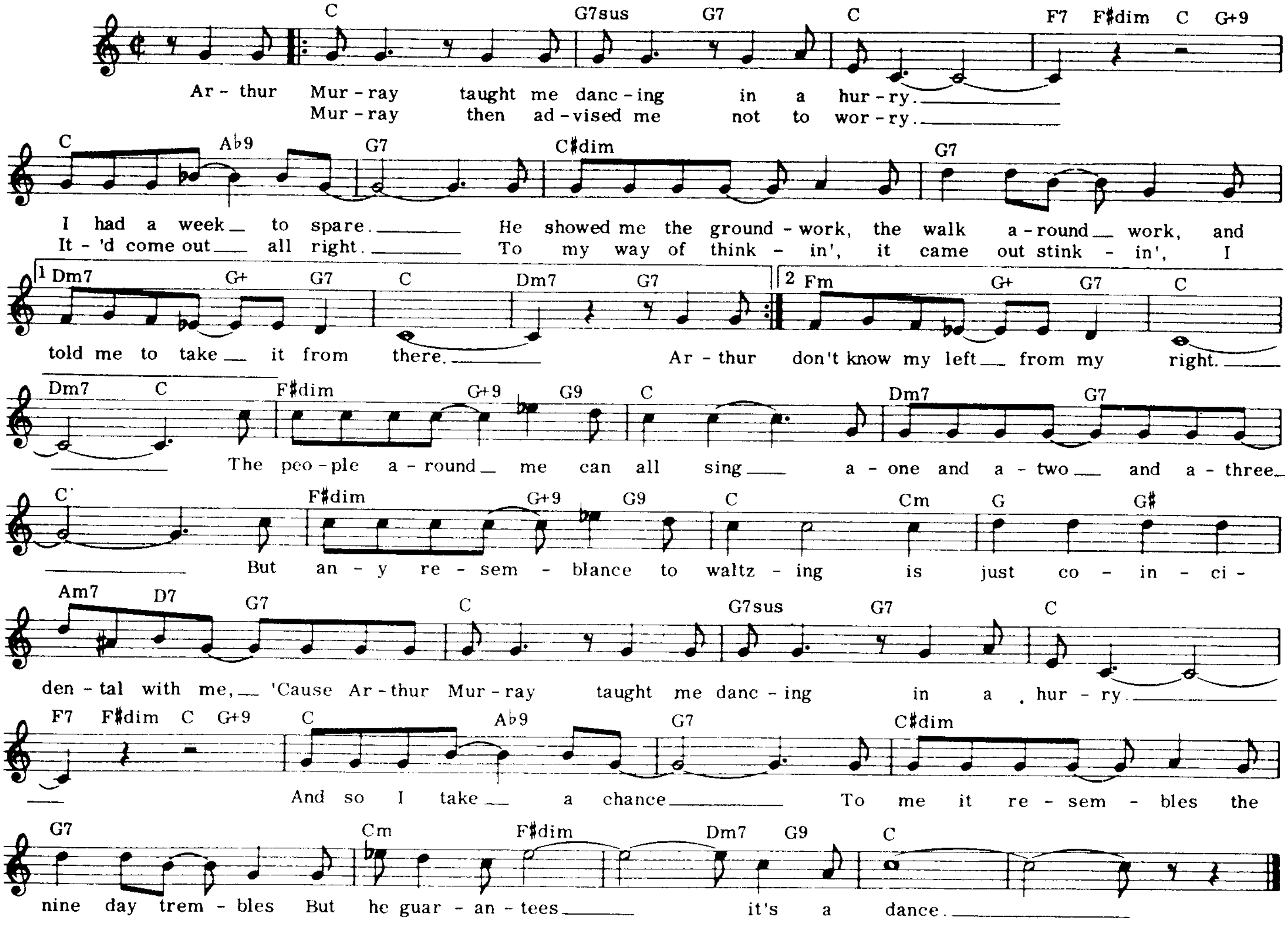

Moderate Boogie Woogie tempo
Eb Bb+ Eb Bb+ Eb Eb7
Well, al - right, o - kay, you win, I'm in love with you. Well, al - right,
Ab Eb
o - kay, you win, Ba - by, what can I do? I'll
Bb7 3 Ab9 Eb Ab7
do an - y - thing you say, It's just got - ta be that way.
Eb Bb+ Eb Bb+ Eb
Well, al - right, o - kay, you win, I'm in
Eb7 Ab
love with you. Well, al - right, o - kay, you win,
Eb Bb7 3 Ab9
Ba - by, what can I do? An - y-thing you say I'll do, As
Eb Ab7 Eb
long as it's me and you. All that I am ask - in',
Eb Ab9
All I want from you, Just love me like I love you an' it
Eb Tacet (Bb7) Eb Bb7 Eb Bb+
won't be hard to do! Well, al - right, o - kay, you win,
Eb Eb7 Ab
I'm in love with you! Well, al - right, o - kay, you win,
Eb Bb7 3
Ba - by, what can I do? I'll do an - y - thing you say.
Ba - by, one thing more If you're gon - na be my man,
1. Ab9 Eb Ab7 Eb
It's just got to be that way. Well, al - right,
2. Ab9 Eb Ab6 Ab9 Eb
Sweet ba - by take me by the hand, Well, al - right,
Eb Ab Eb Ab Eb Ab Eb Eb7 Ab Cb7 Eb
o - kay, you win.

Copyright © 1955 by Cherio Corp.

ARTHUR MURRAY TAUGHT ME DANCING IN A HURRY

From the Film "THE FLEET'S IN"

J. MERCER and V. SCHERTZINGER

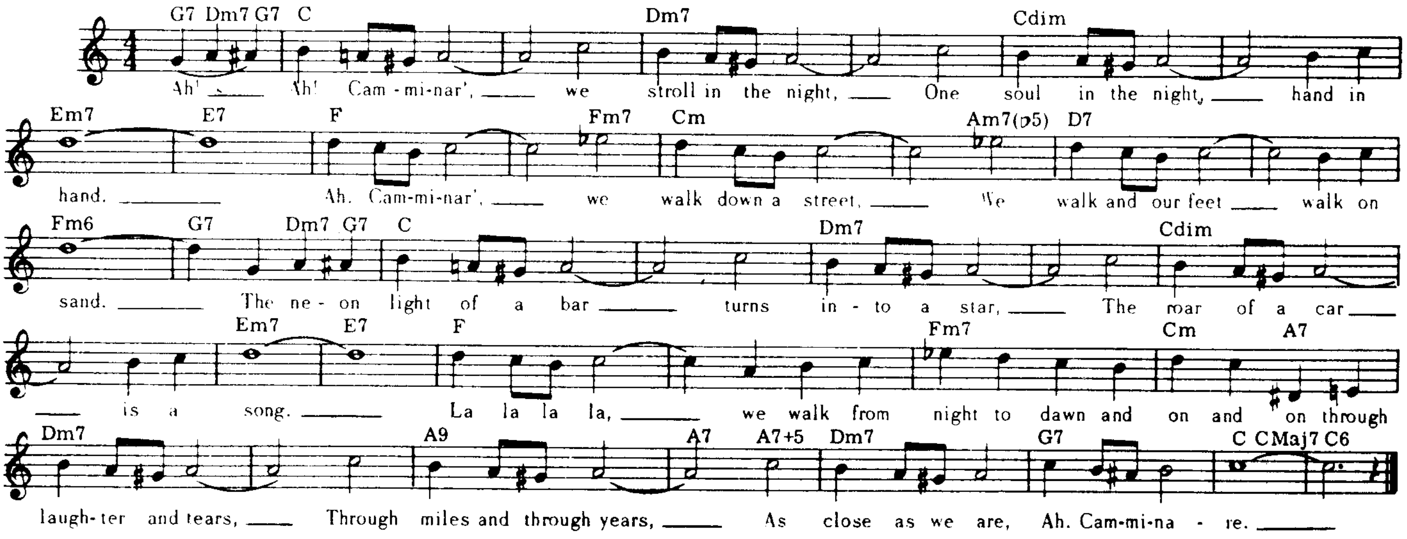

Ar - thur Mur - ray taught me danc - ing in a hur - ry.
Mur - ray then ad - vised me not to wor - ry.
I had a week to spare. He showed me the ground - work, the walk a - round work, and
It - 'd come out all right. To my way of think - in', it came out stink - in', I
told me to take it from there. Ar - thur
don't know my left from my right.
The peo - ple a - round me can all sing a - one and a - two and a - three
But an - y re - sem - blance to waltz - ing is just co - in - ci -
den - tal with me, 'Cause Ar - thur Mur - ray taught me danc - ing in a hur - ry.
And so I take a chance To me it re - sem - bles the
nine day trem - bles But he guar - an - tees it's a dance.

Copyright © 1942 by Famous Music Corporation. Copyright renewed 1969. Used by permission.

AH! CAMMINARE

From the Musical "BRAVO GIOVANNI"

Lyric by RONNY GRAHAM
Music by MILTON SCHAFER

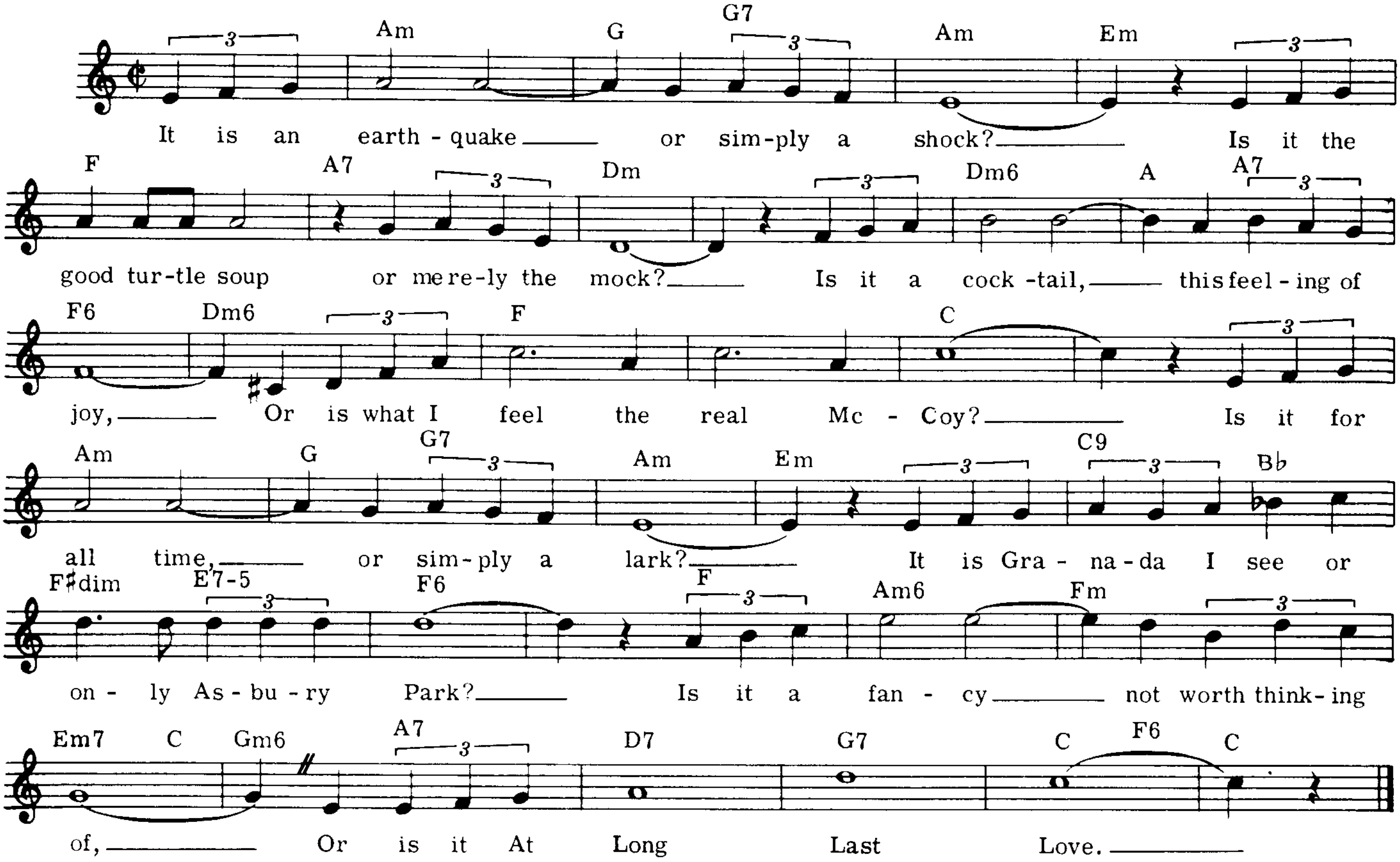

Ah! Ah! Cam - mi - nar', we stroll in the night, One soul in the night, hand in
hand. Ah. Cam - mi - nar', we walk down a street, We walk and our feet walk on
sand. The ne - on light of a bar turns in - to a star, The roar of a car
is a song. La la la la, we walk from night to dawn and on and on through
laugh - ter and tears, Through miles and through years, As close as we are, Ah. Cam - mi - na - re.

Copyright © 1962 by Ronny Graham and Milton Schafer.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

AT LONG LAST LOVE

From the Musical "YOU NEVER KNOW"

Words and Music by COLE PORTER

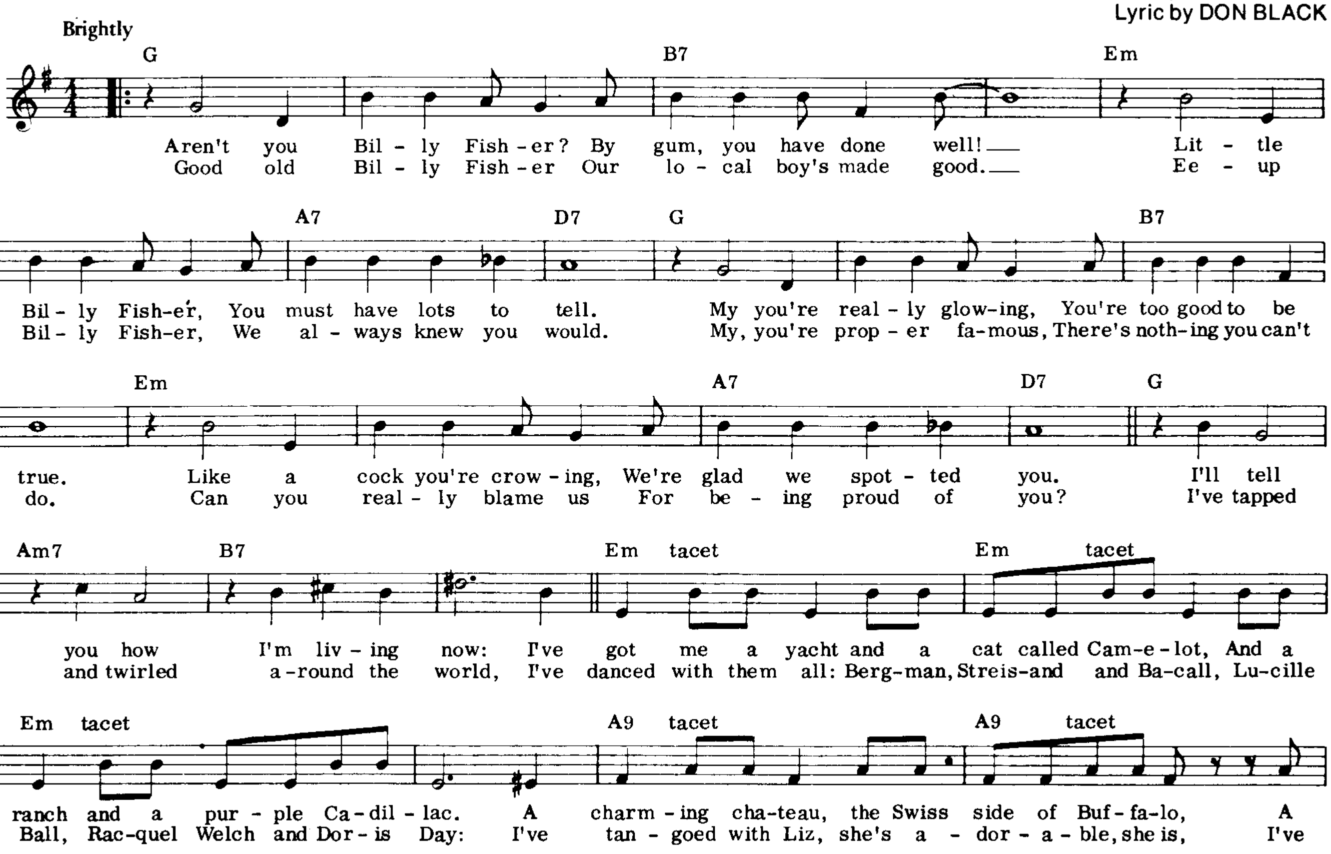

Am G G7 Am Em
It is an earth - quake or sim-ply a shock? Is it the
F A7 Dm Dm6 A A7
good tur-tle soup or me re-ly the mock? Is it a cock -tail, this feel - ing of
F6 Dm6 F C
joy, Or is what I feel the real Mc - Coy? Is it for
Am G G7 Am Em C9 B♭
all time, or sim-ply a lark? It is Gra - na-da I see or
F♯dim E7-5 F6 F Am6 Fm
on - ly As - bu - ry Park? Is it a fan - cy not worth think-ing
Em7 C Gm6 A7 D7 G7 C F6 C
of, Or is it At Long Last Love.

Copyright © 1938 by Chappell & Co., Inc., New York, N.Y. Copyright renewed. Used by permission.

AREN'T YOU BILLY FISHER

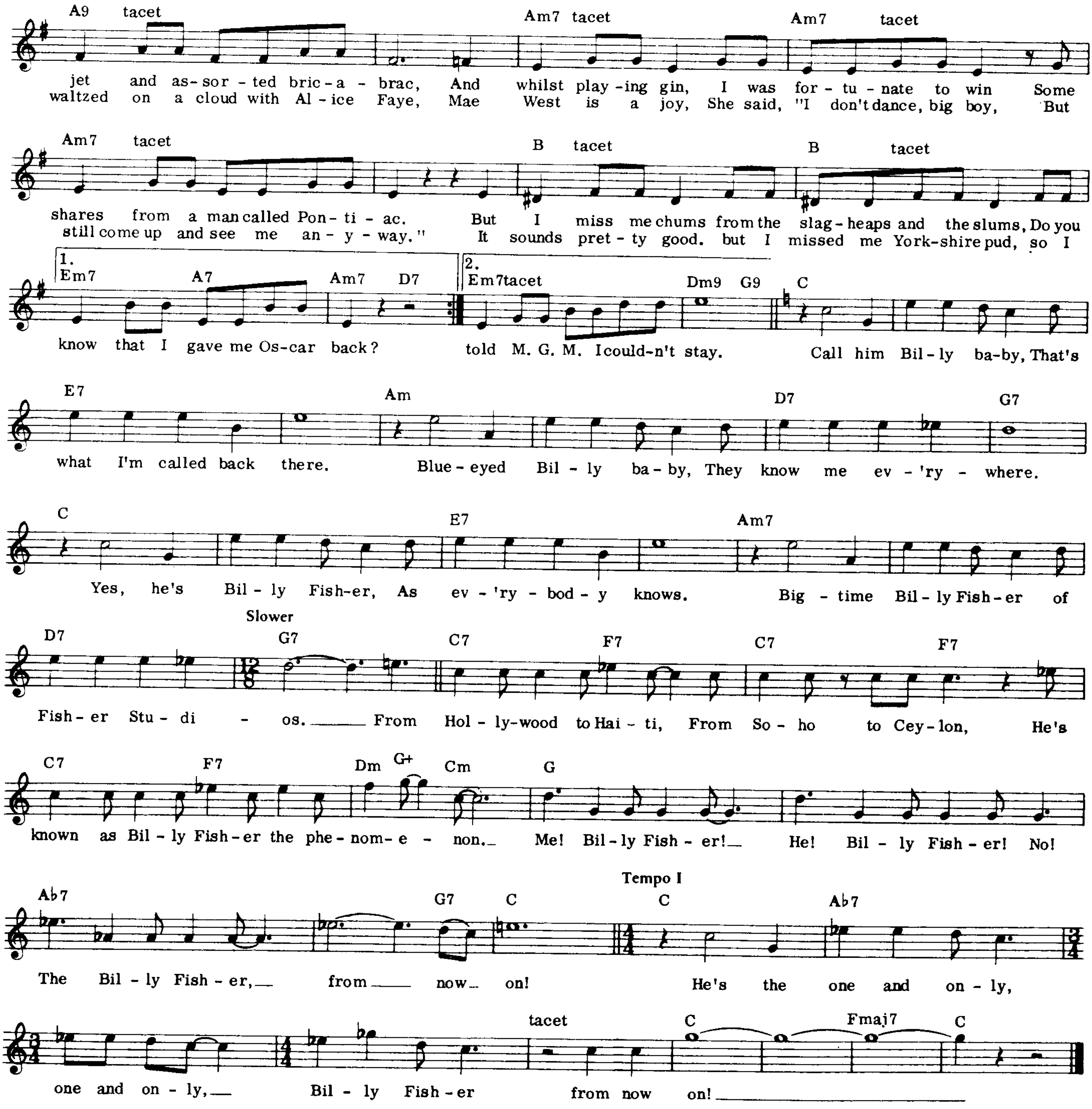
From the Musical "BILLY"

Music by JOHN BARRY
Lyric by DON BLACK


Brightly
G B7 Em
Aren't you Bil - ly Fish - er? By gum, you have done well! Lit - tle
Good old Bil - ly Fish - er Our lo - cal boy's made good. Ee - up
A7 D7 G B7
Bil - ly Fish-er, You must have lots to tell. My you're real - ly glow-ing, You're too good to be
Bil - ly Fish-er, We al - ways knew you would. My, you're prop - er fa-mous, There's noth-ing you can't
Em A7 D7 G
true. Like a cock you're crow - ing, We're glad we spot - ted you. I'll tell
do. Can you real - ly blame us For be - ing proud of you? I've tapped
Am7 B7 Em tacet Em tacet
you how I'm liv - ing now: I've got me a yacht and a cat called Cam-e-lot, And a
and twirled a-round the world, I've danced with them all: Berg-man, Streis-and and Ba-call, Lu-cille
Em tacet A9 tacet A9 tacet
ranch and a pur - ple Ca-dil - lac. A charm - ing cha-teau, the Swiss side of Buf-fa-lo, A
Ball, Rac-quel Welch and Dor - is Day: I've tan - goed with Liz, she's a - dor - a - ble, she is, I've

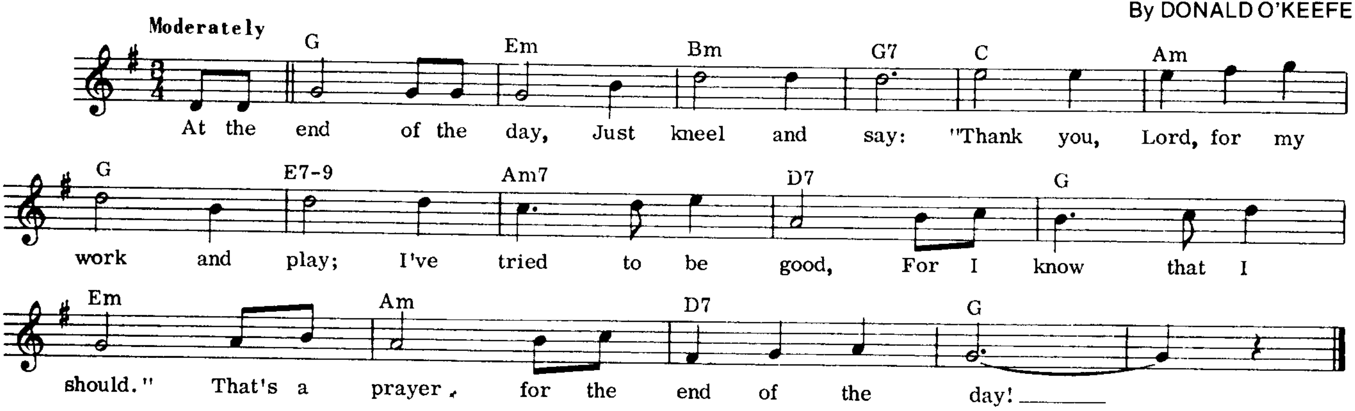
Copyright © 1974 by Winmor Music, Inc. Used by permission.

AREN'T YOU BILLY FISHER *continued . . .*


A9 tacet Am7 tacet Am7 tacet
jet and as-sor-ted bric-a-brac, And whilst play-ing gin, I was for-tu-nate to win Some
waltzed on a cloud with Al-ice Faye, Mae West is a joy, She said, "I don't dance, big boy, But
Am7 tacet B tacet B tacet
shares from a man called Pon-ti-ac. But I miss me chums from the slag-heaps and the slums, Do you
still come up and see me an-y-way." It sounds pret-ty good. but I missed me York-shire pud, so I
1. Em7 A7 Am7 D7 2. Em7 tacet Dm9 G9 C
know that I gave me Os-car back? told M. G. M. I could-n't stay. Call him Bil-ly ba-by, That's
E7 Am D7 G7
what I'm called back there. Blue-eyed Bil-ly ba-by, They know me ev-'ry-where.
C E7 Am7
Yes, he's Bil-ly Fish-er, As ev-'ry-bod-y knows. Big-time Bil-ly Fish-er of
Slower
D7 G7 C7 F7 C7 F7
Fish-er Stu-di-os. From Hol-ly-wood to Hai-ti, From So-ho to Cey-lon, He's
C7 F7 Dm G+ Cm G
known as Bil-ly Fish-er the phe-nom-e-non. Me! Bil-ly Fish-er! He! Bil-ly Fish-er! No!
Tempo I
A♭7 G7 C C A♭7
The Bil-ly Fish-er, from now on! He's the one and on-ly,
tacet C Fmaj7 C
one and on-ly, Bil-ly Fish-er from now on!

AT THE END OF THE DAY

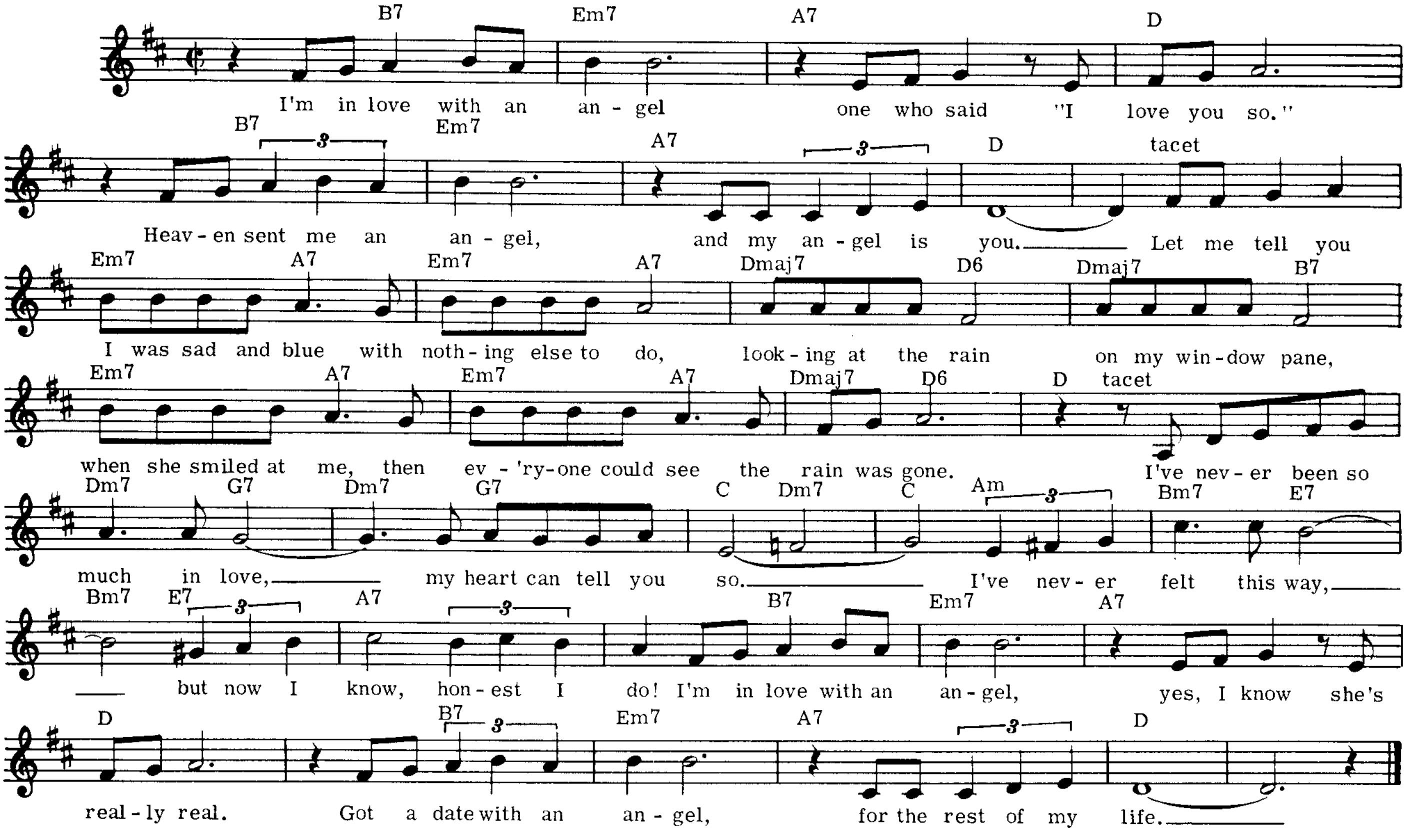
By DONALD O'KEEFE


Moderately
G Em Bm G7 C Am
At the end of the day, Just kneel and say: "Thank you, Lord, for my
G E7-9 Am7 D7 G
work and play; I've tried to be good, For I know that I
Em Am D7 G
should." That's a prayer for the end of the day!

© Copyright MCMLI by Chappell & Co., Ltd. Used by permission.

ANGELITO

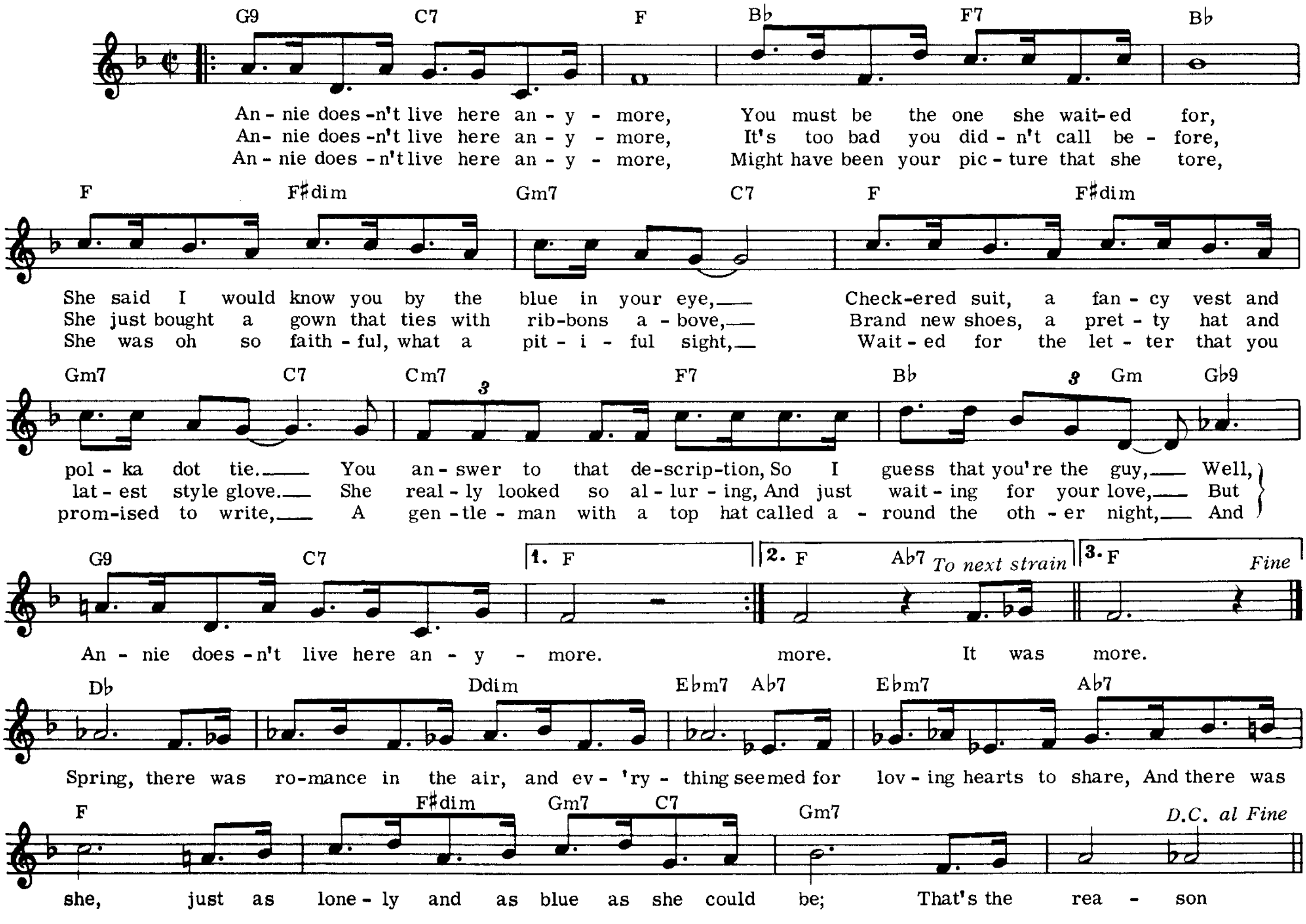
RENE HERRERA and RENE ORNELLOS


B7 Em7 A7 D
I'm in love with an an - gel one who said "I love you so."
B7 Em7 A7 D tacet
Heav - en sent me an an - gel, and my an - gel is you. Let me tell you
Em7 A7 Em7 A7 Dmaj7 D6 Dmaj7 B7
I was sad and blue with noth - ing else to do, look - ing at the rain on my win - dow pane,
Em7 A7 Em7 A7 Dmaj7 D6 D tacet
when she smiled at me, then ev - 'ry - one could see the rain was gone. I've nev - er been so
Dm7 G7 Dm7 G7 C Dm7 C Am Bm7 E7
much in love, my heart can tell you so. I've nev - er felt this way,
Bm7 E7 A7 B7 Em7 A7
but now I know, hon - est I do! I'm in love with an an - gel, yes, I know she's
D B7 Em7 A7 D
real - ly real. Got a date with an an - gel, for the rest of my life.

Copyright © 1964 by Gil Music Corp. and Epps Music Co. Used by permission.

ANNIE DOESN'T LIVE HERE ANYMORE

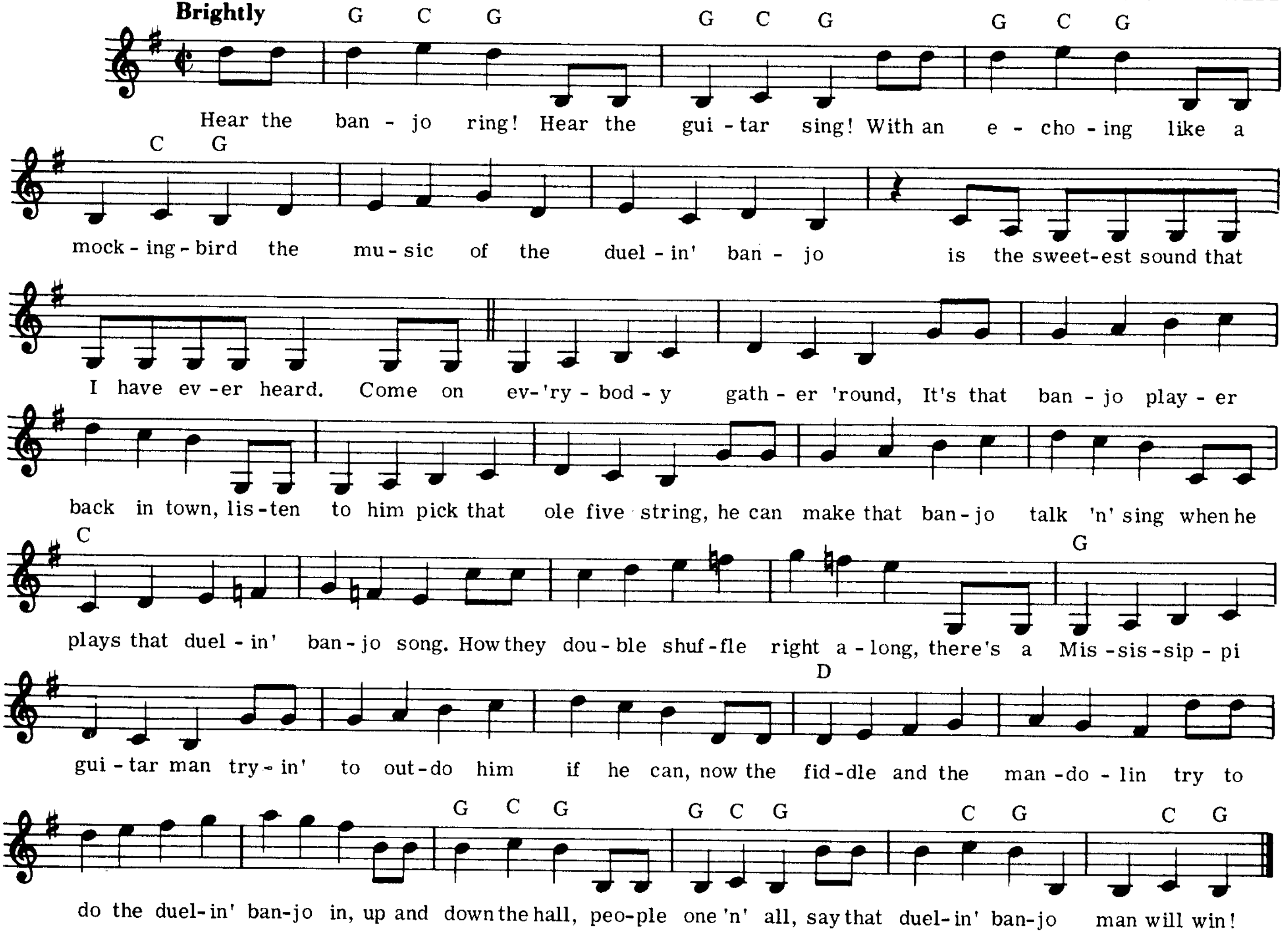
JOE YOUNG and JOHNNY BURKE


G9 C7 F Bb F7 Bb
An - nie does - n't live here an - y - more, You must be the one she wait - ed for,
An - nie does - n't live here an - y - more, It's too bad you did - n't call be - fore,
An - nie does - n't live here an - y - more, Might have been your pic - ture that she tore,
F F♯dim Gm7 C7 F F♯dim
She said I would know you by the blue in your eye, Check - ered suit, a fan - cy vest and
She just bought a gown that ties with rib - bons a - bove, Brand new shoes, a pret - ty hat and
She was oh so faith - ful, what a pit - i - ful sight, Wait - ed for the let - ter that you
Gm7 C7 Cm7 F7 Bb Gm Gb9
pol - ka dot tie. You an - swer to that de - scrip - tion, So I guess that you're the guy, Well,
lat - est style glove. She real - ly looked so al - lur - ing, And just wait - ing for your love, But
prom - ised to write, A gen - tle - man with a top hat called a - round the oth - er night, And
G9 C7 1. F 2. F Ab7 To next strain 3. F Fine
An - nie does - n't live here an - y - more. more. It was more.
Db Ddim Ebm7 Ab7 Ebm7 Ab7
Spring, there was ro - mance in the air, and ev - 'ry - thing seemed for lov - ing hearts to share, And there was
F F♯dim Gm7 C7 Gm7 D.C. al Fine
she, just as lone - ly and as blue as she could be; That's the rea - son

Copyright © renewed 1961 by Warock Corp. Used by permission.

DUELIN' BANJO

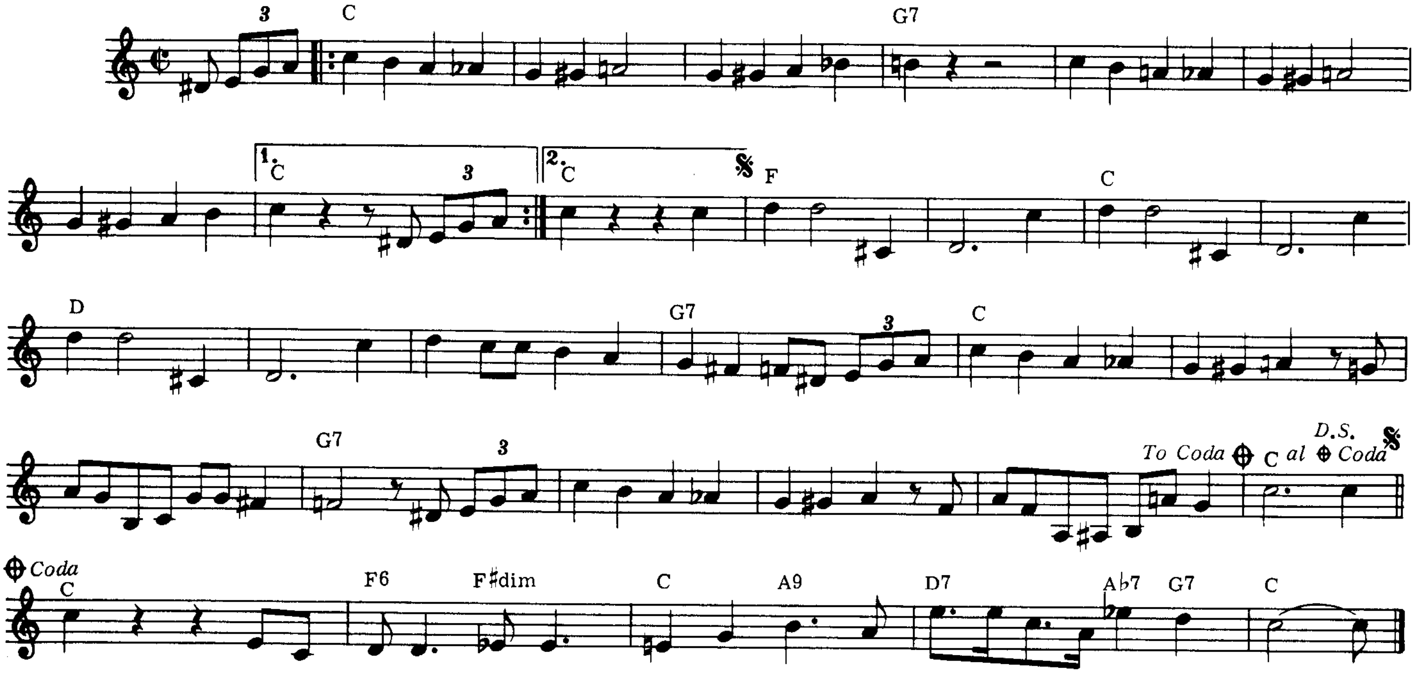
By RODNEY DILLARD, DOUGLAS DILLARD,
MITCHELL F. JAYNE and DEAN WEBB


Brightly
G C G G C G G C G
Hear the ban - jo ring! Hear the gui - tar sing! With an e - cho - ing like a
C G
mock - ing - bird the mu - sic of the duel - in' ban - jo is the sweet - est sound that
I have ev - er heard. Come on ev - 'ry - bod - y gath - er 'round, It's that ban - jo play - er
back in town, lis - ten to him pick that ole five string, he can make that ban - jo talk 'n' sing when he
C G
plays that duel - in' ban - jo song. How they dou - ble shuf - fle right a - long, there's a Mis - sis - sip - pi
D
gui - tar man try - in' to out - do him if he can, now the fid - dle and the man - do - lin try to
G C G G C G C G C G
do the duel - in' ban - jo in, up and down the hall, peo - ple one 'n' all, say that duel - in' ban - jo man will win!

Copyright © 1963 by Lansdowne-Winston Music Publishers, Hollywood, Calif. This arrangement Copyright © 1979. Used by permission.

ALLEY CAT

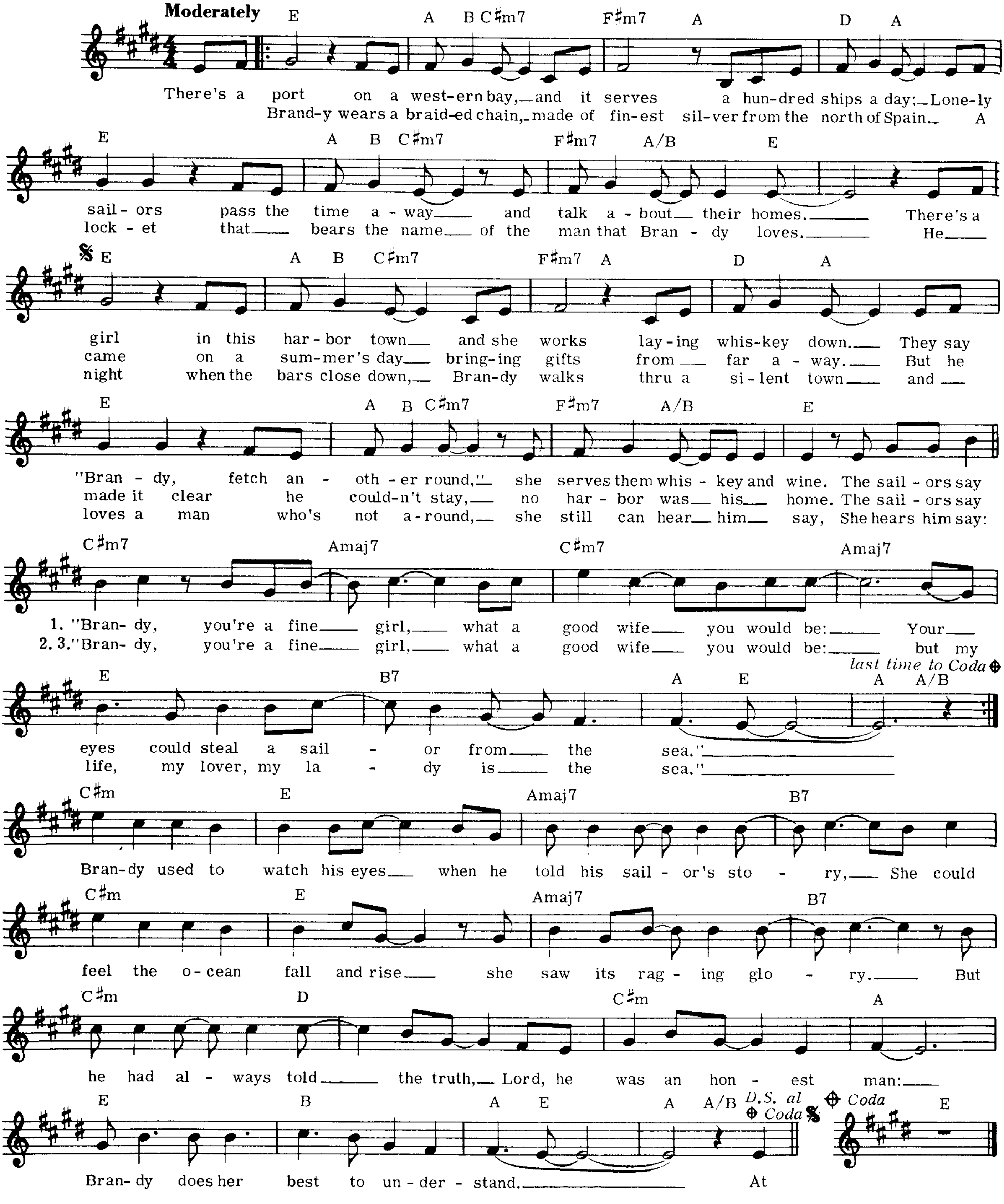
FRANK BJORN


C G7
1. C 2. C F C
D G7 C
G7 To Coda C D.S. al Coda
Coda
C F6 F♯dim C A9 D7 A♭7 G7 C

Copyright © 1962 by Metorion Music Corp., New York, N.Y. Used by permission.

BRANDY (You're A Fine Girl)

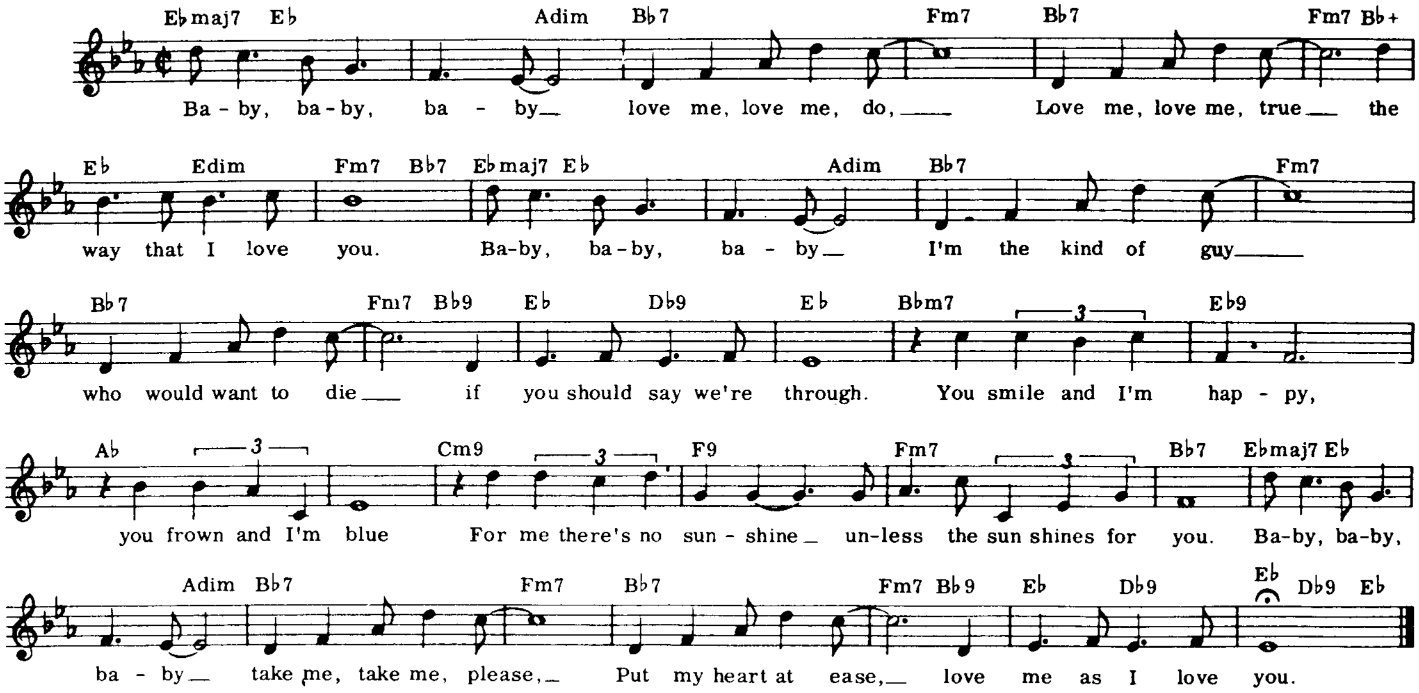
Words and Music by ELLIOT LURIE


Moderately
E A B C♯m7 F♯m7 A D A
There's a port on a west-ern bay,—and it serves a hun-dred ships a day;—Lone-ly
Brand-y wears a braid-ed chain,-made of fin-est sil-ver from the north of Spain.- A
E A B C♯m7 F♯m7 A/B E
sail-ors pass the time a-way— and talk a-bout— their homes.— There's a
lock-et that— bears the name— of the man that Bran-dy loves.— He—
𝄋 E A B C♯m7 F♯m7 A D A
girl in this har-bor town— and she works lay-ing whis-key down.— They say
came on a sum-mer's day— bring-ing gifts from— far a-way.— But he
night when the bars close down,— Bran-dy walks thru a si-lent town— and—
E A B C♯m7 F♯m7 A/B E
"Bran-dy, fetch an-oth-er round," she serves them whis-key and wine. The sail-ors say
made it clear he could-n't stay,— no har-bor was— his— home. The sail-ors say
loves a man who's not a-round,— she still can hear— him— say, She hears him say:
C♯m7 Amaj7 C♯m7 Amaj7
1. "Bran-dy, you're a fine— girl,— what a good wife— you would be:— Your—
2. 3."Bran-dy, you're a fine— girl,— what a good wife— you would be:— but my
last time to Coda ⊕
E B7 A E A A/B
eyes could steal a sail-or from— the sea."—
life, my lover, my la-dy is— the sea."—
C♯m E Amaj7 B7
Bran-dy used to watch his eyes— when he told his sail-or's sto-ry,— She could
C♯m E Amaj7 B7
feel the o-cean fall and rise— she saw its rag-ing glo-ry.— But
C♯m D C♯m A
he had al-ways told— the truth,— Lord, he was an hon-est man:—
E B A E A A/B
D.S. al ⊕ Coda 𝄋
⊕ Coda
E
Bran-dy does her best to un-der-stand.— At

Copyright © 1971 and 1972 by Evie Music, Inc. and Spruce Run Music
Chappell & Co., Inc., publisher and administrator.
This arrangement Copyright © 1979. Used by permission.

BABY, BABY, BABY *From the Film "THOSE REDHEADS FROM SEATTLE"*

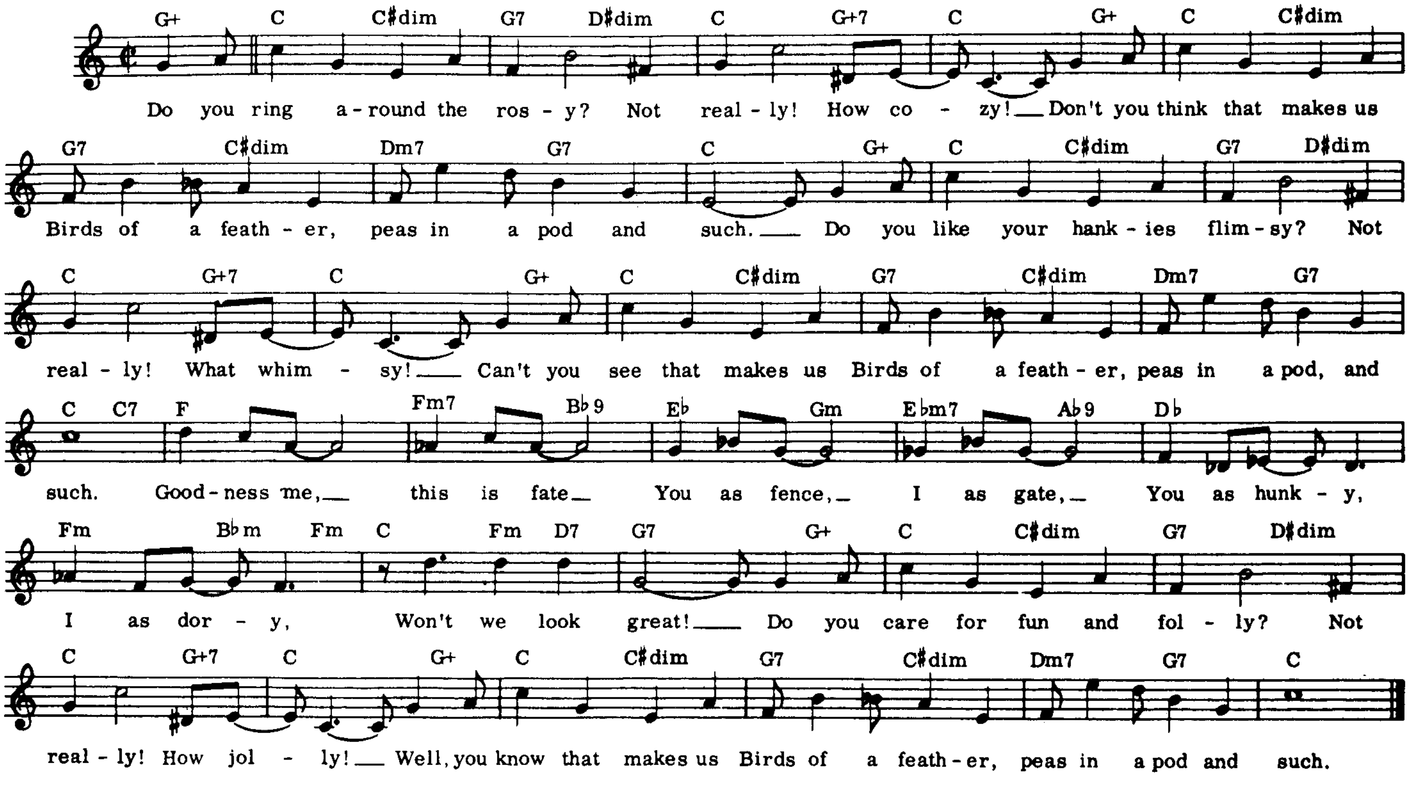
MACK DAVID and JERRY LIVINGSTON


E♭maj7 E♭ Adim B♭7 Fm7 B♭7 Fm7 B♭+
Ba - by, ba - by, ba - by love me, love me, do, Love me, love me, true the
E♭ Edim Fm7 B♭7 E♭maj7 E♭ Adim B♭7 Fm7
way that I love you. Ba-by, ba-by, ba - by I'm the kind of guy
B♭7 Fm7 B♭9 E♭ D♭9 E♭ B♭m7 3 E♭9
who would want to die if you should say we're through. You smile and I'm hap - py,
A♭ 3 Cm9 3 F9 Fm7 3 B♭7 E♭maj7 E♭
you frown and I'm blue For me there's no sun - shine un-less the sun shines for you. Ba-by, ba-by,
Adim B♭7 Fm7 B♭7 Fm7 B♭9 E♭ D♭9 E♭ D♭9 E♭
ba - by take me, take me, please, Put my heart at ease, love me as I love you.

Copyright © 1950 and 1953 by Famous Music Corporation. Used by permission.

BIRDS OF A FEATHER *From the Film "ROAD TO ZANZIBAR"*

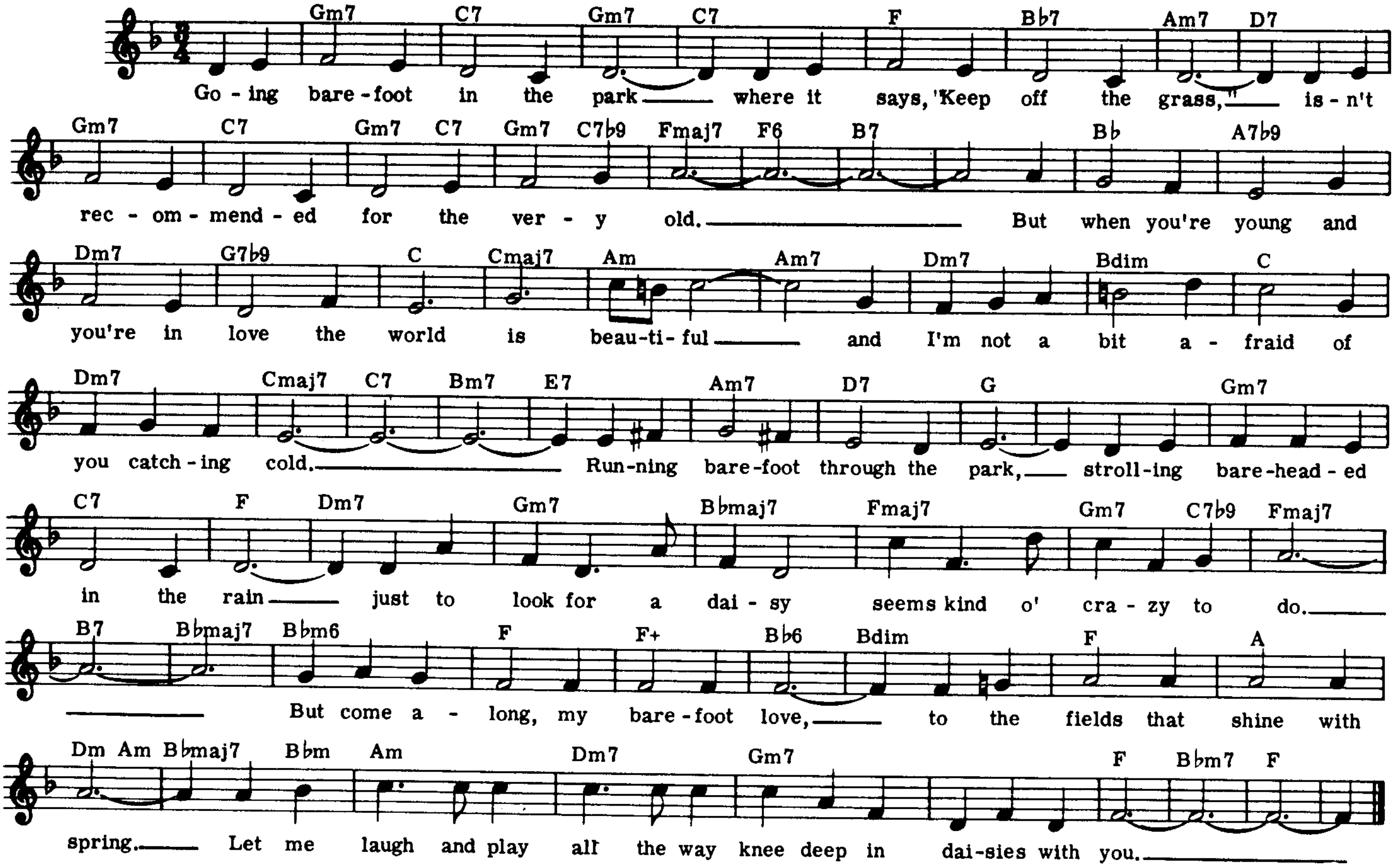
JOHNNY BURKE and JIMMY VAN HEUSEN


G+ C C♯dim G7 D♯dim C G+7 C G+ C C♯dim
Do you ring a-round the ros - y? Not real - ly! How co - zy! Don't you think that makes us
G7 C♯dim Dm7 G7 C G+ C C♯dim G7 D♯dim
Birds of a feath - er, peas in a pod and such. Do you like your hank - ies flim-sy? Not
C G+7 C G+ C C♯dim G7 C♯dim Dm7 G7
real - ly! What whim - sy! Can't you see that makes us Birds of a feath - er, peas in a pod, and
C C7 F Fm7 B♭9 E♭ Gm E♭m7 A♭9 D♭
such. Good-ness me, this is fate You as fence, I as gate, You as hunk - y,
Fm B♭m Fm C Fm D7 G7 G+ C C♯dim G7 D♯dim
I as dor - y, Won't we look great! Do you care for fun and fol - ly? Not
C G+7 C G+ C C♯dim G7 C♯dim Dm7 G7 C
real - ly! How jol - ly! Well, you know that makes us Birds of a feath-er, peas in a pod and such.

Copyright © 1941 by Famous Music Corporation.
Copyright renewed 1968. Used by permission.

BAREFOOT IN THE PARK *From the Film "BAREFOOT IN THE PARK"*

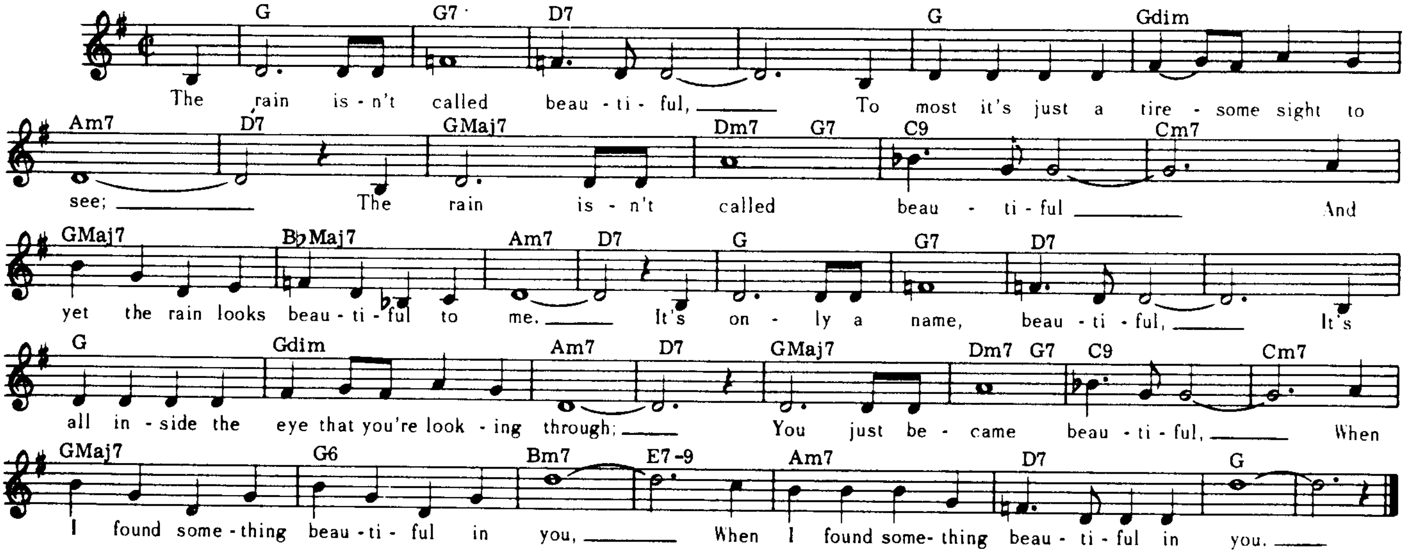
By JOHNNY MERCER
and NEAL HEFTI


Gm7 C7 Gm7 C7 F B♭7 Am7 D7
Go-ing bare-foot in the park where it says, 'Keep off the grass," is-n't
Gm7 C7 Gm7 C7 Gm7 C7♭9 Fmaj7 F6 B7 B♭ A7♭9
rec-om-mend-ed for the ver-y old. But when you're young and
Dm7 G7♭9 C Cmaj7 Am Am7 Dm7 Bdim C
you're in love the world is beau-ti-ful and I'm not a bit a-fraid of
Dm7 Cmaj7 C7 Bm7 E7 Am7 D7 G Gm7
you catch-ing cold. Run-ning bare-foot through the park, stroll-ing bare-head-ed
C7 F Dm7 Gm7 B♭maj7 Fmaj7 Gm7 C7♭9 Fmaj7
in the rain just to look for a dai-sy seems kind o' cra-zy to do.
B7 B♭maj7 B♭m6 F F+ B♭6 Bdim F A
But come a-long, my bare-foot love, to the fields that shine with
Dm Am B♭maj7 B♭m Am Dm7 Gm7 F B♭m7 F
spring. Let me laugh and play all the way knee deep in dai-sies with you.

Copyright © 1967 by Famous Music Corporation, New York, N.Y. Used by permission.

BEAUTIFUL *From the Musical "MADAME APHRODITE"*

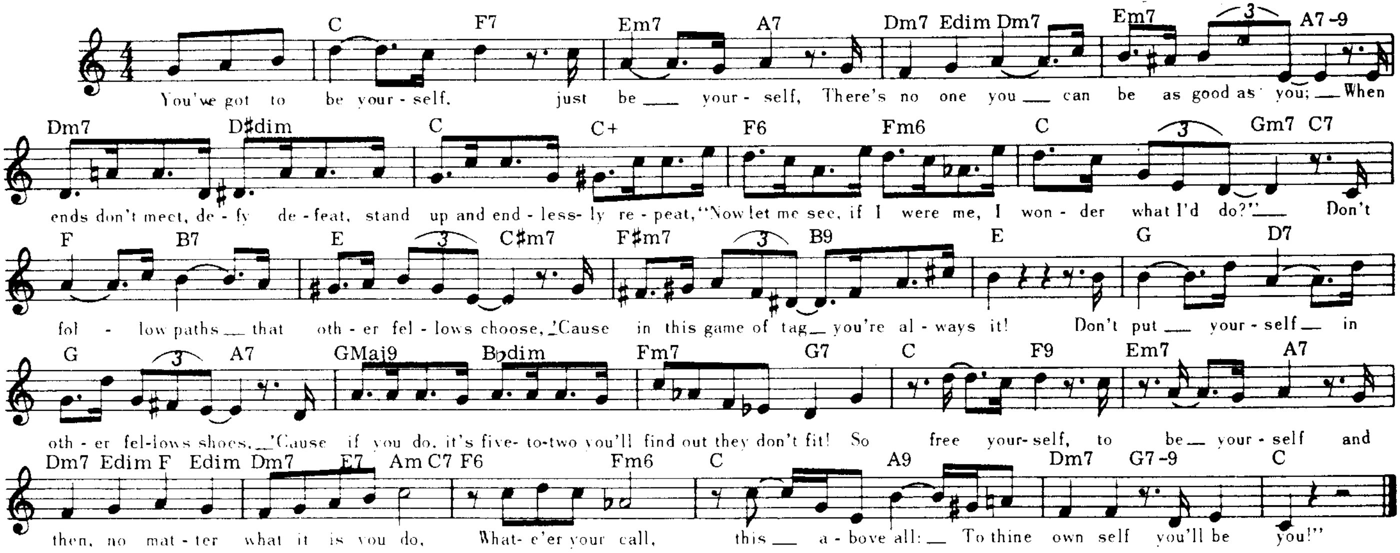
Music and Lyric by JERRY HERMAN


G G7 D7 G Gdim
The rain is-n't called beau-ti-ful, To most it's just a tire-some sight to
Am7 D7 GMaj7 Dm7 G7 C9 Cm7
see; The rain is-n't called beau-ti-ful And
GMaj7 B♭Maj7 Am7 D7 G G7 D7
yet the rain looks beau-ti-ful to me. It's on-ly a name, beau-ti-ful, It's
G Gdim Am7 D7 GMaj7 Dm7 G7 C9 Cm7
all in-side the eye that you're look-ing through; You just be-came beau-ti-ful, When
GMaj7 G6 Bm7 E7-9 Am7 D7 G
I found some-thing beau-ti-ful in you, When I found some-thing beau-ti-ful in you.

Copyright © 1961 by Jerry Herman.
All rights throughout the world controlled by Jerryco Music Company, New York, N.Y. Used by permission.
Exclusive distributor: Edwin H. Morris & Company, Inc.

BE YOURSELF *From the Musical "ALL KINDS OF GIANTS"*

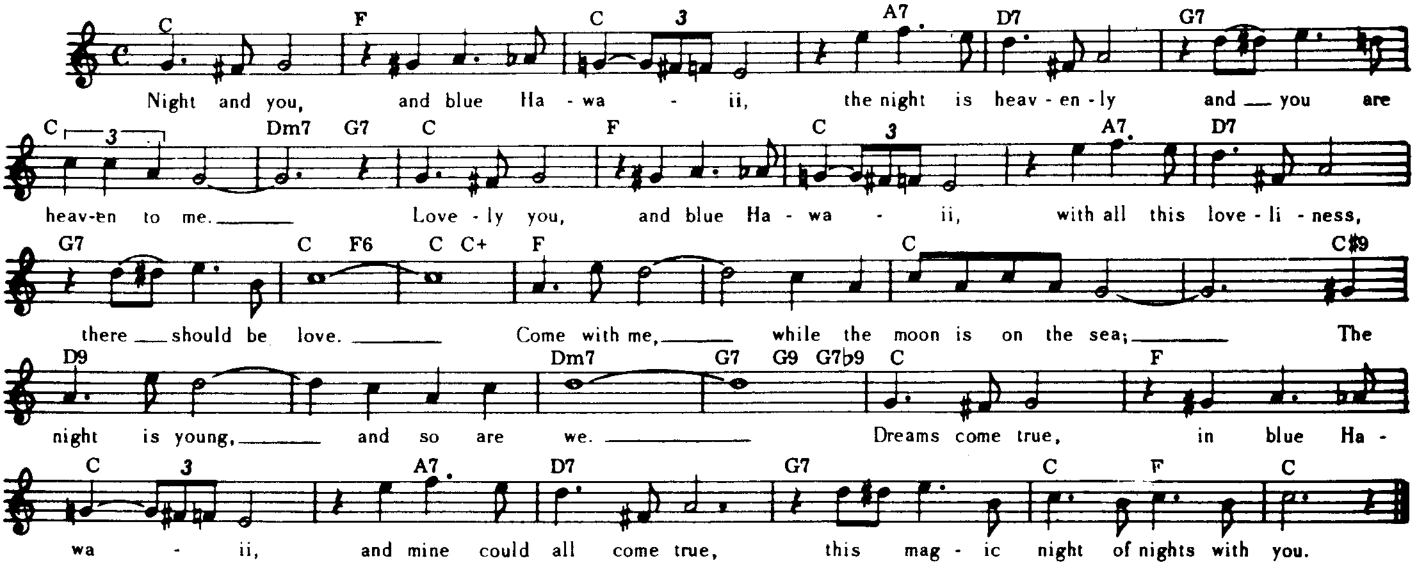
Lyric by TOM WHEDON
Music by SAM POTTLE


C F7 Em7 A7 Dm7 Edim Dm7 Em7 A7-9
You've got to be your-self, just be ___ your-self, There's no one you ___ can be as good as you; ___ When
Dm7 D♯dim C C+ F6 Fm6 C Gm7 C7
ends don't meet, de-fy de-feat, stand up and end-less-ly re-peat, "Now let me see, if I were me, I won-der what I'd do?" ___ Don't
F B7 E C♯m7 F♯m7 B9 E G D7
fol-low paths ___ that oth-er fel-lows choose, 'Cause in this game of tag ___ you're al-ways it! Don't put ___ your-self ___ in
G A7 GMaj9 B♭dim Fm7 G7 C F9 Em7 A7
oth-er fel-lows shoes, ___ 'Cause if you do, it's five-to-two you'll find out they don't fit! So free your-self, to be ___ your-self and
Dm7 Edim F Edim Dm7 E7 Am C7 F6 Fm6 C A9 Dm7 G7-9 C
then, no mat-ter what it is you do, What-e'er your call, this ___ a-bove all: ___ To thine own self you'll be you!"

Copyright © 1961 by Tom Whedon and Sam Pottle.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

BLUE HAWAII *From the Film "WAIKIKI WEDDING"*

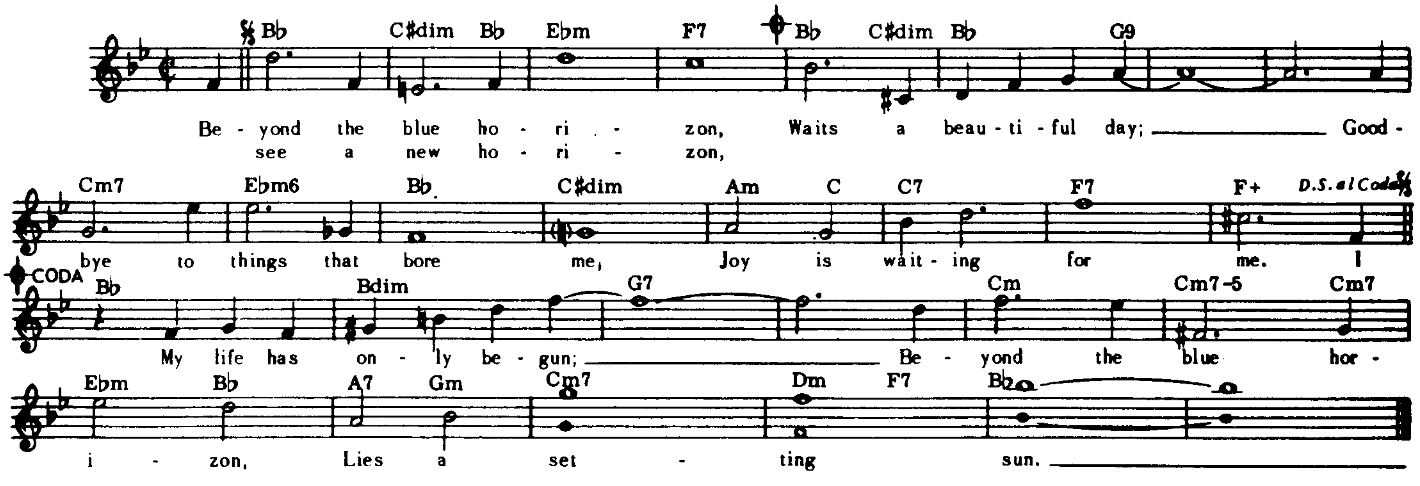
LEO ROBIN and RALPH RAINGER


C F C A7 D7 G7
Night and you, and blue Ha-wa-ii, the night is heav-en-ly and ___ you are
C Dm7 G7 C F C A7 D7
heav-en to me. ___ Love-ly you, and blue Ha-wa-ii, with all this love-li-ness,
G7 C F6 C C+ F C C♯9
there ___ should be love. ___ Come with me, ___ while the moon is on the sea; ___ The
D9 Dm7 G7 G9 G7♭9 C F
night is young, ___ and so are we. ___ Dreams come true, in blue Ha-
C A7 D7 G7 C F C
wa-ii, and mine could all come true, this mag-ic night of nights with you.

Copyright © 1936 and 1937 by Famous Music Corporation.
Copyright renewed 1963 and 1964 by Famous Music Corporation. Used by permission.

BEYOND THE BLUE HORIZON *From the Film "MONTE CARLO"*

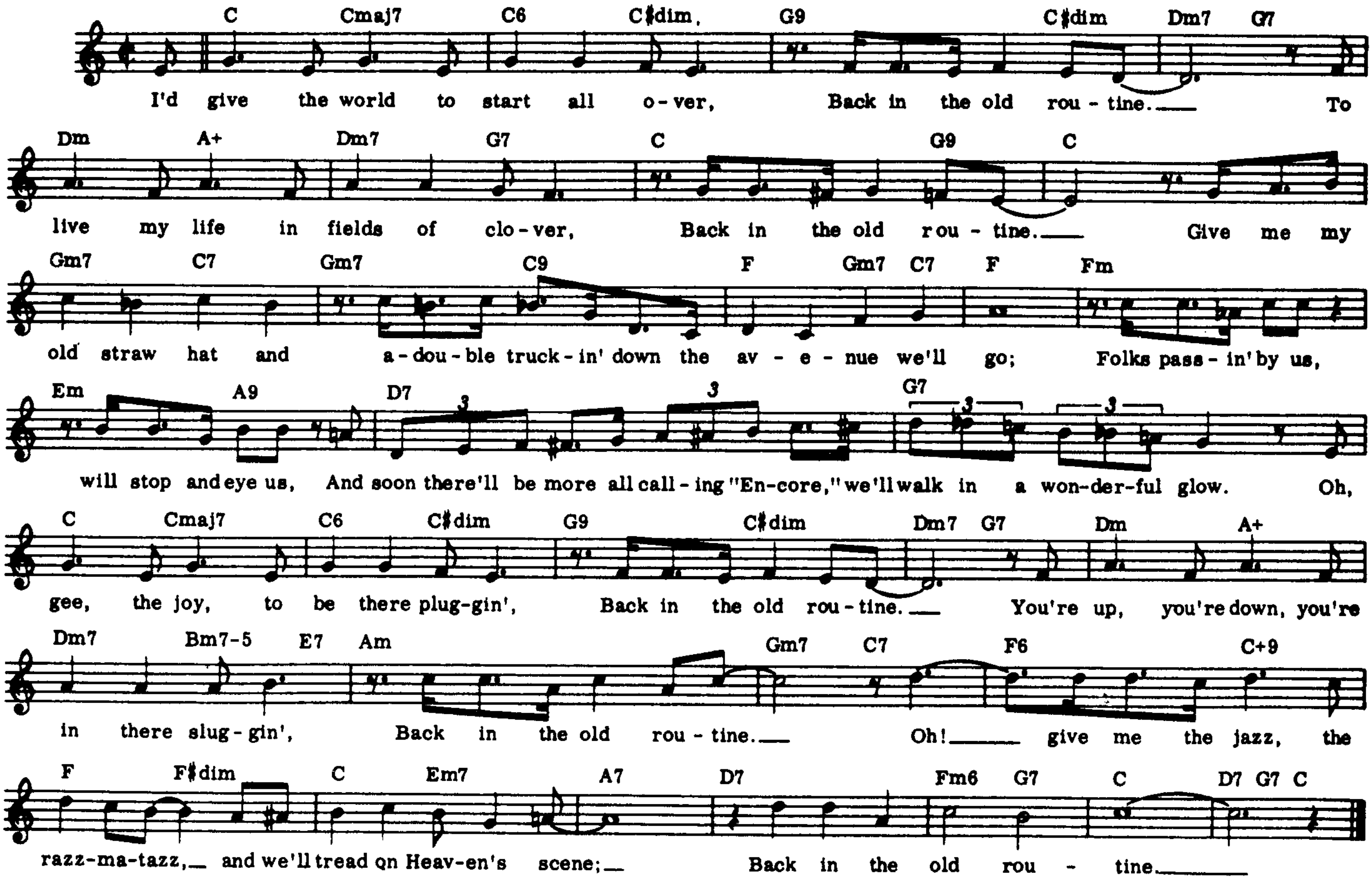
LEO ROBIN,
RICHARD A. WHITING and W. FRANKE HARLING


B♭ C♯dim B♭ E♭m F7 B♭ C♯dim B♭ G9
Be-yond the blue ho-ri-zon, Waits a beau-ti-ful day; ___ Good-
see a new ho-ri-zon,
Cm7 E♭m6 B♭ C♯dim Am C C7 F7 F+ D.S. al Coda
bye to things that bore me, Joy is wait-ing for me. I
CODA
B♭ Bdim G7 Cm Cm7-5 Cm7
My life has on-ly be-gun; ___ Be-yond the blue hor-
E♭m B♭ A7 Gm Cm7 Dm F7 B♭
i-zon, Lies a set-ting sun. ___

Copyright © 1930 by Famous Music Corporation.
Copyright renewed 1957 by Famous Music Corporation. Used by permission.

BACK IN THE OLD ROUTINE

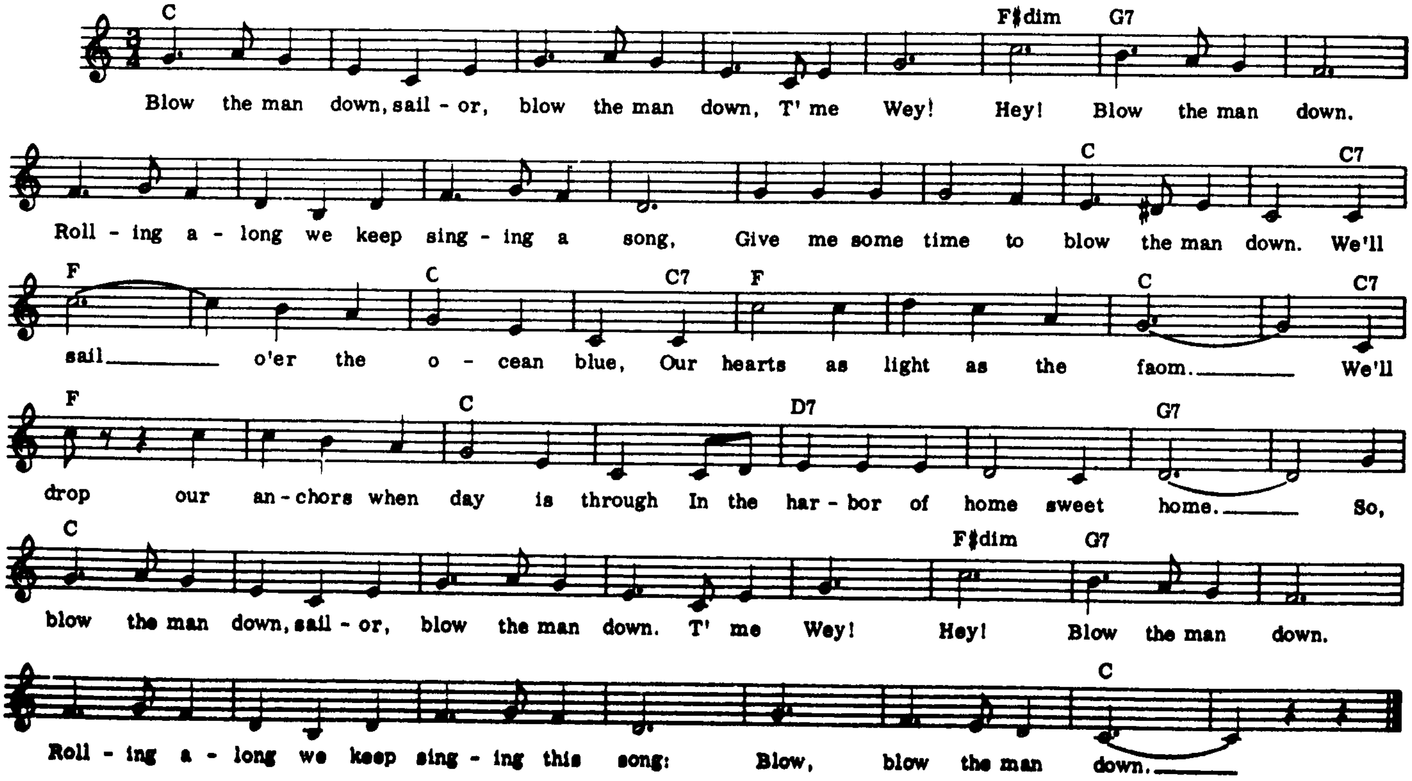
WILSON STONE


C Cmaj7 C6 C♯dim. G9 C♯dim Dm7 G7
I'd give the world to start all o-ver, Back in the old rou-tine.___ To
Dm A+ Dm7 G7 C G9 C
live my life in fields of clo-ver, Back in the old rou-tine.___ Give me my
Gm7 C7 Gm7 C9 F Gm7 C7 F Fm
old straw hat and a-dou-ble truck-in' down the av-e-nue we'll go; Folks pass-in' by us,
Em A9 D7 3 3 G7 3 3
will stop and eye us, And soon there'll be more all call-ing "En-core," we'll walk in a won-der-ful glow. Oh,
C Cmaj7 C6 C♯dim G9 C♯dim Dm7 G7 Dm A+
gee, the joy, to be there plug-gin', Back in the old rou-tine.___ You're up, you're down, you're
Dm7 Bm7-5 E7 Am Gm7 C7 F6 C+9
in there slug-gin', Back in the old rou-tine.___ Oh!___ give me the jazz, the
F F♯dim C Em7 A7 D7 Fm6 G7 C D7 G7 C
razz-ma-tazz,__ and we'll tread on Heav-en's scene;__ Back in the old rou - tine___

Copyright © 1951 and 1954 by Famous Music Corporation. Used by permission.

BLOW THE MAN DOWN

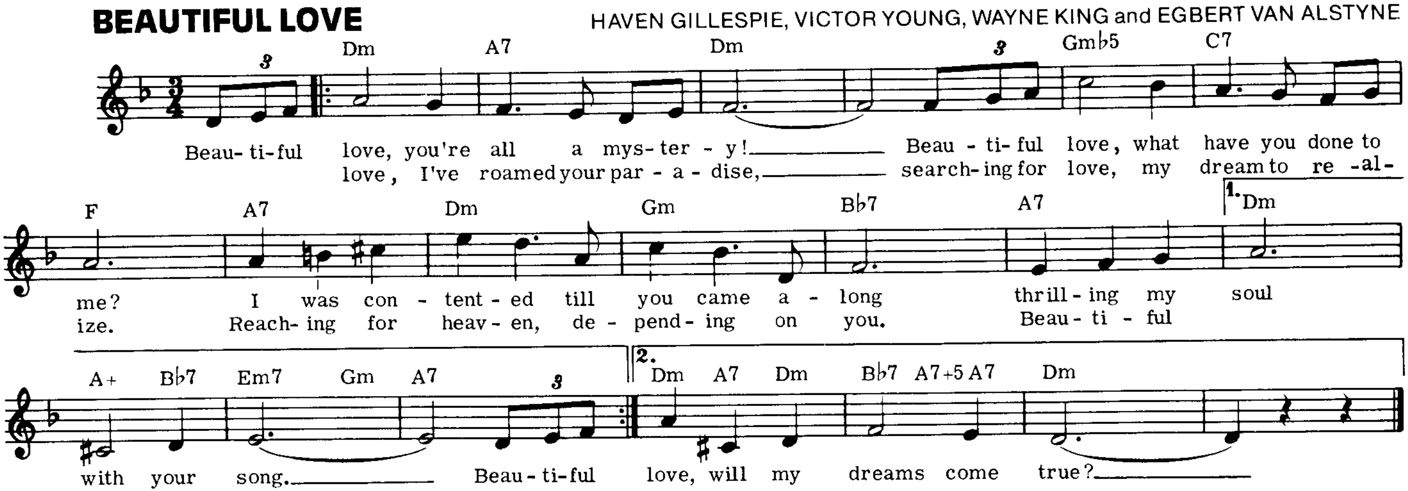
P.H. LORD, M.S. BREEN and P. DE ROSE


C F♯dim G7
Blow the man down, sail-or, blow the man down, T' me Wey! Hey! Blow the man down.
C C7
Roll-ing a-long we keep sing-ing a song, Give me some time to blow the man down. We'll
F C C7 F C C7
sail___ o'er the o-cean blue, Our hearts as light as the faom.___ We'll
F C D7 G7
drop our an-chors when day is through In the har-bor of home sweet home.___ So,
C F♯dim G7
blow the man down, sail-or, blow the man down. T' me Wey! Hey! Blow the man down.
C
Roll-ing a-long we keep sing-ing this song: Blow, blow the man down.___

Copyright © 1934 by Famous Music Corporation.
Copyright renewed 1961 and assigned to Famous Music Corporation. Used by permission.

BEAUTIFUL LOVE

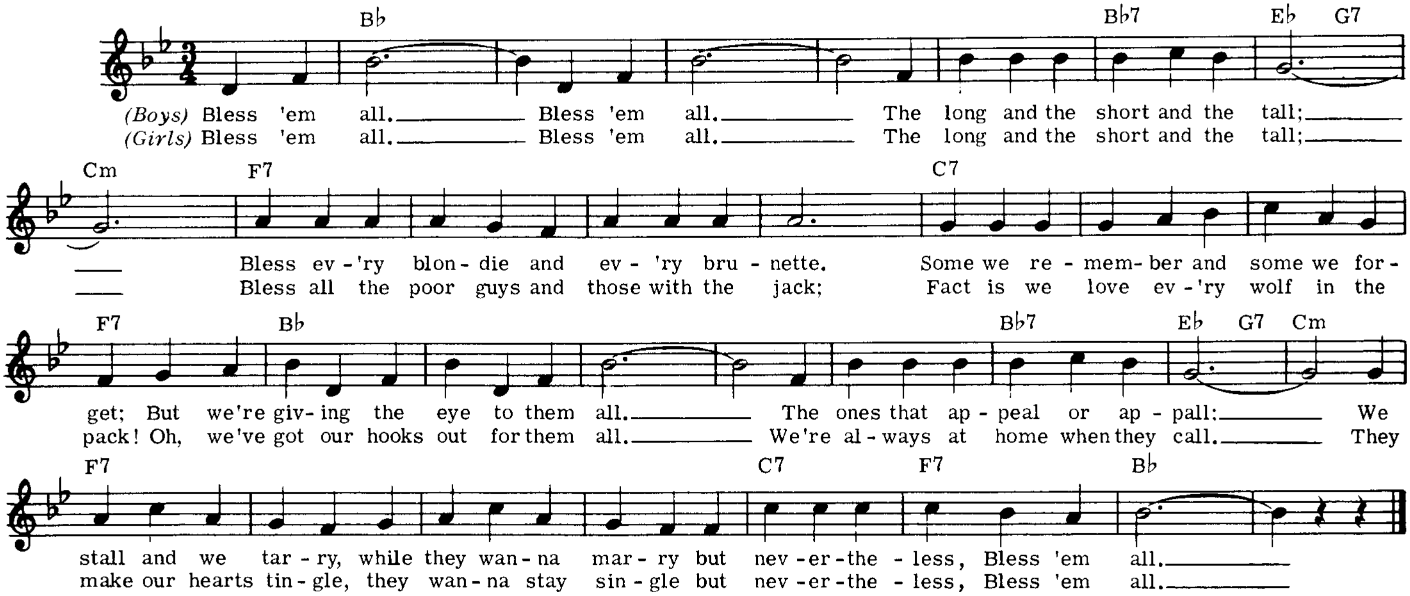
HAVEN GILLESPIE, VICTOR YOUNG, WAYNE KING and EGBERT VAN ALSTYNE


Beau- ti- ful love, you're all a mys- ter - y! Beau - ti- ful love, what have you done to
love, I've roamed your par - a - dise, search- ing for love, my dream to re - al-
me? I was con - tent - ed till you came a - long thrill - ing my soul
ize. Reach- ing for heav - en, de - pend - ing on you. Beau - ti - ful
with your song. Beau - ti- ful love, will my dreams come true?

© MCMXXXI and MCMLIX by Movietone Music Corp., New York, N.Y.
Sam Fox Publishing Company, Inc., New York, N.Y.

BLESS 'EM ALL

JIMMY HUGHES, FRANK LAKE and AL STILLMAN

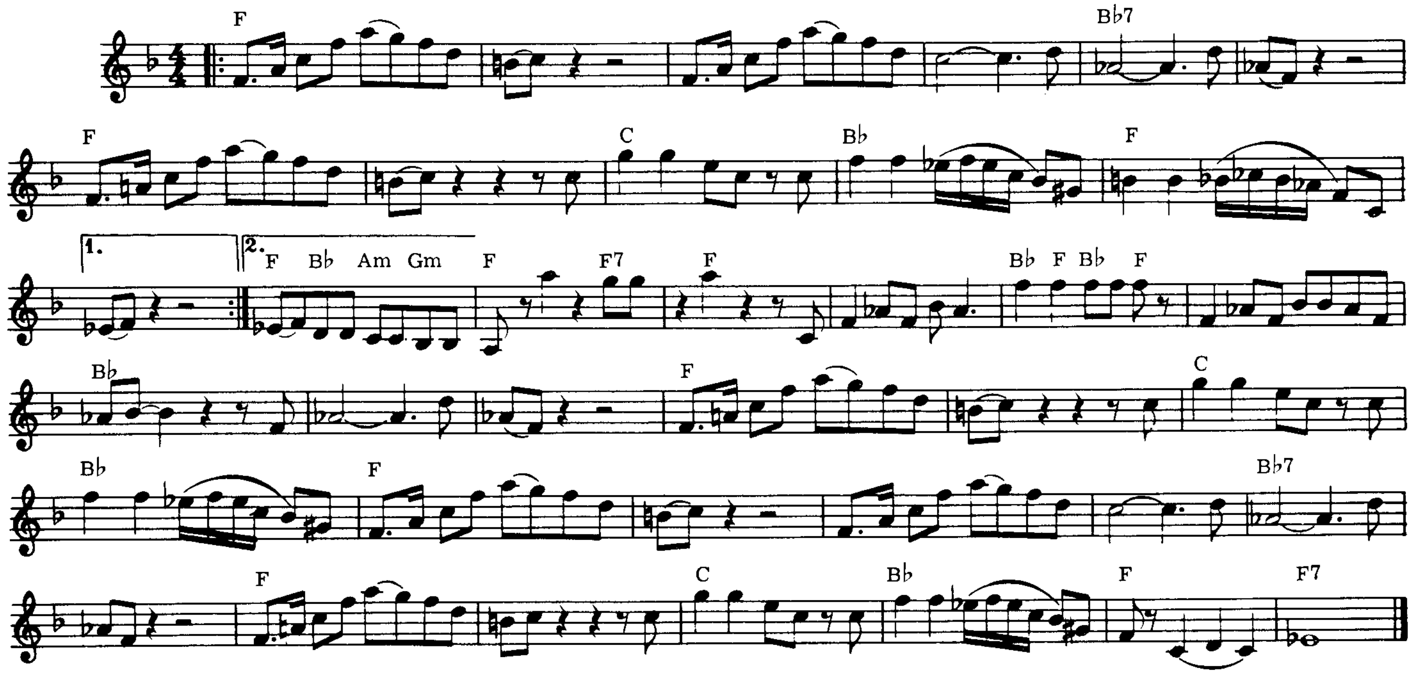

(Boys) Bless 'em all. Bless 'em all. The long and the short and the tall;
(Girls) Bless 'em all. Bless 'em all. The long and the short and the tall;
Bless ev - 'ry blon- die and ev - 'ry bru - nette. Some we re - mem- ber and some we for-
Bless all the poor guys and those with the jack; Fact is we love ev - 'ry wolf in the
get; But we're giv- ing the eye to them all. The ones that ap - peal or ap - pall; We
pack! Oh, we've got our hooks out for them all. We're al - ways at home when they call. They
stall and we tar - ry, while they wan- na mar - ry but nev - er - the - less, Bless 'em all.
make our hearts tin - gle, they wan - na stay sin - gle but nev - er - the - less, Bless 'em all.

© MCMXL by Keith Prowse Music Publishig Co., Ltd. for all countries.
© MCMXLI by Sam Fox Publishing Co., Inc., New York, N.Y. for the U.S.A. and Canada, South America, Central America, China, Japan, Hong Kong, the Philippine Islands, Mexico, Cuba, Puerto Rico and all other countries of the western hemisphere except Australia and New Zealand by Keith Prowse Music Pub. Co., Ltd. for all countries. Copyright renewed.

BABY ELEPHANT WALK

From the Film "HATARI"

HENRY MANCINI

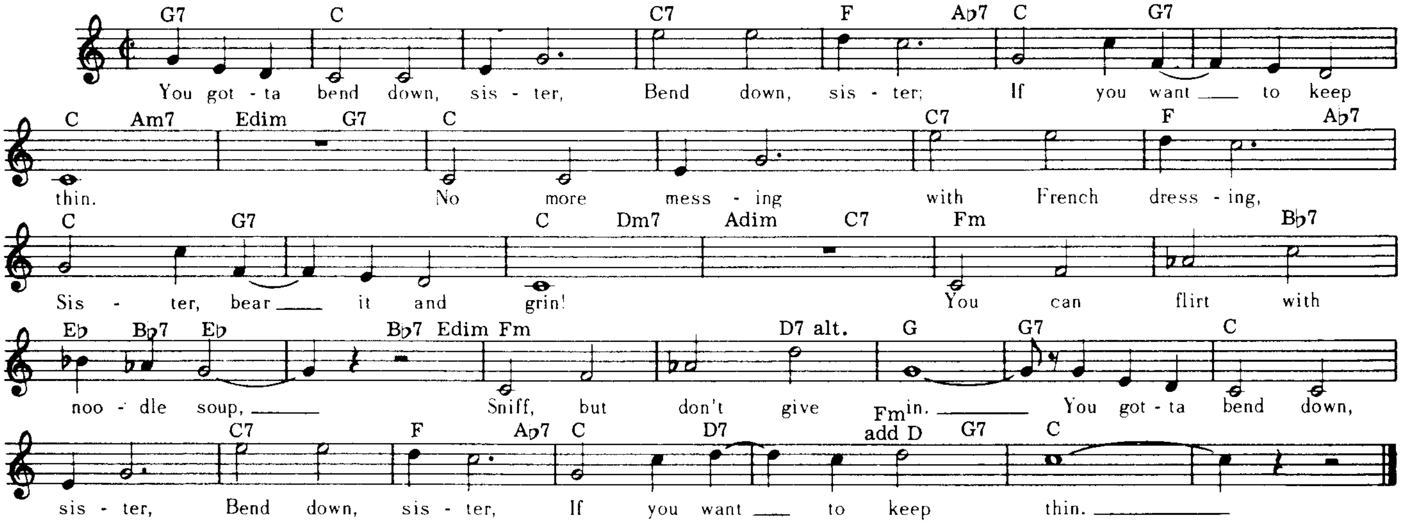


Copyright © 1962 by Famous Music Corporation. Used by permission.

BEND DOWN, SISTER

From the Film "PALMY DAYS"

Lyric by BALLARD MacDONALD and DAVE SILVERSTEIN
Music by CON CONRAD

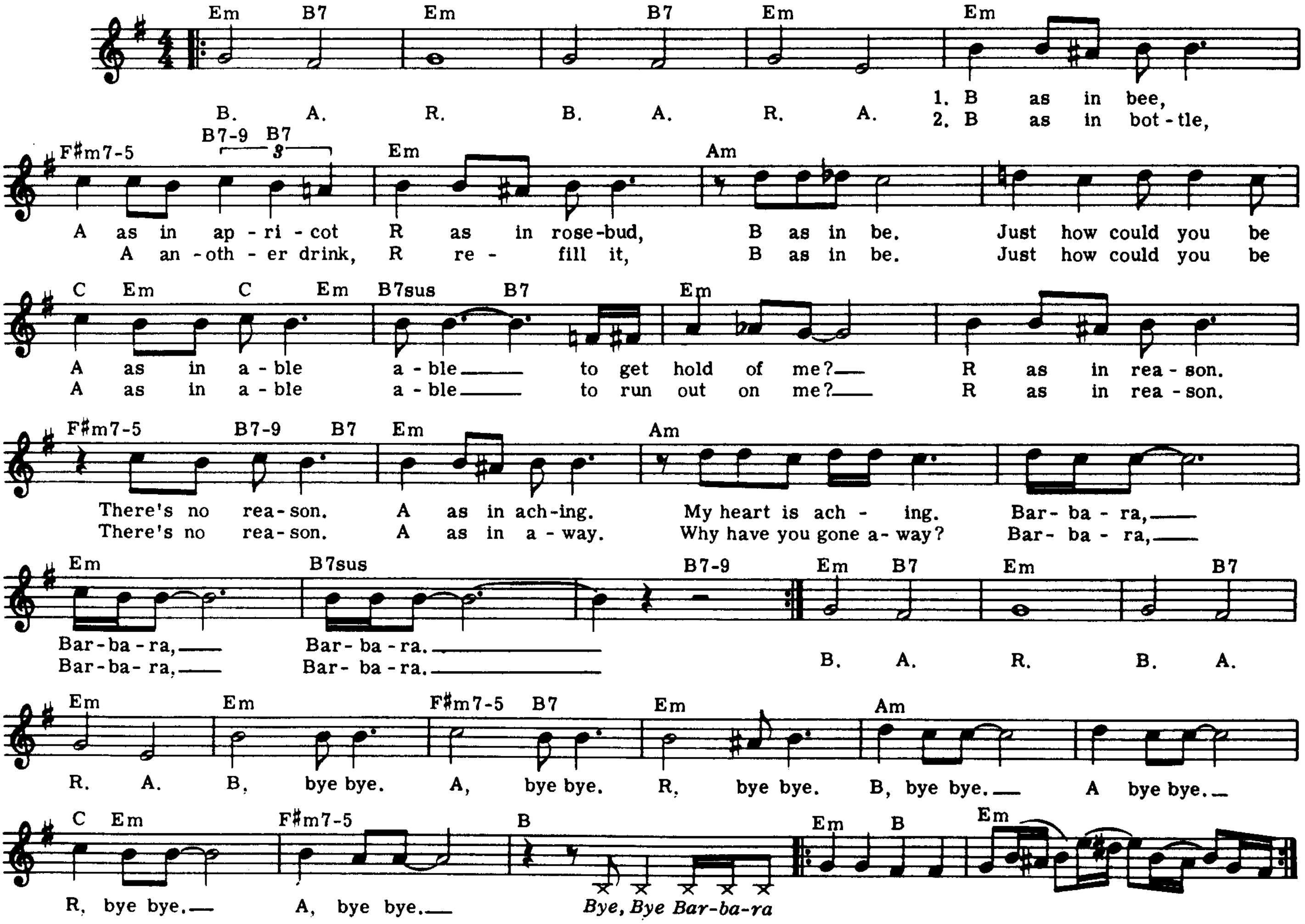

G7 C C7 F A♭7 C G7
You got - ta bend down, sis - ter, Bend down, sis - ter; If you want ___ to keep
C Am7 Edim G7 C C7 F A♭7
thin. No more mess - ing with French dress - ing,
C G7 C Dm7 Adim C7 Fm B♭7
Sis - ter, bear ___ it and grin! You can flirt with
E♭ B♭7 E♭ B♭7 Edim Fm D7 alt. G G7 C
noo - dle soup, ___ Sniff, but don't give in. ___ You got - ta bend down,
C7 F A♭7 C D7 Fm add D G7 C
sis - ter, Bend down, sis - ter, If you want ___ to keep thin. ___

Copyright © 1931 by Edwin H. Morris & Company, Inc.
Copyright renewed and assigned to Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

BYE BYE BARBARA

From the "BYE BYE BARBARA"

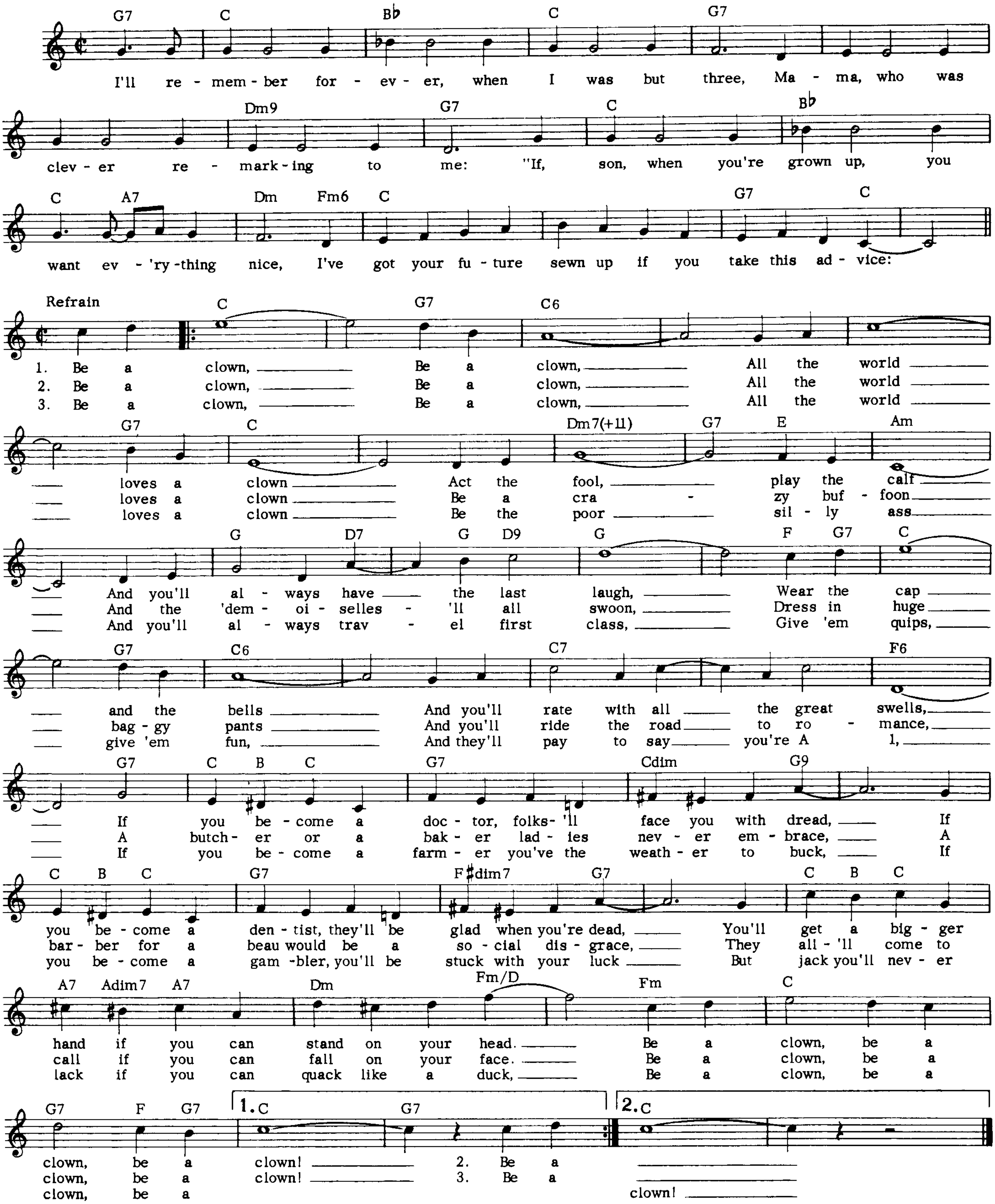
NINA COMPANEEZ and MAG BODARD


Em B7 Em B7 Em Em
B. A. R. B. A. R. A. 1. B as in bee, 2. B as in bot - tle,
F♯m7-5 B7-9 B7 3 Em Am
A as in ap - ri - cot R as in rose - bud, B as in be. Just how could you be
A an - oth - er drink, R re - fill it, B as in be. Just how could you be
C Em C Em B7sus B7 Em
A as in a - ble a - ble ___ to get hold of me? ___ R as in rea - son.
A as in a - ble a - ble ___ to run out on me? ___ R as in rea - son.
F♯m7-5 B7-9 B7 Em Am
There's no rea - son. A as in ach - ing. My heart is ach - ing. Bar - ba - ra, ___
There's no rea - son. A as in a - way. Why have you gone a - way? Bar - ba - ra, ___
Em B7sus B7-9 Em B7 Em B7
Bar - ba - ra, ___ Bar - ba - ra. ___ B. A. R. B. A.
Bar - ba - ra, ___ Bar - ba - ra. ___
Em Em F♯m7-5 B7 Em Am
R. A. B, bye bye. A, bye bye. R, bye bye. B, bye bye. ___ A bye bye. ___
C Em F♯m7-5 B Em B Em
R, bye bye. ___ A, bye bye. ___ Bye, Bye Bar - ba - ra

Copyright © 1969, 1970 by Editions PARCAMUSIC, 7 Rue des Dames Augustines, Neuilly 92 E.I.P.
All rights for the world, excluding France, controlled by Famous Music Corporation, New York, N.Y. Used by permission.

BE A CLOWN *From the MGM Picture "THE PIRATE"*

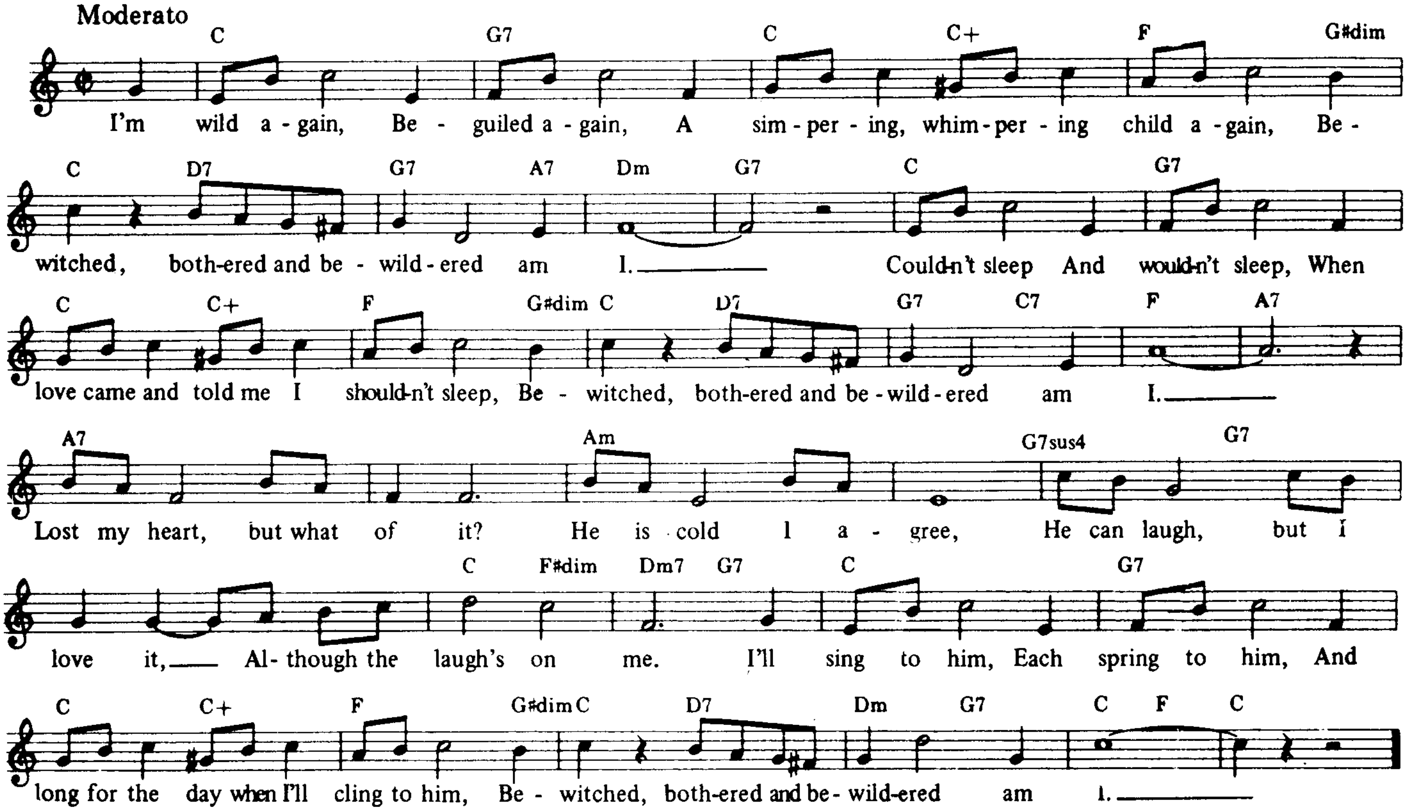
Words and Music by
COLE PORTER


G7 C B♭ C G7
I'll re-mem-ber for-ev-er, when I was but three, Ma-ma, who was
Dm9 G7 C B♭
clev-er re-mark-ing to me: "If, son, when you're grown up, you
C A7 Dm Fm6 C G7 C
want ev-'ry-thing nice, I've got your fu-ture sewn up if you take this ad-vice:
Refrain
C G7 C6
1. Be a clown, Be a clown, All the world
2. Be a clown, Be a clown, All the world
3. Be a clown, Be a clown, All the world
G7 C Dm7(+11) G7 E Am
loves a clown Act the fool, play the calf
loves a clown Be a cra-zy buf-foon
loves a clown Be the poor sil-ly ass
G D7 G D9 G F G7 C
And you'll al-ways have the last laugh, Wear the cap
And the 'dem-oi-selles-'ll all swoon, Dress in huge
And you'll al-ways trav-el first class, Give 'em quips,
G7 C6 C7 F6
and the bells And you'll rate with all the great swells,
bag-gy pants And you'll ride the road to ro-mance,
give 'em fun, And they'll pay to say you're A 1,
G7 C B C G7 Cdim G9
If you be-come a doc-tor, folks-'ll face you with dread, If
A butch-er or a bak-er lad-ies nev-er em-brace, A
If you be-come a farm-er you've the weath-er to buck, If
C B C G7 F♯dim7 G7 C B C
you be-come a den-tist, they'll be glad when you're dead, You'll get a big-ger
bar-ber for a beau would be a so-cial dis-grace, They all-'ll come to
you be-come a gam-bler, you'll be stuck with your luck But jack you'll nev-er
A7 Adim7 A7 Dm Fm/D Fm C
hand if you can stand on your head. Be a clown, be a
call if you can fall on your face. Be a clown, be a
lack if you can quack like a duck, Be a clown, be a
G7 F G7 1.C G7 2.C
clown, be a clown! 2. Be a
clown, be a clown! 3. Be a
clown, be a clown!

Copyright © 1946 (unpub.) by Loew's Inc., New York, N.Y.
Copyright © 1948 by Chappell & Co., Inc., New York, N.Y. Copyright renewed Used by permission

BEWITCHED *From the Film "PAL JOEY"*

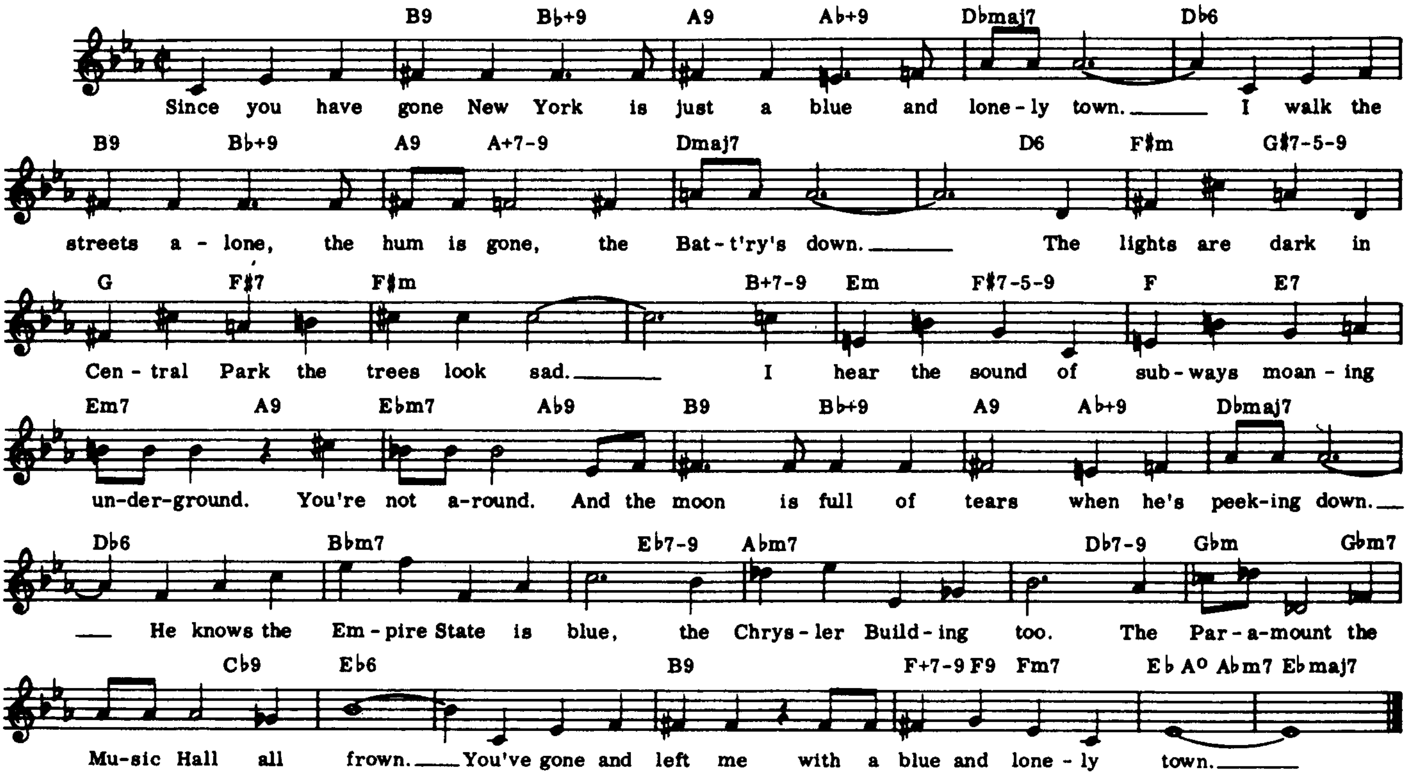
Words by LORENZ HART
Music by RICHARD RODGERS


Moderato
C G7 C C+ F G♯dim
I'm wild a-gain, Be-guiled a-gain, A sim-per-ing, whim-per-ing child a-gain, Be-
C D7 G7 A7 Dm G7 C G7
witched, both-ered and be-wild-ered am I. Couldn't sleep And wouldn't sleep, When
C C+ F G♯dim C D7 G7 C7 F A7
love came and told me I shouldn't sleep, Be-witched, both-ered and be-wild-ered am I.
A7 Am G7sus4 G7
Lost my heart, but what of it? He is cold I a-gree, He can laugh, but I
C F♯dim Dm7 G7 C G7
love it, Al-though the laugh's on me. I'll sing to him, Each spring to him, And
C C+ F G♯dim C D7 Dm G7 C F C
long for the day when I'll cling to him, Be-witched, both-ered and be-wild-ered am I.

Copyright © 1941 by Chappell & Co., Inc. Copyright renewed.

BLUE AND LONELY TOWN

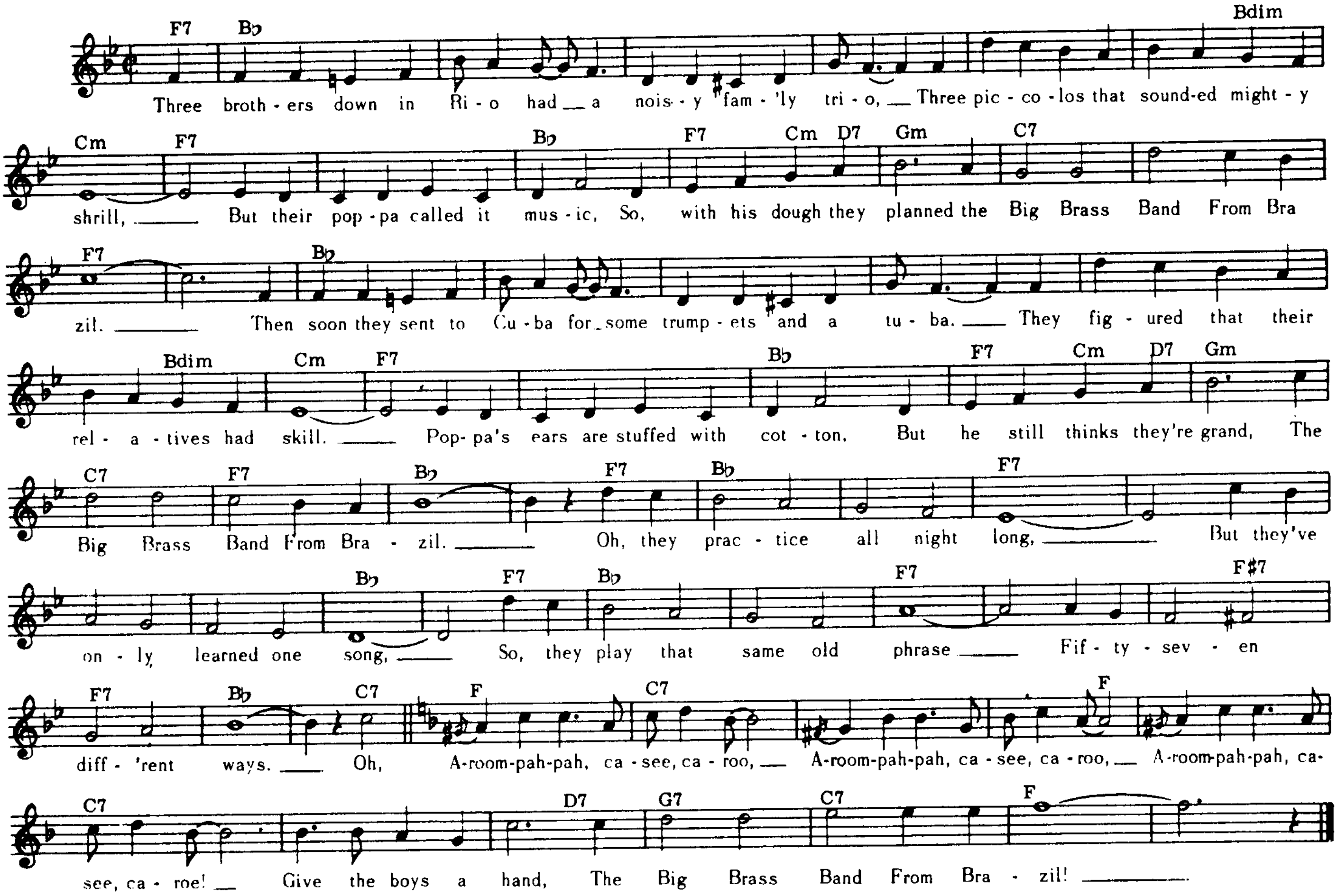
BILLY REED and JOHN MEHEGAN


B9 B♭+9 A9 A♭+9 D♭maj7 D♭6
Since you have gone New York is just a blue and lone-ly town. I walk the
B9 B♭+9 A9 A+7-9 Dmaj7 D6 F♯m G♯7-5-9
streets a-lone, the hum is gone, the Bat-t'ry's down. The lights are dark in
G F♯7 F♯m B+7-9 Em F♯7-5-9 F E7
Cen-tral Park the trees look sad. I hear the sound of sub-ways moan-ing
Em7 A9 E♭m7 A♭9 B9 B♭+9 A9 A♭+9 D♭maj7
un-der-ground. You're not a-round. And the moon is full of tears when he's peek-ing down.
D♭6 B♭m7 E♭7-9 A♭m7 D♭7-9 G♭m G♭m7
He knows the Em-pire State is blue, the Chrys-ler Build-ing too. The Par-a-mount the
C♭9 E♭6 B9 F+7-9 F9 Fm7 E♭ A° A♭m7 E♭maj7
Mu-sic Hall all frown. You've gone and left me with a blue and lone-ly town.

Copyright © 1954 by Famous Music Corporation. Used by permission.

BIG BRASS BAND FROM BRAZIL *From the Musical "ANGEL IN THE WINGS"*

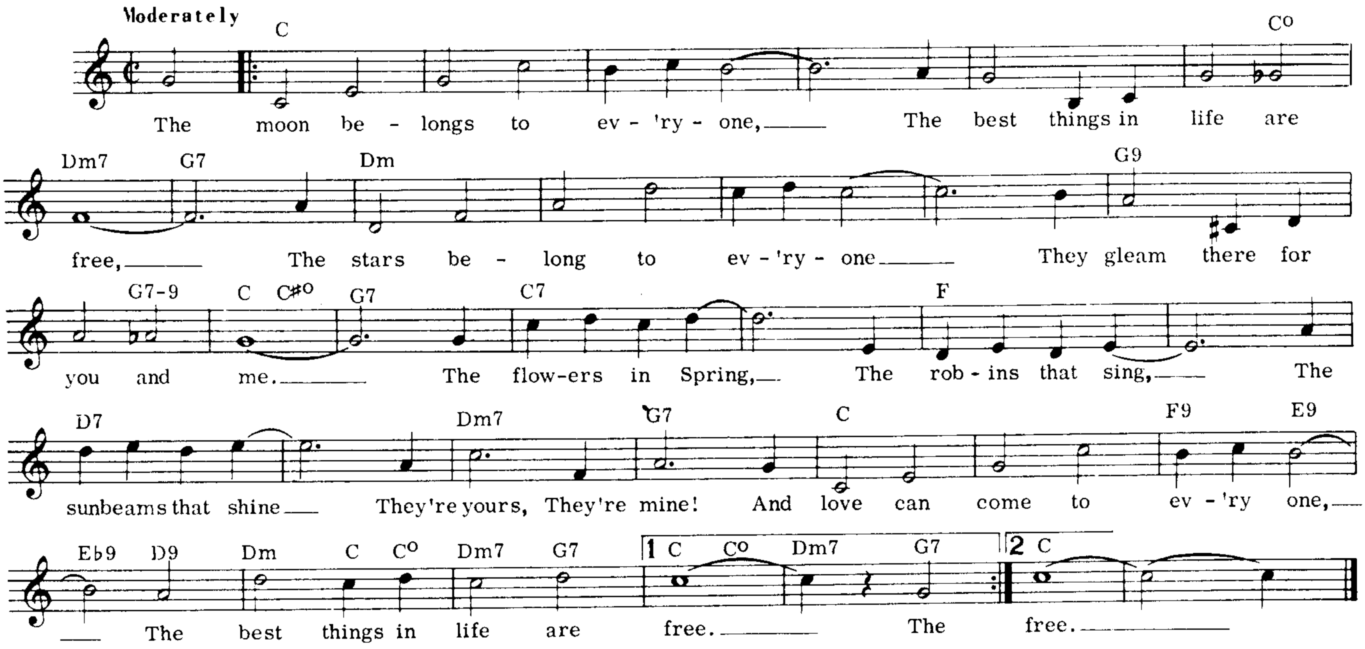
Lyric by CARL SIGMAN
Music by BOB HILLIARD


F7 B♭ Bdim
Three broth-ers down in Ri-o had a nois-y fam-'ly tri-o, Three pic-co-los that sound-ed might-y
Cm F7 B♭ F7 Cm D7 Gm C7
shrill, But their pop-pa called it mus-ic, So, with his dough they planned the Big Brass Band From Bra
F7 B♭
zil. Then soon they sent to Cu-ba for some trump-ets and a tu-ba. They fig-ured that their
Bdim Cm F7 B♭ F7 Cm D7 Gm
rel-a-tives had skill. Pop-pa's ears are stuffed with cot-ton, But he still thinks they're grand, The
C7 F7 B♭ F7 B♭ F7
Big Brass Band From Bra-zil. Oh, they prac-tice all night long, But they've
B♭ F7 B♭ F7 F♯7
on-ly learned one song, So, they play that same old phrase Fif-ty-sev-en
F7 B♭ C7 F C7 F
diff-'rent ways. Oh, A-room-pah-pah, ca-see, ca-roo, A-room-pah-pah, ca-see, ca-roo, A-room-pah-pah, ca-
C7 D7 G7 C7 F
see, ca-roe! Give the boys a hand, The Big Brass Band From Bra-zil!

Copyright © 1947 by Edwin H. Morris & Company, Inc.
Copyright renewed and assigned to Edwin H. Morris & Company, Inc. Used by permission.

THE BEST THINGS IN LIFE ARE FREE *From the Musical "GOOD NEWS"*

Words and Music by
B.G. DE SYLVA, LEW BROWN and RAY HENDERSON

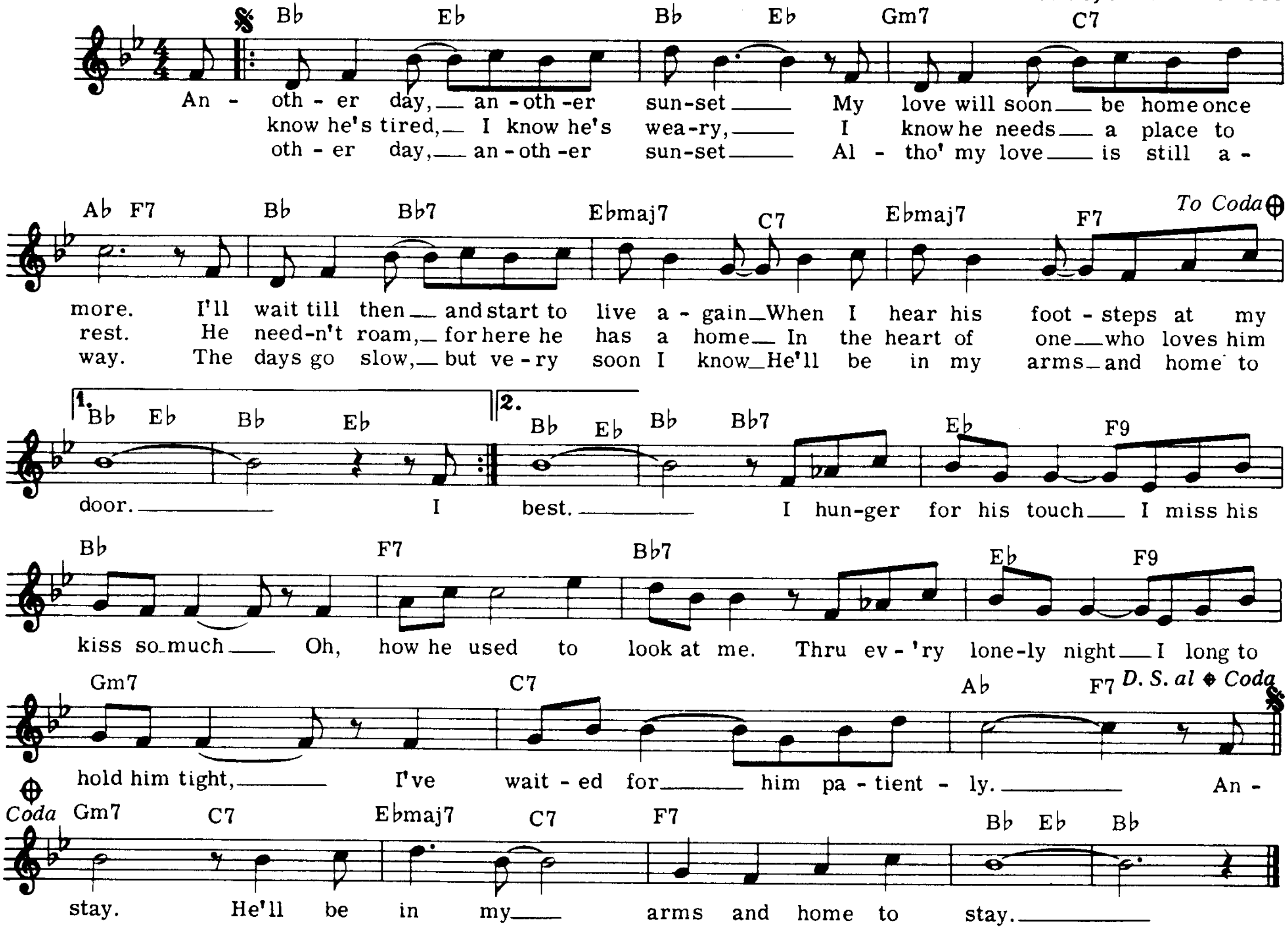

Moderately
C C°
The moon be-longs to ev-'ry-one, The best things in life are
Dm7 G7 Dm G9
free, The stars be-long to ev-'ry-one They gleam there for
G7-9 C C♯° G7 C7 F
you and me. The flow-ers in Spring, The rob-ins that sing, The
D7 Dm7 G7 C F9 E9
sunbeams that shine They're yours, They're mine! And love can come to ev-'ry one,
E♭9 D9 Dm C C° Dm7 G7 1 C C° Dm7 G7 2 C
The best things in life are free. The free.

Copyright © 1927 by DeSylva, Brown and Henderson, Inc. Copyright renewed and assigned to Chappell & Co., Inc. Used by permission.
Published in the United States by joint agreement with Chappell & Co., Inc. and Anne-Rachel Music Corporation.

THE BIG COUNTRY

From the Film "THE BIG COUNTRY"

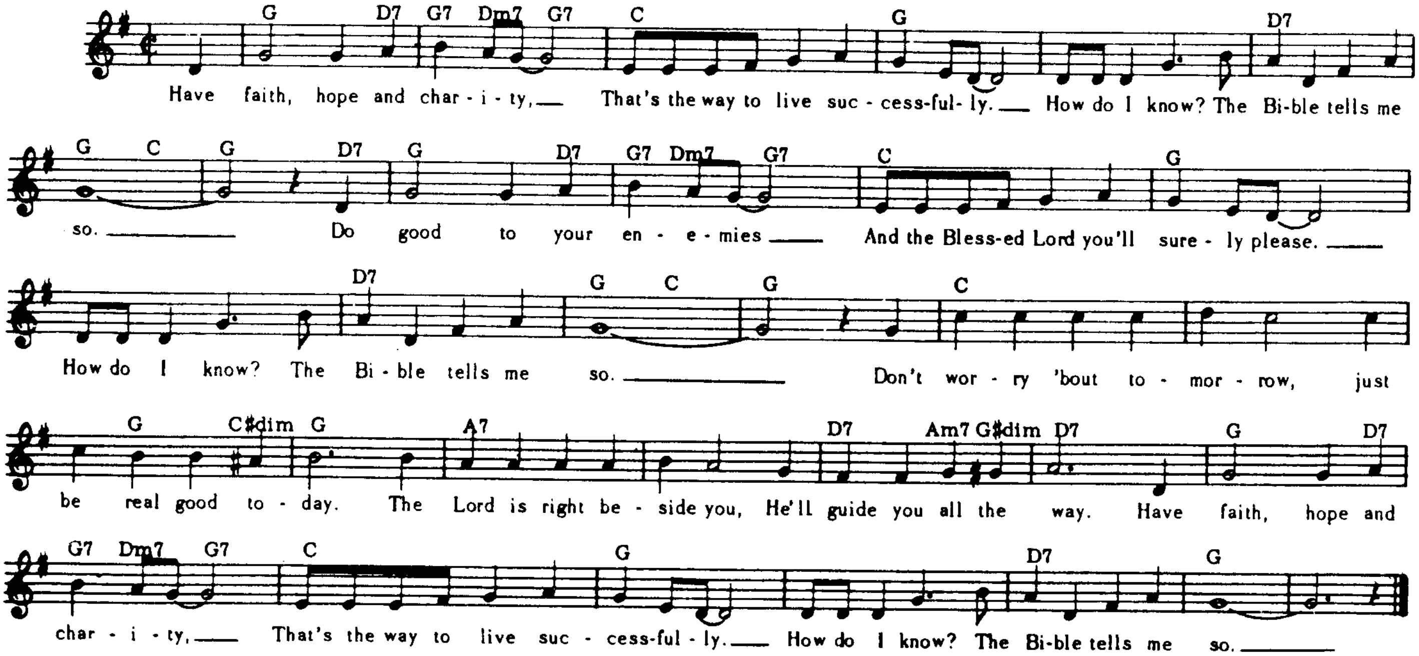
Words by MORTY NEFF and JACK LEWIS
Music by JEROME MOROSS


An - oth - er day, an - oth - er sun-set My love will soon be home once more. I'll wait till then and start to live a - gain When I hear his foot - steps at my door. I
know he's tired, I know he's wea-ry, I know he needs a place to rest. He need-n't roam, for here he has a home In the heart of one who loves him best.
oth - er day, an - oth - er sun-set Al - tho' my love is still a - way. The days go slow, but ve - ry soon I know He'll be in my arms and home to stay.
I hun-ger for his touch I miss his kiss so much Oh, how he used to look at me. Thru ev - 'ry lone-ly night I long to hold him tight, I've wait - ed for him pa - tient - ly. An -
He'll be in my arms and home to stay.
To Coda
D. S. al Coda
Coda
1.
2.
Bb Eb Bb Eb Gm7 C7 Ab F7 Bb Bb7 Ebmaj7 C7 Ebmaj7 F7
Bb Eb Bb Eb Bb Eb Bb Bb7 Eb F9
Bb F7 Bb7 Eb F9 Gm7 C7 Ab F7
Gm7 C7 Ebmaj7 C7 F7 Bb Eb Bb

Copyright © 1958 by United Artists Music Co., Inc.
Chappell & Co., Inc., owner of publication and allied rights throughout the world. Used by permission.

THE BIBLE TELLS ME SO

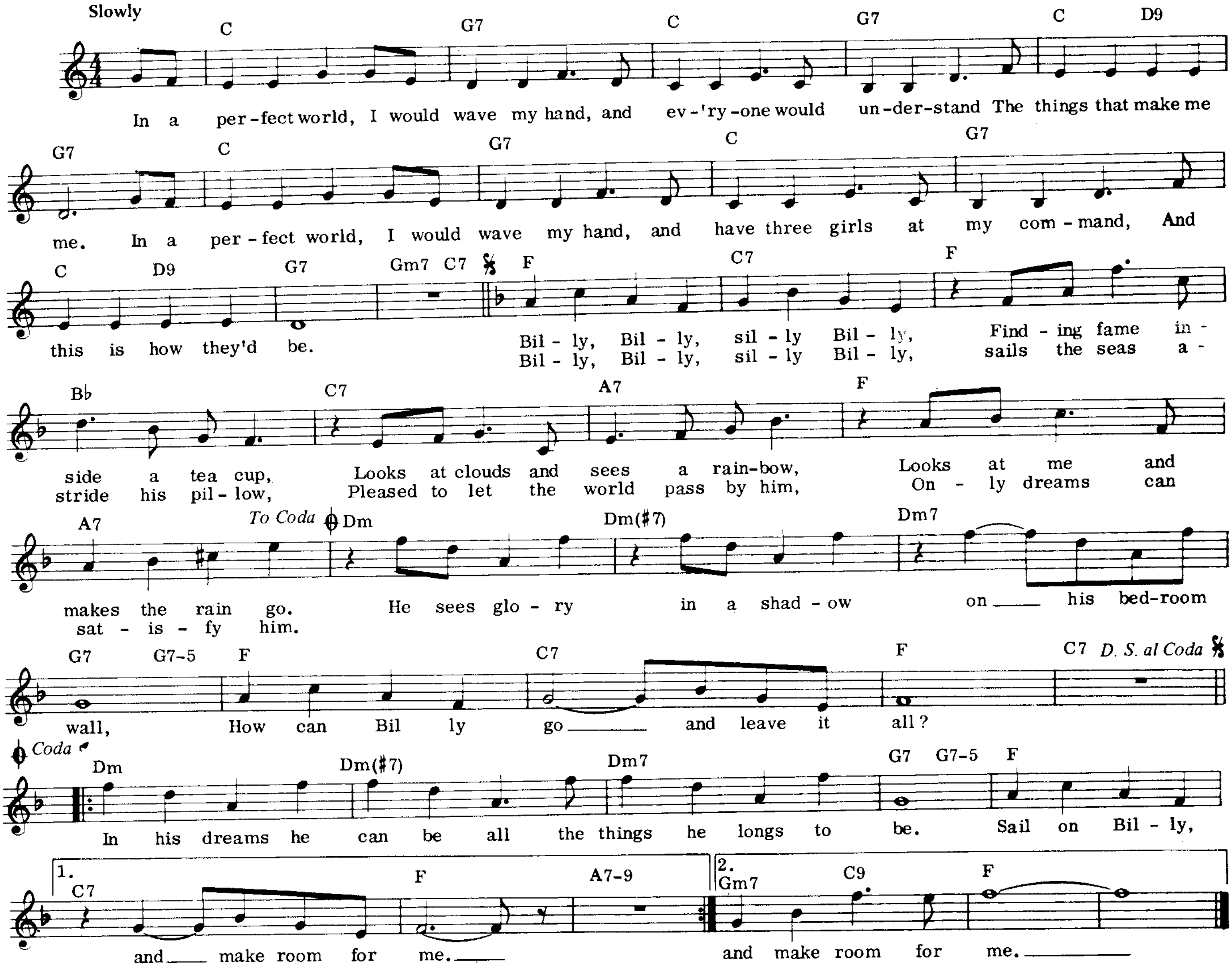
DALE EVANS


Have faith, hope and char - i - ty, That's the way to live suc - cess-ful - ly. How do I know? The Bi-ble tells me so.
Do good to your en - e - mies And the Bless-ed Lord you'll sure - ly please. How do I know? The Bi - ble tells me so.
Don't wor - ry 'bout to - mor - row, just be real good to - day. The Lord is right be - side you, He'll guide you all the way.
Have faith, hope and char - i - ty, That's the way to live suc - cess-ful - ly. How do I know? The Bi-ble tells me so.
G D7 G7 Dm7 G7 C G D7
G C G D7 G D7 G7 Dm7 G7 C G
D7 G C G C
G C#dim G A7 D7 Am7 G#dim D7 G D7
G7 Dm7 G7 C G D7 G

Copyright © 1955 by Paramount-Roy Rogers Music Co., Inc. Used by permission.

BILLY *From the Musical "BILLY"*

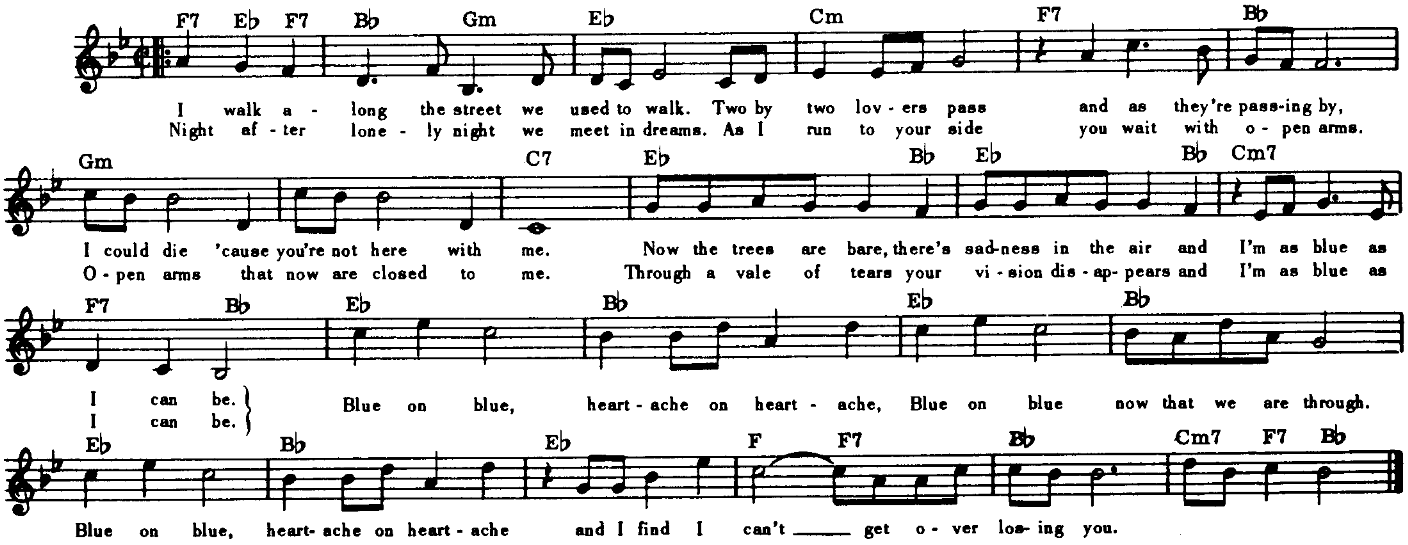
Music by JOHN BARRY
Lyric by DON BLACK


Slowly
C G7 C G7 C D9
In a per-fect world, I would wave my hand, and ev-'ry-one would un-der-stand The things that make me
G7 C G7 C G7
me. In a per-fect world, I would wave my hand, and have three girls at my com-mand, And
C D9 G7 Gm7 C7 F C7 F
this is how they'd be. Bil-ly, Bil-ly, sil-ly Bil-ly, Find-ing fame in-
Bil-ly, Bil-ly, sil-ly Bil-ly, sails the seas a-
B♭ C7 A7 F
side a tea cup, Looks at clouds and sees a rain-bow, Looks at me and
stride his pil-low, Pleased to let the world pass by him, On-ly dreams can
A7 To Coda Dm Dm(#7) Dm7
makes the rain go. He sees glo-ry in a shad-ow on his bed-room
sat-is-fy him.
G7 G7-5 F C7 F C7 D. S. al Coda
wall, How can Bil-ly go and leave it all?
Coda
Dm Dm(#7) Dm7 G7 G7-5 F
In his dreams he can be all the things he longs to be. Sail on Bil-ly,
1. C7 F A7-9 2. Gm7 C9 F
and make room for me. and make room for me.

Copyright © 1974 by Winmor Music, Inc. Used by permission.

BLUE ON BLUE

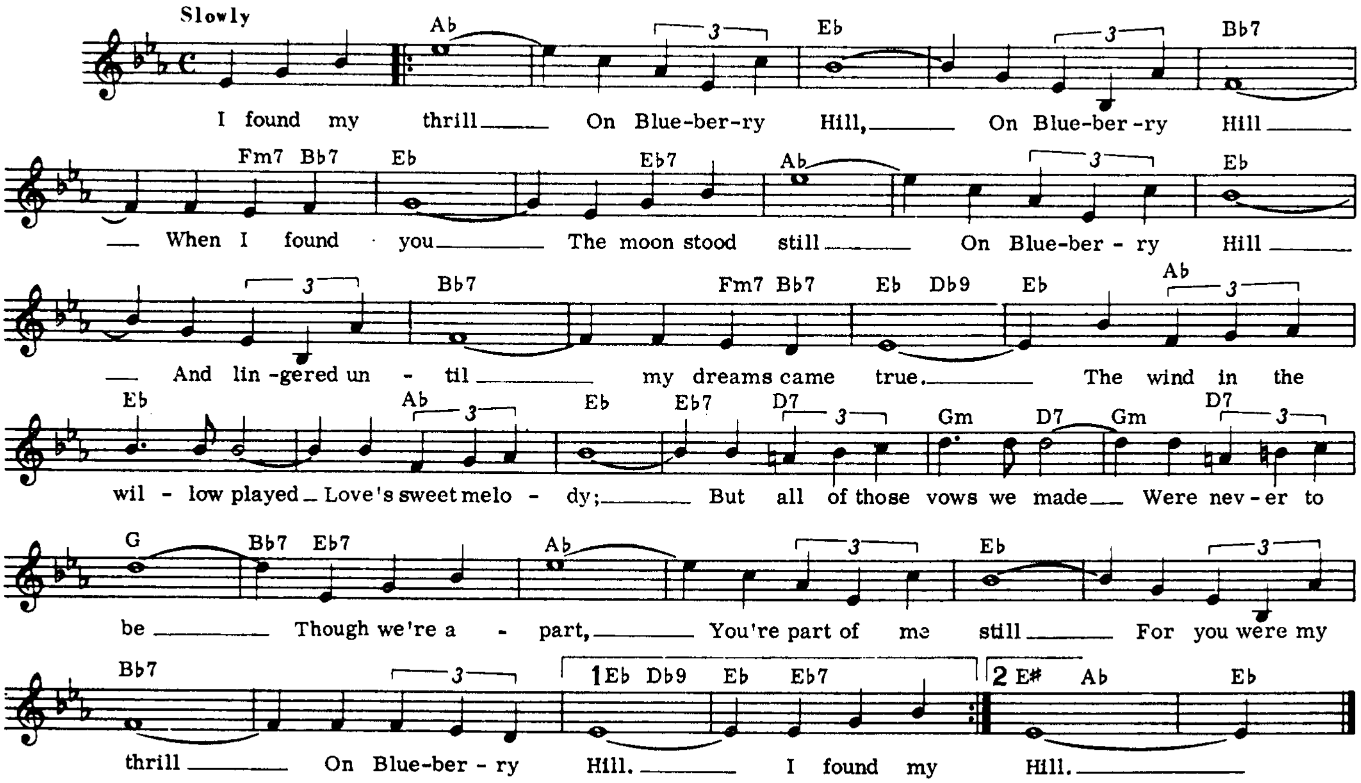
HAL DAVID and BURT BACHARACH


F7 E♭ F7 B♭ Gm E♭ Cm F7 B♭
I walk a-long the street we used to walk. Two by two lov-ers pass and as they're pass-ing by,
Night af-ter lone-ly night we meet in dreams. As I run to your side you wait with o-pen arms.
Gm C7 E♭ B♭ E♭ B♭ Cm7
I could die 'cause you're not here with me. Now the trees are bare, there's sad-ness in the air and I'm as blue as
O-pen arms that now are closed to me. Through a vale of tears your vi-sion dis-ap-pears and I'm as blue as
F7 B♭ E♭ B♭ E♭ B♭
I can be. I can be. Blue on blue, heart-ache on heart-ache, Blue on blue now that we are through.
E♭ B♭ E♭ F F7 B♭ Cm7 F7 B♭
Blue on blue, heart-ache on heart-ache and I find I can't get o-ver los-ing you.

Copyright © 1963 by Famous Music Corporation. Used by permission.

BLUEBERRY HILL

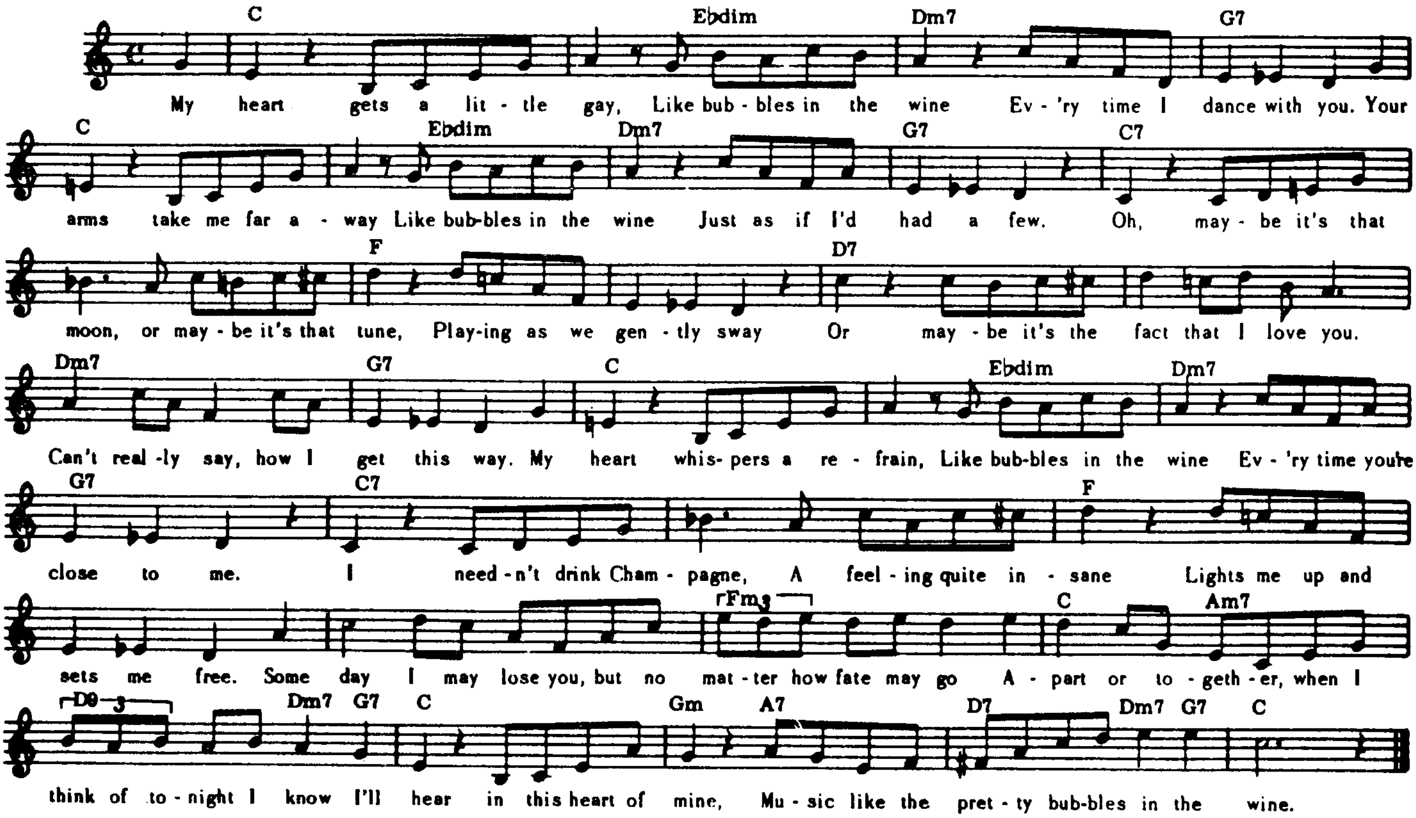
Words and Music by
AL LEWIS, LARRY STOCK and VINCENT ROSE


Slowly
Ab Eb Bb7
I found my thrill On Blue-ber-ry Hill, On Blue-ber-ry Hill
Fm7 Bb7 Eb Eb7 Ab Eb
When I found you The moon stood still On Blue-ber-ry Hill
Bb7 Fm7 Bb7 Eb Db9 Eb Ab
And lin-gered un-til my dreams came true. The wind in the
Eb Ab Eb Eb7 D7 Gm D7 Gm D7
wil-low played Love's sweet melo-dy; But all of those vows we made Were nev-er to
G Bb7 Eb7 Ab Eb
be Though we're a-part, You're part of me still For you were my
Bb7 1 Eb Db9 Eb Eb7 2 E# Ab Eb
thrill On Blue-ber-ry Hill. I found my Hill.

Copyright © 1940 by Chappell & Co., Inc. Copyright renewed. Used by permission.

BUBBLES IN THE WINE

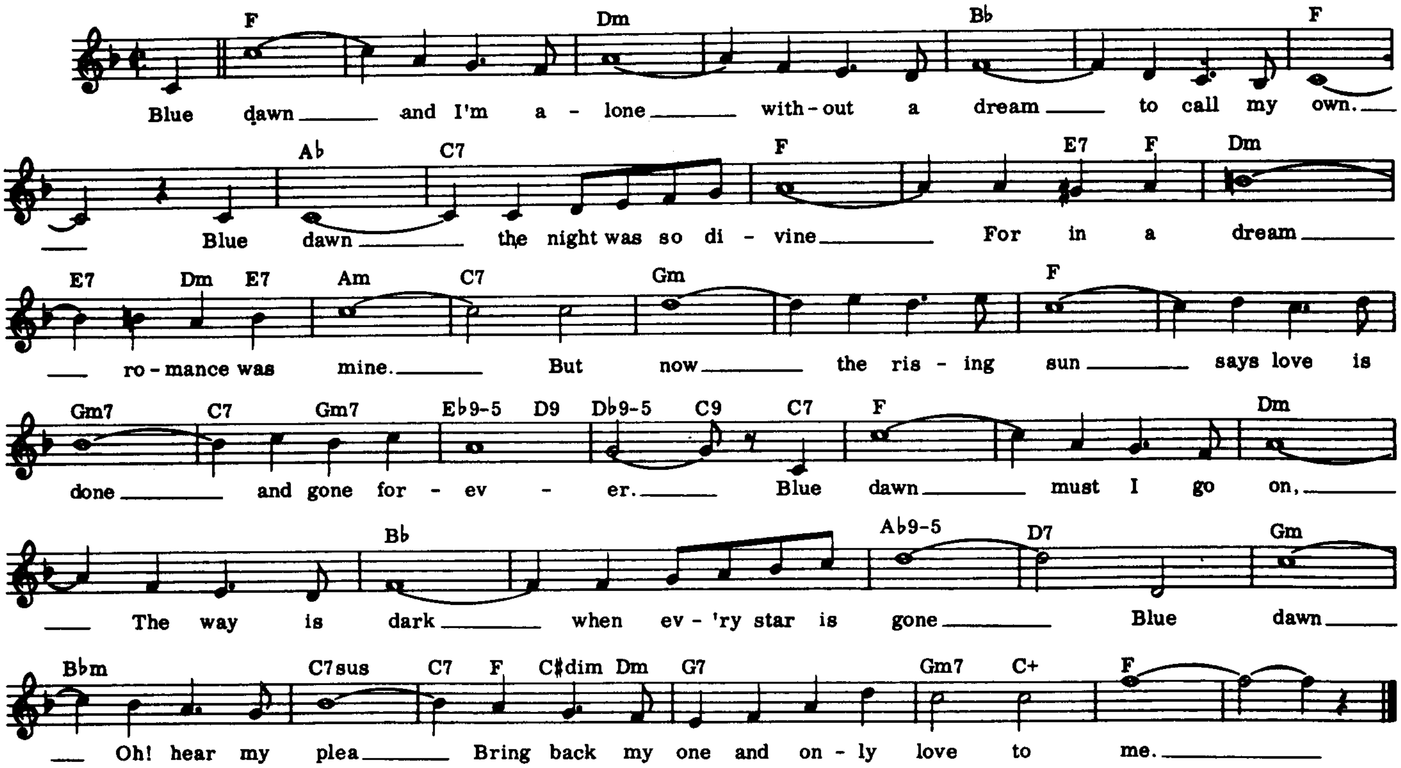
FRANK LOESSER, BOB CALAME and LAWRENCE WELK


C Ebdim Dm7 G7
My heart gets a lit-tle gay, Like bub-bles in the wine Ev-'ry time I dance with you. Your
C Ebdim Dm7 G7 C7
arms take me far a-way Like bub-bles in the wine Just as if I'd had a few. Oh, may-be it's that
F D7
moon, or may-be it's that tune, Play-ing as we gen-tly sway Or may-be it's the fact that I love you.
Dm7 G7 C Ebdim Dm7
Can't real-ly say, how I get this way. My heart whis-pers a re-frain, Like bub-bles in the wine Ev-'ry time you're
G7 C7 F
close to me. I need-n't drink Cham-pagne, A feel-ing quite in-sane Lights me up and
Fm6 C Am7
sets me free. Some day I may lose you, but no mat-ter how fate may go A-part or to-geth-er, when I
D9 Dm7 G7 C Gm A7 D7 Dm7 G7 C
think of to-night I know I'll hear in this heart of mine, Mu-sic like the pret-ty bub-bles in the wine.

Copyright © 1939 by Paramount Music Corporation. Copyright renewed 1966. Used by permission.

BLUE DAWN *From the Film "ROMANCE IN THE DARK"*

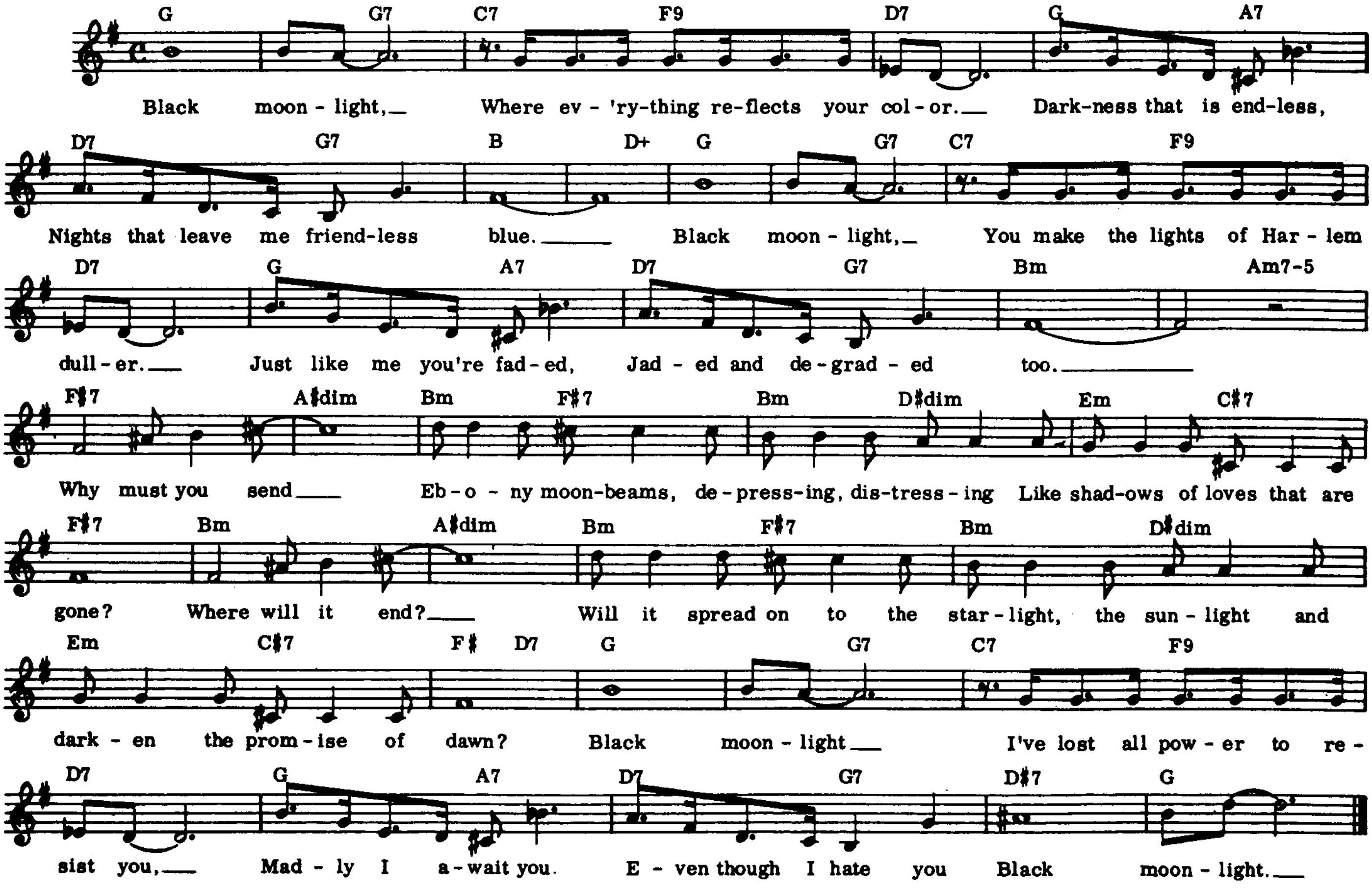
NED WASHINGTON and PHIL BOUTELJE


F Dm B♭ F
Blue dawn and I'm a - lone with - out a dream to call my own.
A♭ C7 F E7 F Dm
Blue dawn the night was so di - vine For in a dream
E7 Dm E7 Am C7 Gm F
ro - mance was mine. But now the ris - ing sun says love is
Gm7 C7 Gm7 E♭9-5 D9 D♭9-5 C9 C7 F Dm
done and gone for - ev - er. Blue dawn must I go on,
B♭ A♭9-5 D7 Gm
The way is dark when ev - 'ry star is gone Blue dawn
B♭m C7sus C7 F C♯dim Dm G7 Gm7 C+ F
Oh! hear my plea Bring back my one and on - ly love to me.

Copyright © 1938 by Famous Music Corporation. Copyright renewed 1964 & 1965. Used by permission.

BLACK MOONLIGHT *From the Film "TOO MUCH HARMONY"*

ARTHUR JOHNSTON and SAM COSLOW

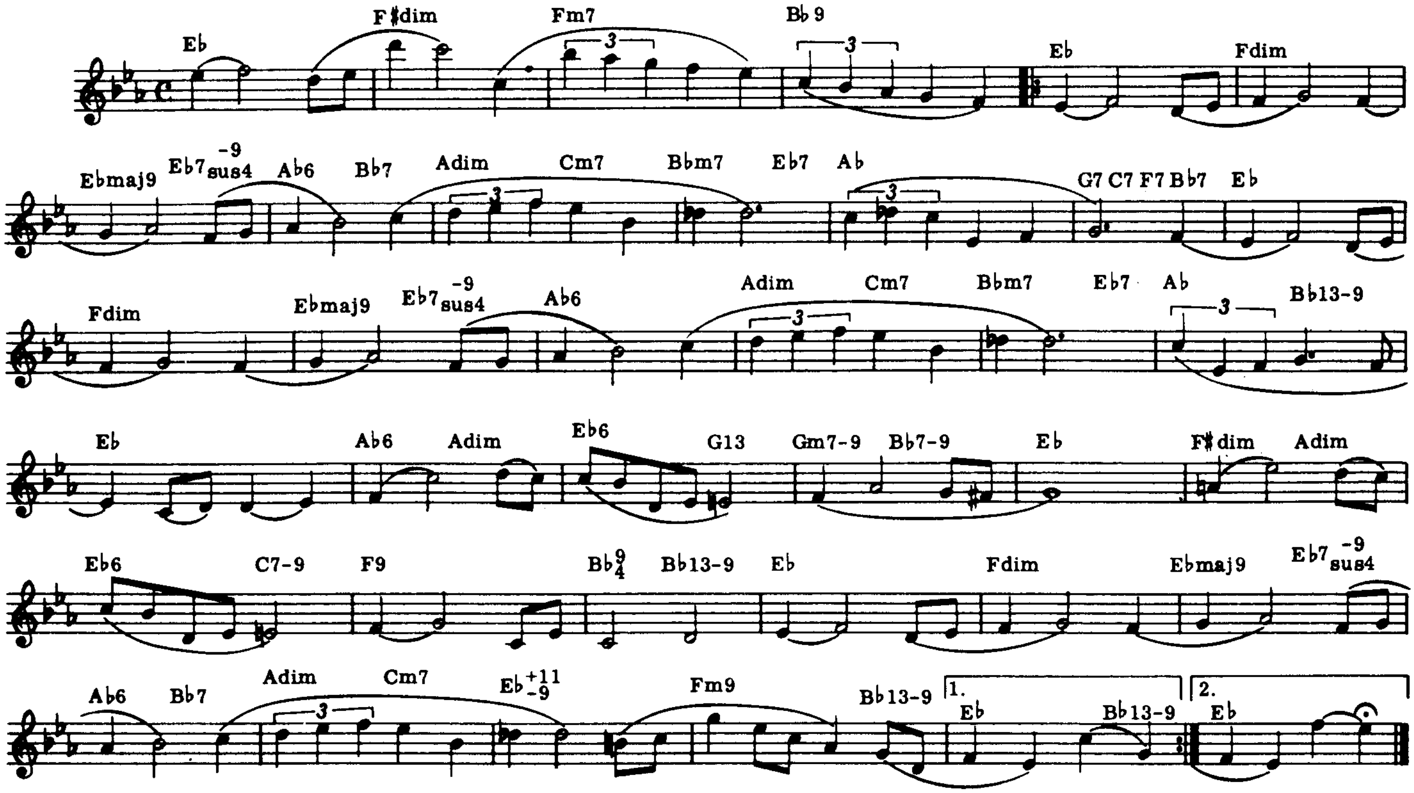

G G7 C7 F9 D7 G A7
Black moon - light, Where ev - 'ry-thing re-flects your col - or. Dark-ness that is end-less,
D7 G7 B D+ G G7 C7 F9
Nights that leave me friend-less blue. Black moon - light, You make the lights of Har - lem
D7 G A7 D7 G7 Bm Am7-5
dull - er. Just like me you're fad - ed, Jad - ed and de - grad - ed too.
F♯7 A♯dim Bm F♯7 Bm D♯dim Em C♯7
Why must you send Eb - o - ny moon-beams, de - press-ing, dis-tress - ing Like shad-ows of loves that are
F♯7 Bm A♯dim Bm F♯7 Bm D♯dim
gone? Where will it end? Will it spread on to the star - light, the sun - light and
Em C♯7 F♯ D7 G G7 C7 F9
dark - en the prom - ise of dawn? Black moon - light I've lost all pow - er to re -
D7 G A7 D7 G7 D♯7 G
sist you, Mad - ly I a - wait you. E - ven though I hate you Black moon - light.

Copyright © 1933 by Famous Music Corporation. Copyright renewed 1960. Used by permission.

THE BRIDGES AT TOKO-RI

From the Film "THE BRIDGES AT TOKO-RI"

LYN MURRAY

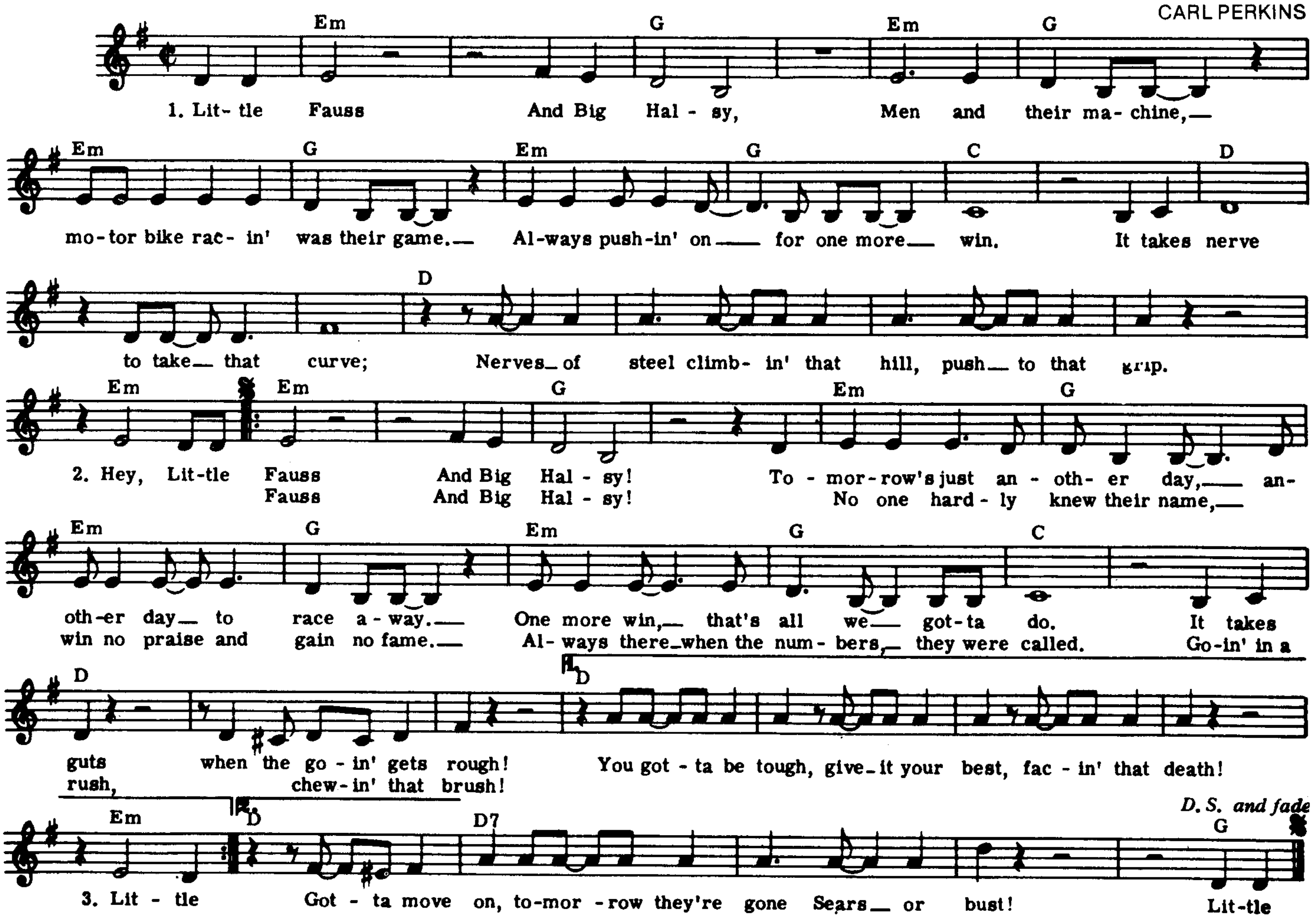

E♭ F♯dim Fm7 B♭9 E♭ Fdim
E♭maj9 E♭7-9sus4 A♭6 B♭7 Adim Cm7 B♭m7 E♭7 A♭ G7 C7 F7 B♭7 E♭
Fdim E♭maj9 E♭7-9sus4 A♭6 Adim Cm7 B♭m7 E♭7 A♭ B♭13-9
E♭ A♭6 Adim E♭6 G13 Gm7-9 B♭7-9 E♭ F♯dim Adim
E♭6 C7-9 F9 B♭9/4 B♭13-9 E♭ Fdim E♭maj9 E♭7-9sus4
A♭6 B♭7 Adim Cm7 E♭+11-9 Fm9 B♭13-9 1. E♭ B♭13-9 2. E♭

Copyright © 1954 by Famous Music Corporation. Used by permission.

BALLAD OF LITTLE FAUSS AND BIG HALSY

From the Film "LITTLE FAUSS AND BIG HALSY"

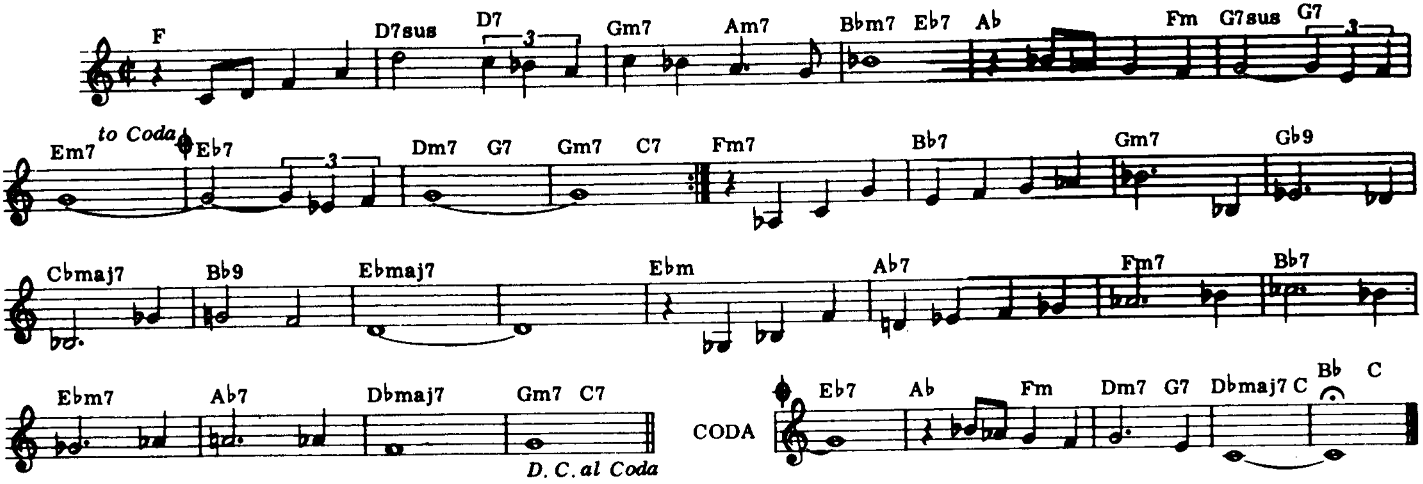
CARL PERKINS


Em G Em G
1. Lit-tle Fauss And Big Hal-sy, Men and their ma-chine,—
Em G Em G C D
mo-tor bike rac-in' was their game.— Al-ways push-in' on— for one more— win. It takes nerve
D
to take— that curve; Nerves— of steel climb-in' that hill, push— to that grip.
Em Em G Em G
2. Hey, Lit-tle Fauss And Big Hal-sy! To-mor-row's just an-oth-er day,— an-
Fauss And Big Hal-sy! No one hard-ly knew their name,—
Em G Em G C
oth-er day— to race a-way.— One more win,— that's all we— got-ta do. It takes
win no praise and gain no fame.— Al-ways there— when the num-bers,— they were called. Go-in' in a
D D
guts when the go-in' gets rough! You got-ta be tough, give— it your best, fac-in' that death!
rush, chew-in' that brush!
Em D D7 G
3. Lit-tle Got-ta move on, to-mor-row they're gone Sears— or bust! Lit-tle
D. S. and fade

Copyright © 1970 by Ensign Music Corporation and Cedarwood Publishing Co., Inc. New York, N.Y. Used by permission.

BREAKFAST AT TIFFANY'S *From the Film "BREAKFAST AT TIFFANY'S"*

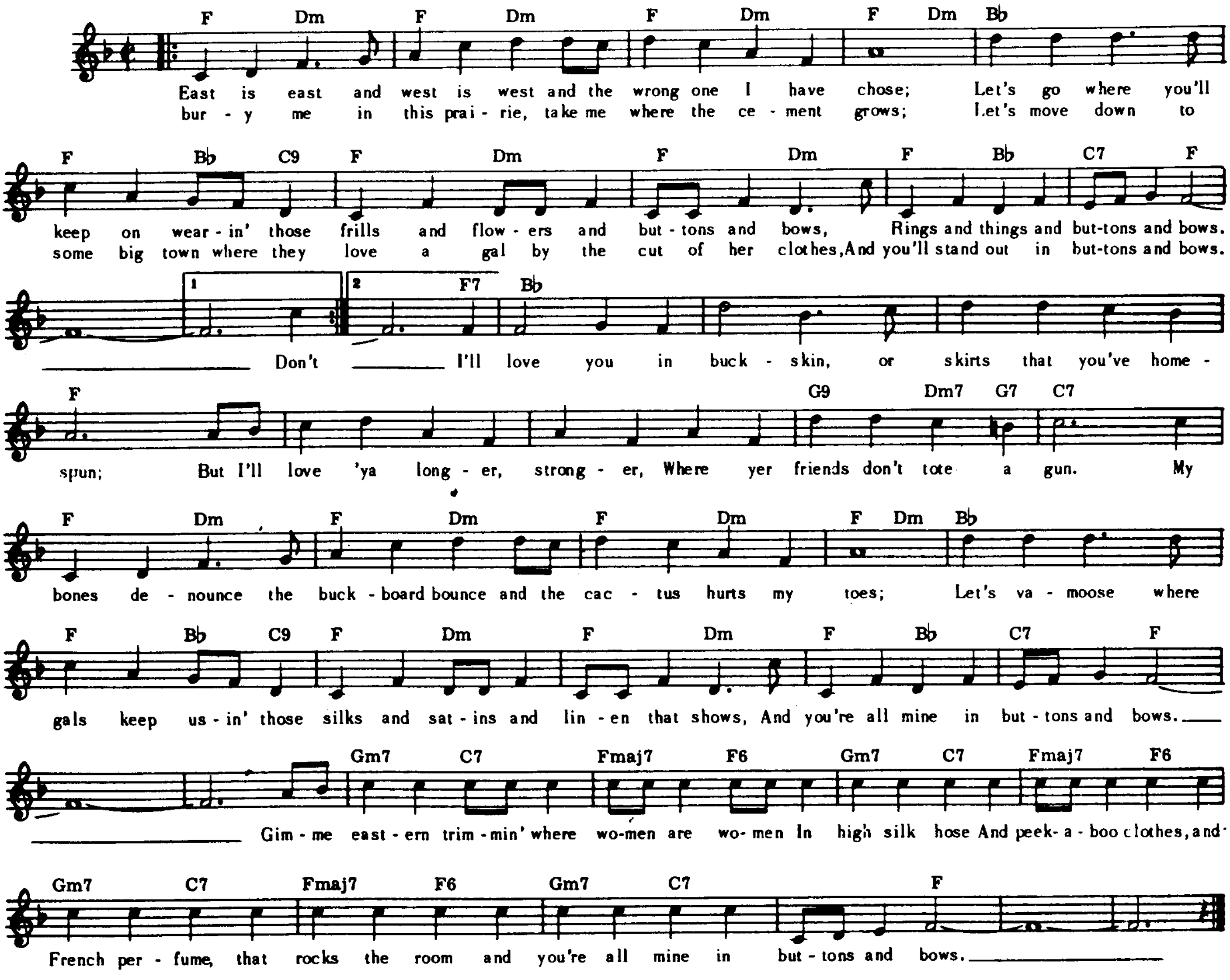
HENRY MANCINI


F D7sus D7 Gm7 Am7 Bbm7 Eb7 Ab Fm G7sus G7
Em7 to Coda Eb7 Dm7 G7 Gm7 C7 Fm7 Bb7 Gm7 Gb9
Cbmaj7 Bb9 Ebmaj7 Ebm Ab7 Fm7 Bb7
Ebm7 Ab7 Dbmaj7 Gm7 C7
D. C. al Coda
CODA
Eb7 Ab Fm Dm7 G7 Dbmaj7 C Bb C

Copyright © 1961 by Famous Music Corporation. Used by permission.

BUTTONS AND BOWS *From the Film "PALEFACE"*

JAY LIVINGSTON and RAY EVANS

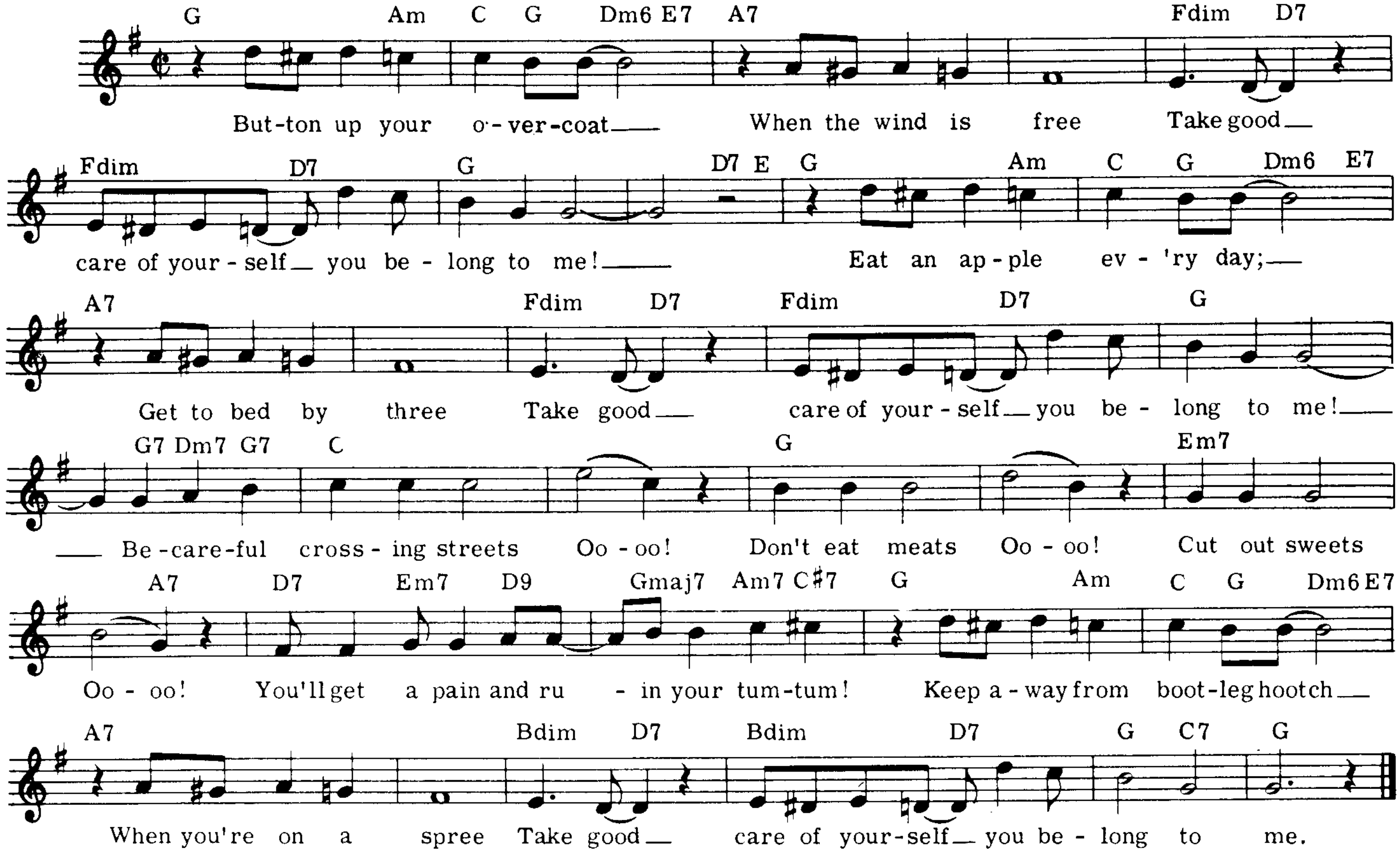

East is east and west is west and the wrong one I have chose; Let's go where you'll
bur - y me in this prai - rie, take me where the ce - ment grows; Let's move down to
keep on wear - in' those frills and flow - ers and but - tons and bows, Rings and things and but-tons and bows.
some big town where they love a gal by the cut of her clothes, And you'll stand out in but-tons and bows.
Don't
I'll love you in buck - skin, or skirts that you've home -
spun; But I'll love 'ya long - er, strong - er, Where yer friends don't tote a gun. My
bones de - nounce the buck - board bounce and the cac - tus hurts my toes; Let's va - moose where
gals keep us - in' those silks and sat - ins and lin - en that shows, And you're all mine in but - tons and bows.
Gim - me east - ern trim - min' where wo-men are wo- men In high silk hose And peek- a - boo clothes, and
French per - fume, that rocks the room and you're all mine in but - tons and bows.

Copyright © 1948 by Famous Music Corporation. Used by permission.

BUTTON UP YOUR OVERCOAT

From the Musical "FOLLOW THRU"

By B.G. DeSYLVA, LEW BROWN
and RAY HENDERSON

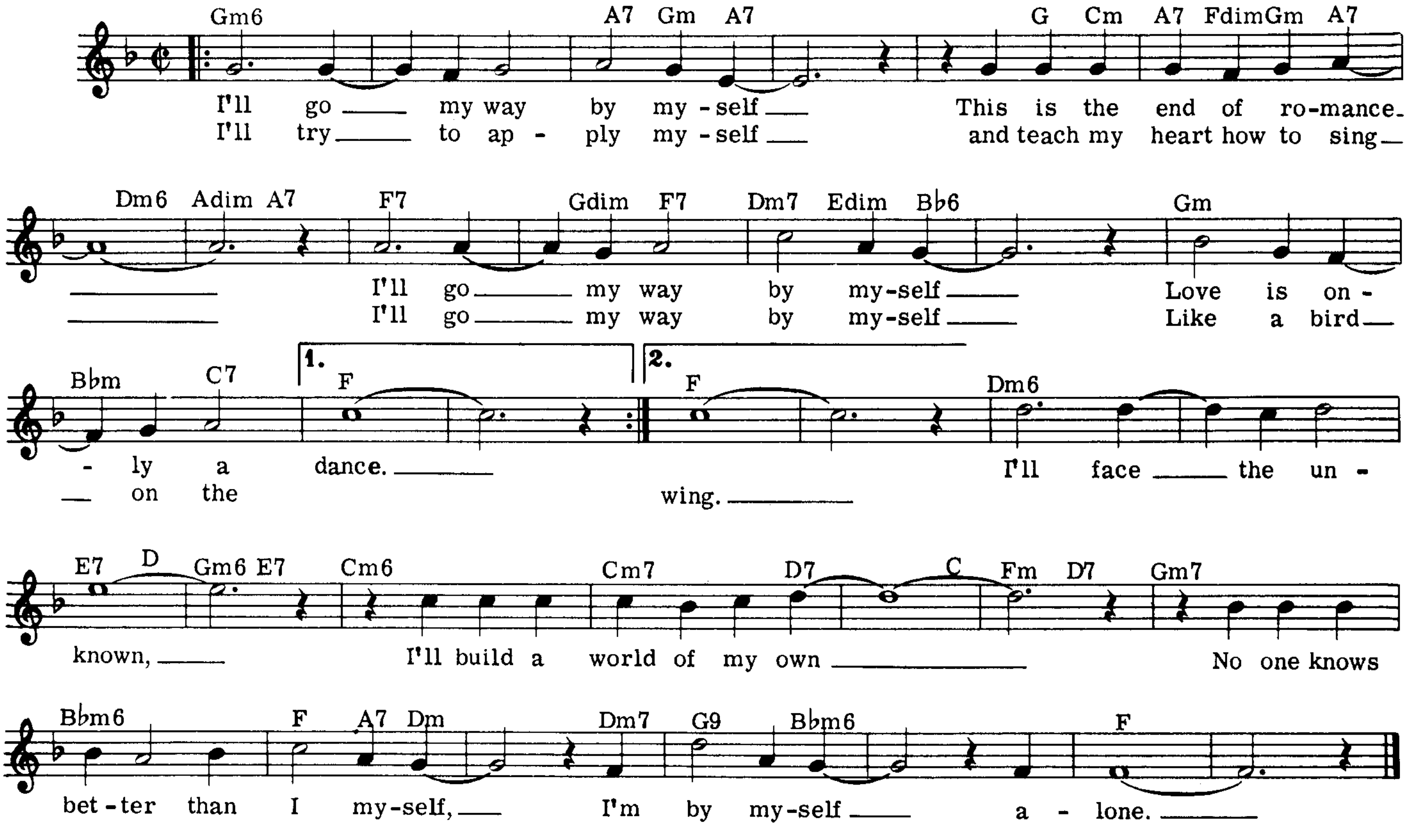

G Am C G Dm6 E7 A7 Fdim D7
But-ton up your o-ver-coat When the wind is free Take good
Fdim D7 G D7 E G Am C G Dm6 E7
care of your-self you be-long to me! Eat an ap-ple ev-'ry day;
A7 Fdim D7 Fdim D7 G
Get to bed by three Take good care of your-self you be-long to me!
G7 Dm7 G7 C G Em7
Be-care-ful cross-ing streets Oo-oo! Don't eat meats Oo-oo! Cut out sweets
A7 D7 Em7 D9 Gmaj7 Am7 C♯7 G Am C G Dm6 E7
Oo-oo! You'll get a pain and ru-in your tum-tum! Keep a-way from boot-leg hootch
A7 Bdim D7 Bdim D7 G C7 G
When you're on a spree Take good care of your-self you be-long to me.

Copyright © 1928 by DeSylva, Brown & Henderson, Inc. Copyright renewed and assigned to Chappell & Co., Inc. Used by permission.
Published in the United States by joint agreement with Chappell & Co., Inc. and Anne-Rachel Music Corporation.

BY MYSELF

From the Musical "BETWEEN THE DEVIL"

Words by HOWARD DIETZ
Music by ARTHUR SCHWARTZ

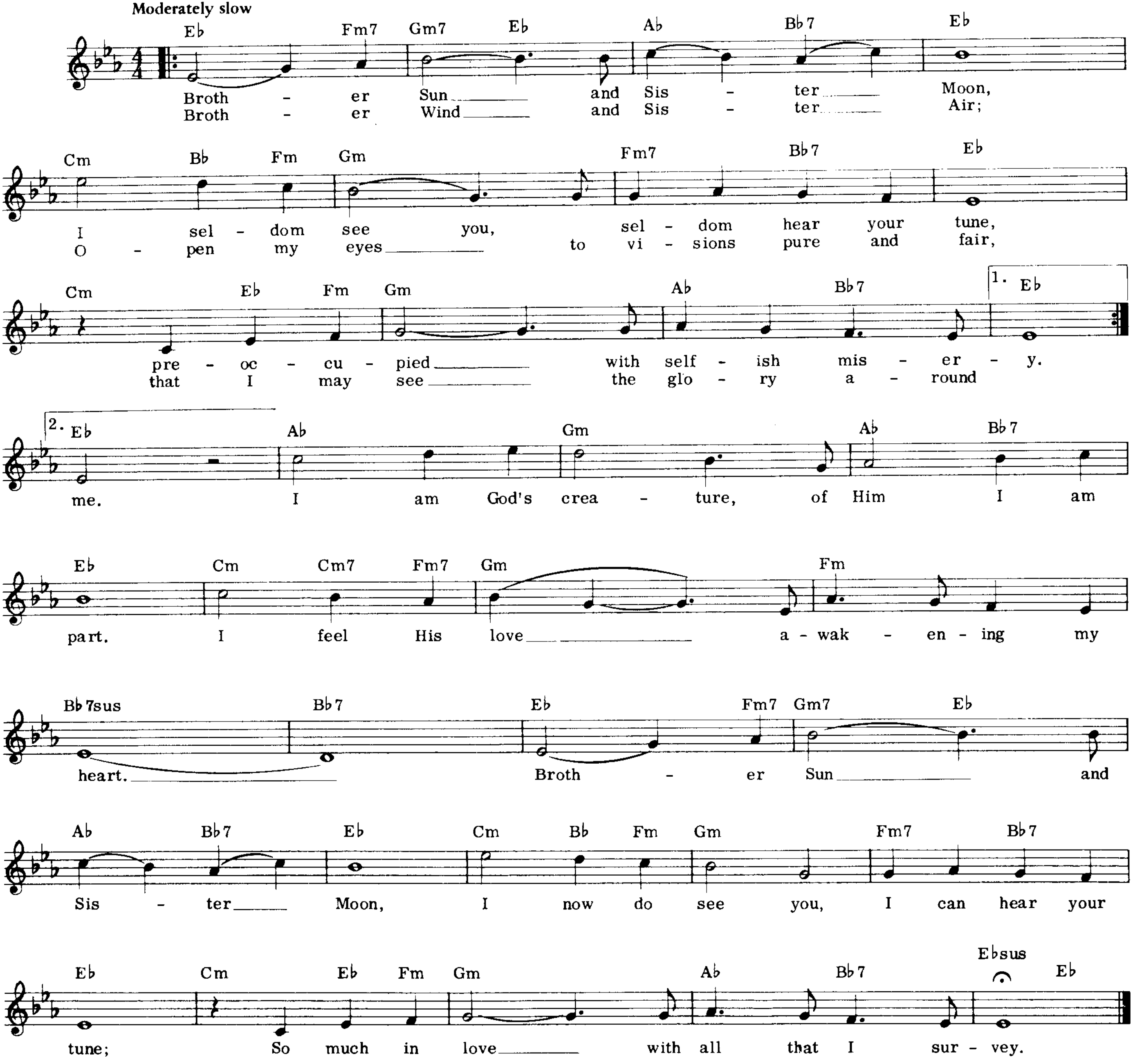

Gm6 A7 Gm A7 G Cm A7 Fdim Gm A7
I'll go my way by my-self This is the end of ro-mance.
I'll try to ap-ply my-self and teach my heart how to sing
Dm6 Adim A7 F7 Gdim F7 Dm7 Edim B♭6 Gm
I'll go my way by my-self Love is on-
I'll go my way by my-self Like a bird
B♭m C7 1. F 2. F Dm6
-ly a dance. I'll face the un-
on the wing.
E7 D Gm6 E7 Cm6 Cm7 D7 C Fm D7 Gm7
known, I'll build a world of my own No one knows
B♭m6 F A7 Dm Dm7 G9 B♭m6 F
bet-ter than I my-self, I'm by my-self a-lone.

Copyright © 1937 by DeSylva, Brown & Henderson, Inc. Copyright renewed and assigned to Chappell & Co., Inc. Used by permission.

BROTHER SUN, SISTER MOON

From the Film "BROTHER SUN, SISTER MOON"

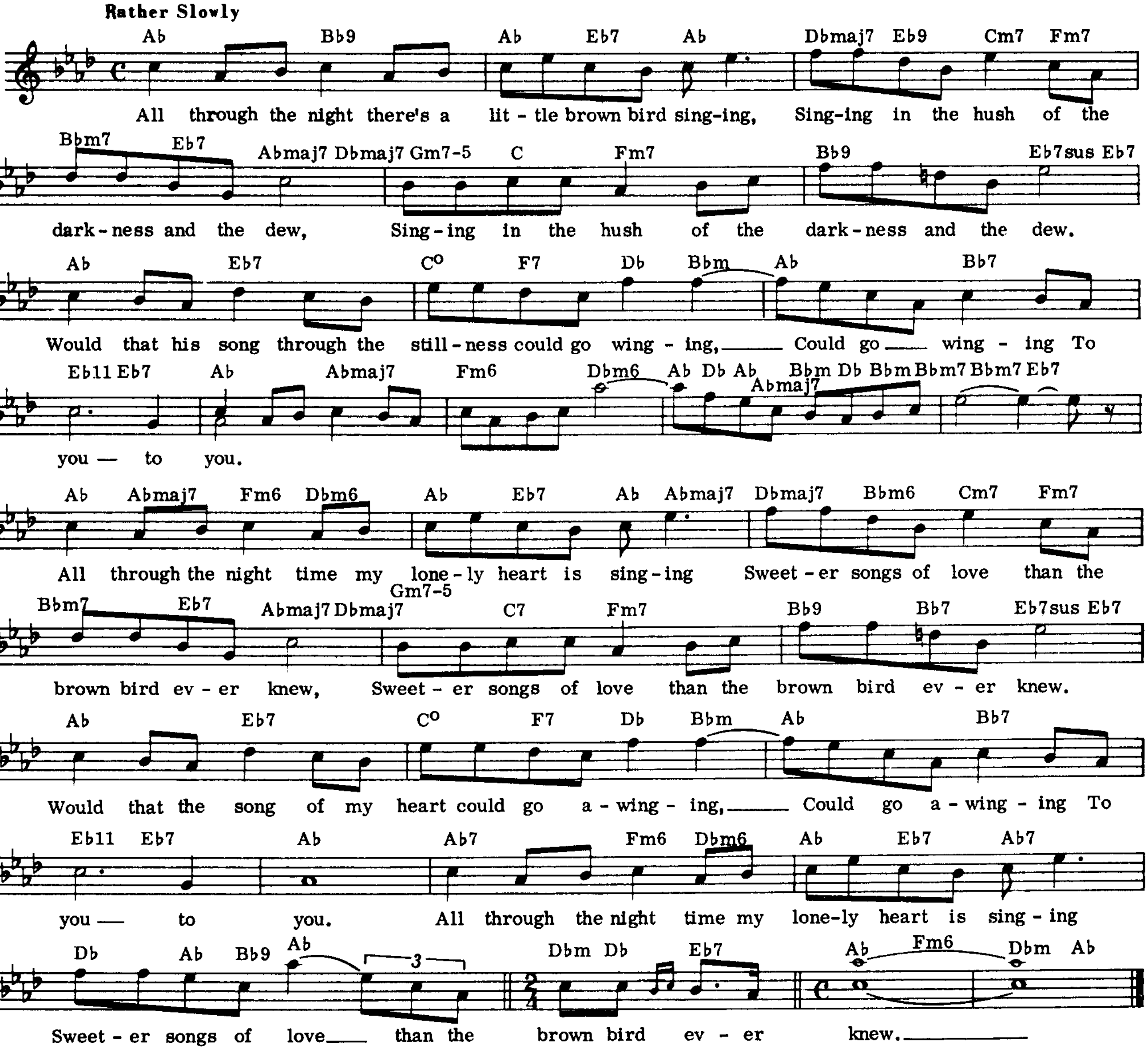
Words and Music by DONOVAN


Moderately slow
Eb Fm7 Gm7 Eb Ab Bb7 Eb
Broth - er Sun and Sis - ter Moon,
Broth - er Wind and Sis - ter Air;
Cm Bb Fm Gm Fm7 Bb7 Eb
I sel - dom see you, sel - dom hear your tune,
O - pen my eyes to vi - sions pure and fair,
Cm Eb Fm Gm Ab Bb7 1. Eb
pre - oc - cu - pied with self - ish mis - er - y.
that I may see the glo - ry a - round
2. Eb Ab Gm Ab Bb7
me. I am God's crea - ture, of Him I am
Eb Cm Cm7 Fm7 Gm Fm
part. I feel His love a - wak - en - ing my
Bb7sus Bb7 Eb Fm7 Gm7 Eb
heart. Broth - er Sun and
Ab Bb7 Eb Cm Bb Fm Gm Fm7 Bb7
Sis - ter Moon, I now do see you, I can hear your
Eb Cm Eb Fm Gm Ab Bb7 Ebsus Eb
tune; So much in love with all that I sur - vey.

Copyright © 1973 by Famous Music Corporation, New York, N.Y. Used by permission.

A BROWN BIRD SINGING

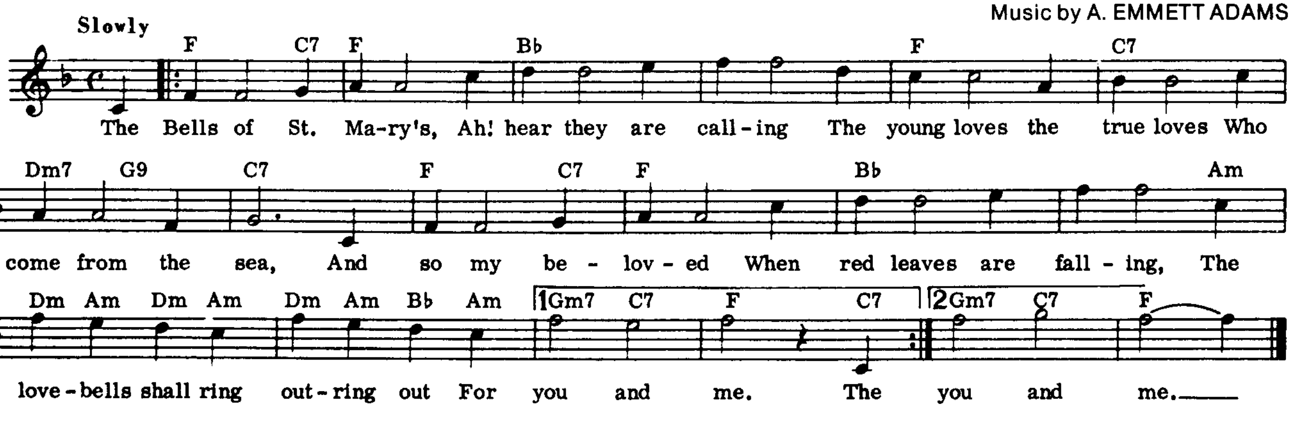
Words by ROYDEN BARRIE
Music by HAYDN WOOD


Rather Slowly
Ab Bb9 Ab Eb7 Ab Dbmaj7 Eb9 Cm7 Fm7
All through the night there's a lit - tle brown bird sing-ing, Sing-ing in the hush of the
Bbm7 Eb7 Abmaj7 Dbmaj7 Gm7-5 C Fm7 Bb9 Eb7sus Eb7
dark-ness and the dew, Sing-ing in the hush of the dark-ness and the dew.
Ab Eb7 C° F7 Db Bbm Ab Bb7
Would that his song through the still-ness could go wing - ing, Could go wing - ing To
Eb11 Eb7 Ab Abmaj7 Fm6 Dbm6 Ab Db Ab Abmaj7 Bbm Db Bbm Bbm7 Bbm7 Eb7
you — to you.
Ab Abmaj7 Fm6 Dbm6 Ab Eb7 Ab Abmaj7 Dbmaj7 Bbm6 Cm7 Fm7
All through the night time my lone-ly heart is sing-ing Sweet - er songs of love than the
Bbm7 Eb7 Abmaj7 Dbmaj7 Gm7-5 C7 Fm7 Bb9 Bb7 Eb7sus Eb7
brown bird ev - er knew, Sweet - er songs of love than the brown bird ev - er knew.
Ab Eb7 C° F7 Db Bbm Ab Bb7
Would that the song of my heart could go a - wing - ing, Could go a - wing - ing To
Eb11 Eb7 Ab Ab7 Fm6 Dbm6 Ab Eb7 Ab7
you — to you. All through the night time my lone-ly heart is sing - ing
Db Ab Bb9 Ab Dbm Db Eb7 Ab Fm6 Dbm Ab
Sweet - er songs of love than the brown bird ev - er knew.
3

Copyright © 1922 by Chappell & Co., Ltd., London Copyright renewed. Chappell & Co., Inc., publisher.

THE BELLS OF ST. MARY'S

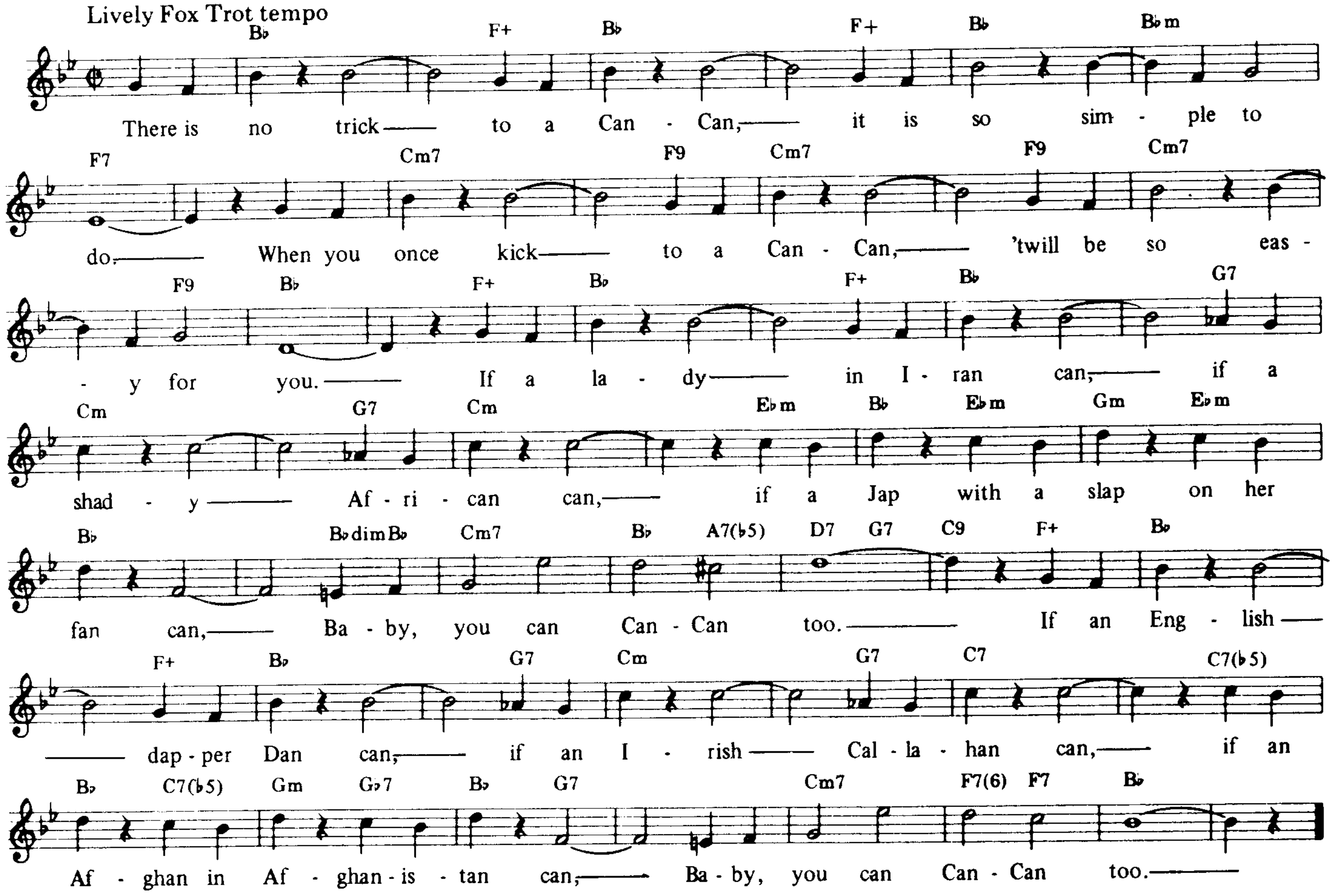
Words by DOUGLAS FURBER
Music by A. EMMETT ADAMS


Slowly
F C7 F Bb F C7
The Bells of St. Ma-ry's, Ah! hear they are call-ing The young loves the true loves Who
Dm7 G9 C7 F C7 F Bb Am
come from the sea, And so my be - lov - ed When red leaves are fall - ing, The
Dm Am Dm Am Dm Am Bb Am 1 Gm7 C7 F C7 2 Gm7 C7 F
love-bells shall ring out-ring out For you and me. The you and me.

Copyright © 1917 by Ascherberg, Hopwood & Crew Ltd. Copyright renewed. Chappell & Co., Inc., publisher.

CAN-CAN *From the Film "CAN-CAN"*

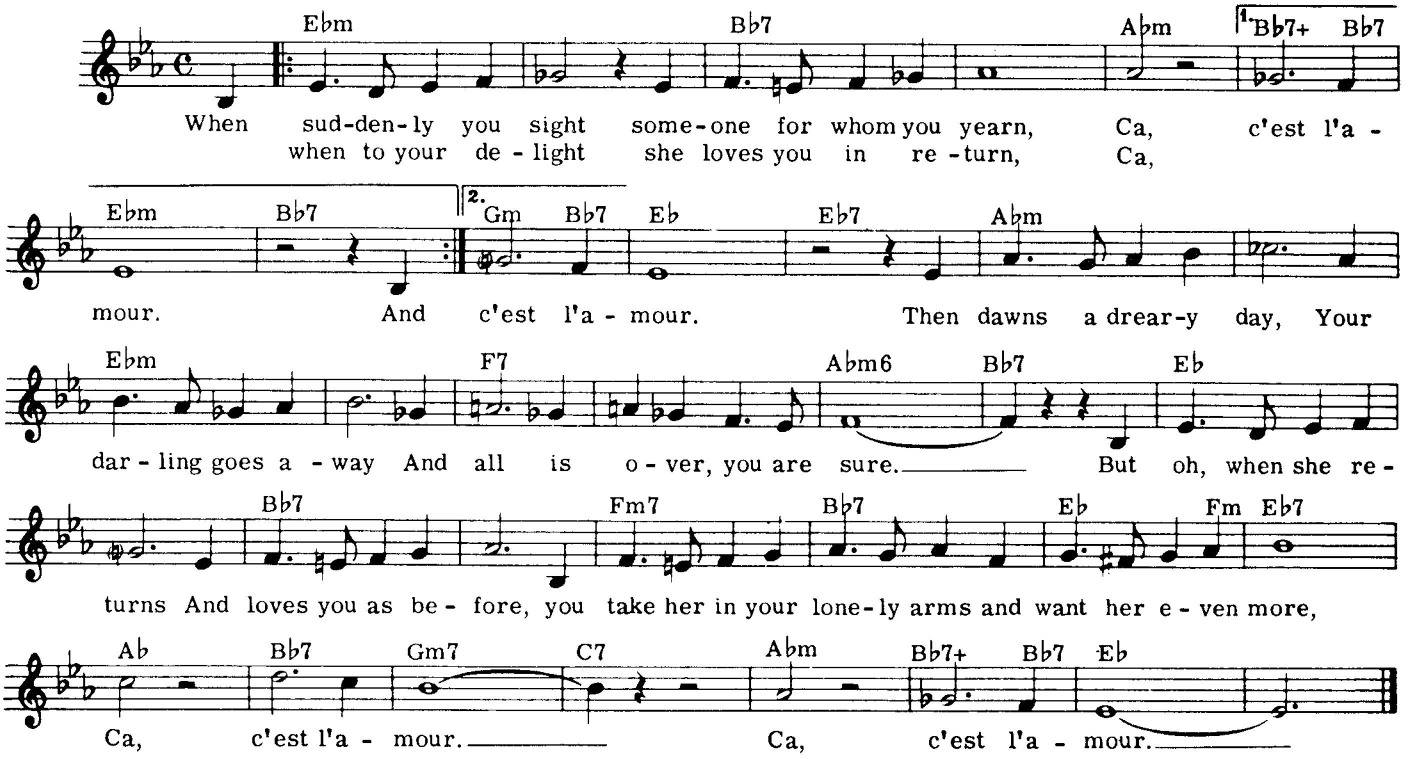
Words and Music by
COLE PORTER


Lively Fox Trot tempo
B♭ F+ B♭ F+ B♭ B♭m
There is no trick — to a Can - Can, — it is so sim - ple to
F7 Cm7 F9 Cm7 F9 Cm7
do. — When you once kick — to a Can - Can, — 'twill be so eas -
F9 B♭ F+ B♭ F+ B♭ G7
- y for you. — If a la - dy — in I - ran can, — if a
Cm G7 Cm E♭m B♭ E♭m Gm E♭m
shad - y — Af - ri - can can, — if a Jap with a slap on her
B♭ B♭dimB♭ Cm7 B♭ A7(♭5) D7 G7 C9 F+ B♭
fan can, — Ba - by, you can Can - Can too. — If an Eng - lish —
F+ B♭ G7 Cm G7 C7 C7(♭5)
— dap - per Dan can, — if an I - rish — Cal - la - han can, — if an
B♭ C7(♭5) Gm G♭7 B♭ G7 Cm7 F7(6) F7 B♭
Af - ghan in Af - ghan - is - tan can, — Ba - by, you can Can - Can too. —

Copyright © 1953 by Cole Porter.
Buxton Hill Music Corporation, owner of world wide publication and allied rights. Sole selling agent: Chappell & Co., Inc., New York, N.Y.

CA, C'EST L'AMOUR *From the Film "LES GIRLS"*

Words and Music by COLE PORTER

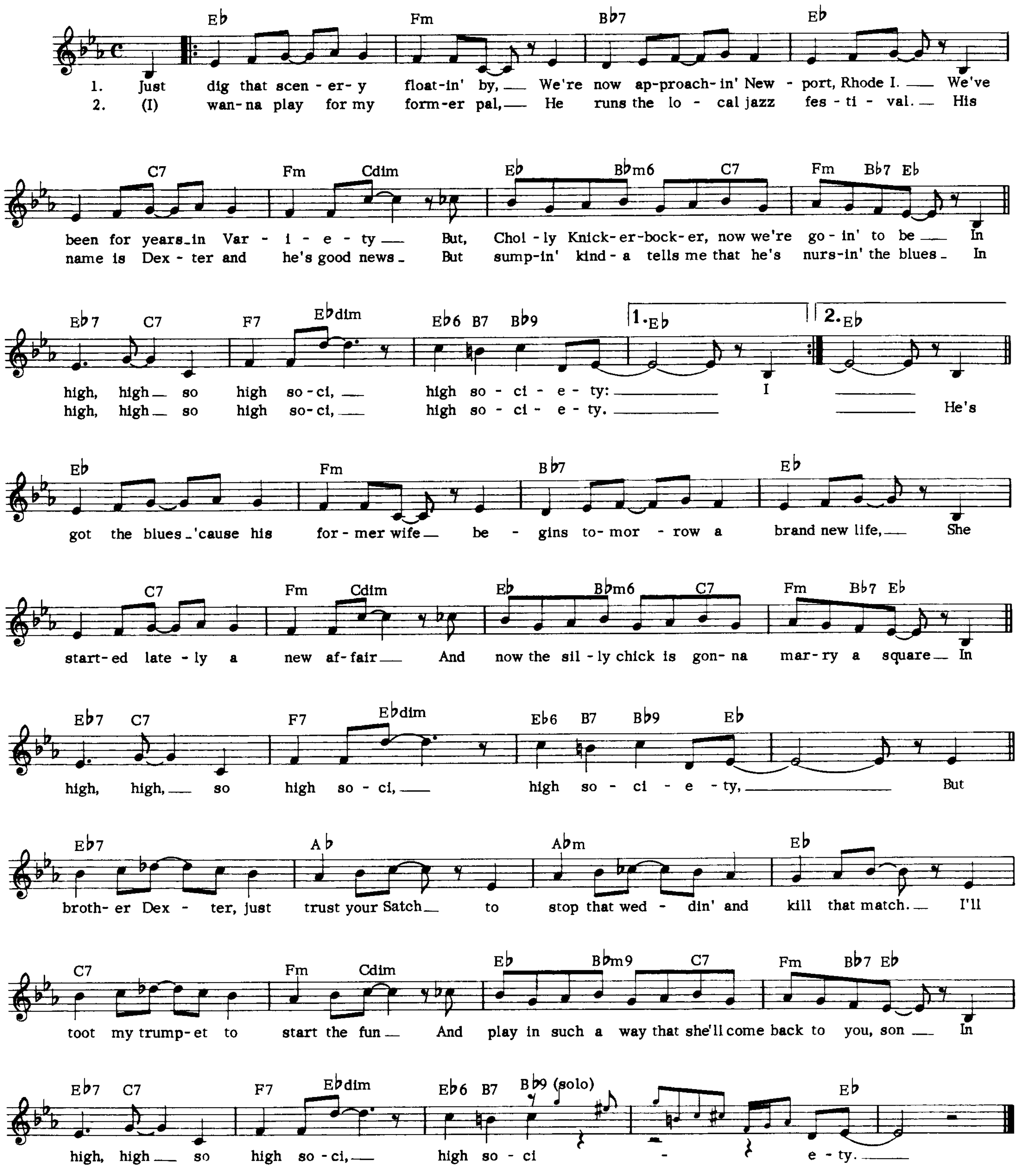

E♭m B♭7 A♭m 1. B♭7+ B♭7
When sud - den - ly you sight some - one for whom you yearn, Ca, c'est l'a -
when to your de - light she loves you in re - turn, Ca,
E♭m B♭7 2. Gm B♭7 E♭ E♭7 A♭m
mour. And c'est l'a - mour. Then dawns a drear - y day, Your
E♭m F7 A♭m6 B♭7 E♭
dar - ling goes a - way And all is o - ver, you are sure. — But oh, when she re -
B♭7 Fm7 B♭7 E♭ Fm E♭7
turns And loves you as be - fore, you take her in your lone - ly arms and want her e - ven more,
A♭ B♭7 Gm7 C7 A♭m B♭7+ B♭7 E♭
Ca, c'est l'a - mour. — Ca, c'est l'a - mour. —

Copyright © 1956 (unpub.) and 1957 by Chappell & Co., Inc., New York, N.Y. Used by permission.

CALYPSO

From "HIGH SOCIETY"

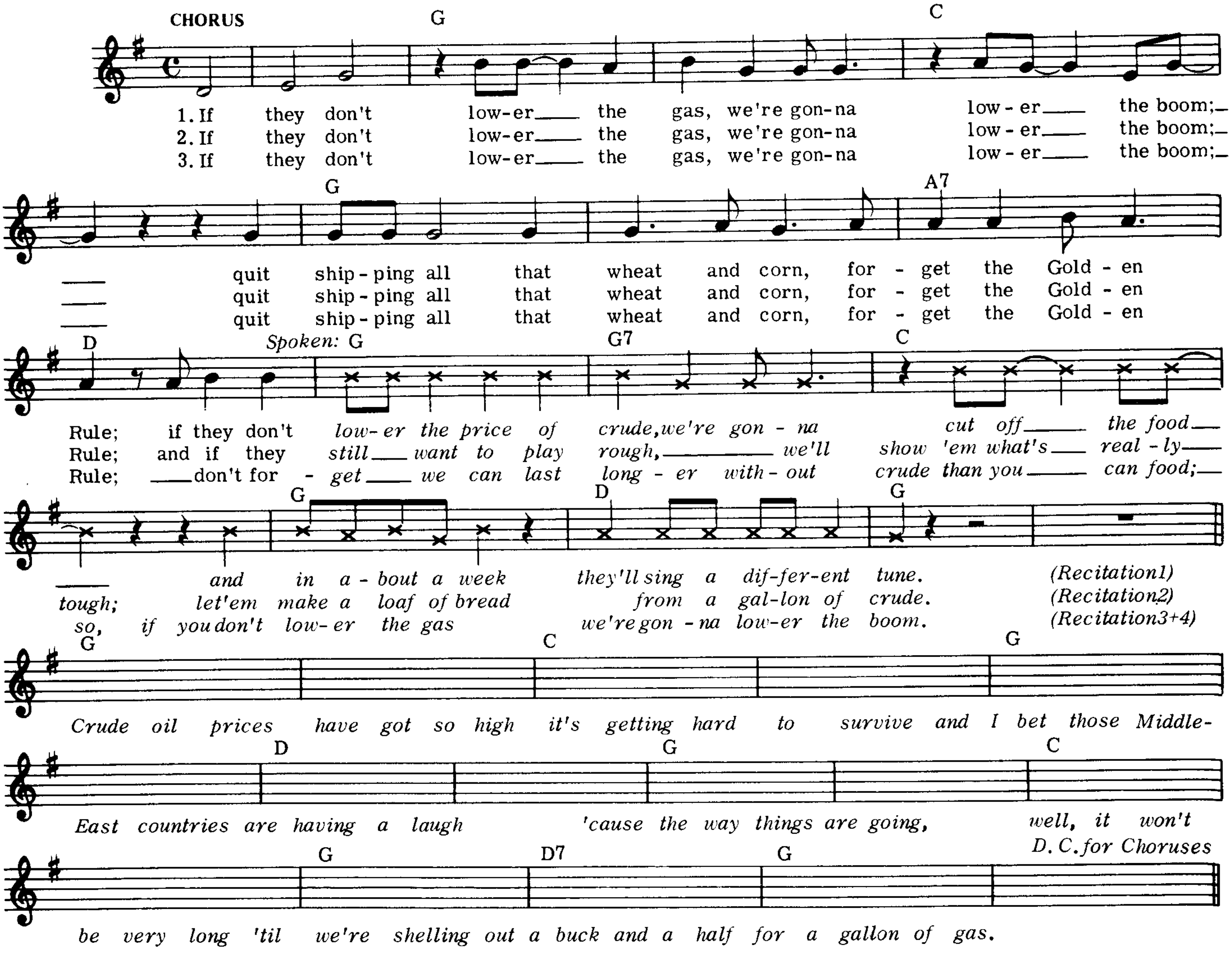
Words and Music by
COLE PORTER


E♭ Fm B♭7 E♭
1. Just dig that scen - er - y float-in' by, We're now ap-proach-in' New - port, Rhode I. We've
2. (I) wan-na play for my form-er pal, He runs the lo - cal jazz fes - ti - val. His
C7 Fm Cdim E♭ B♭m6 C7 Fm B♭7 E♭
been for years in Var - i - e - ty But, Chol - ly Knick-er-bock-er, now we're go - in' to be In
name is Dex - ter and he's good news But sump-in' kind - a tells me that he's nurs-in' the blues In
E♭7 C7 F7 E♭dim E♭6 B7 B♭9 1. E♭ 2. E♭
high, high so high so - ci, high so - ci - e - ty: I
high, high so high so - ci, high so - ci - e - ty. He's
E♭ Fm B♭7 E♭
got the blues 'cause his for - mer wife be - gins to - mor - row a brand new life, She
C7 Fm Cdim E♭ B♭m6 C7 Fm B♭7 E♭
start-ed late - ly a new af - fair And now the sil - ly chick is gon - na mar-ry a square In
E♭7 C7 F7 E♭dim E♭6 B7 B♭9 E♭
high, high, so high so - ci, high so - ci - e - ty, But
E♭7 A♭ A♭m E♭
broth - er Dex - ter, just trust your Satch to stop that wed - din' and kill that match. I'll
C7 Fm Cdim E♭ B♭m9 C7 Fm B♭7 E♭
toot my trump - et to start the fun And play in such a way that she'll come back to you, son In
E♭7 C7 F7 E♭dim E♭6 B7 B♭9 (solo) E♭
high, high so high so - ci, high so - ci - e - ty.

Copyright © 1955 (unpub.) and 1956 by Buxton Hill Music Corp., New York, N.Y. Used by permission

CHEAPER CRUDE OR NO MORE FOOD

Words and Music by BRENT BURNS


CHORUS
G
C
1. If they don't low-er the gas, we're gon-na low-er the boom;
2. If they don't low-er the gas, we're gon-na low-er the boom;
3. If they don't low-er the gas, we're gon-na low-er the boom;
G
A7
quit ship-ping all that wheat and corn, for-get the Gold-en
quit ship-ping all that wheat and corn, for-get the Gold-en
quit ship-ping all that wheat and corn, for-get the Gold-en
D
Spoken: G
G7
C
Rule; if they don't low-er the price of crude, we're gon-na cut off the food
Rule; and if they still want to play rough, we'll show 'em what's real-ly
Rule; don't for-get we can last long-er with-out crude than you can food;
G
D
G
and in a-bout a week they'll sing a dif-fer-ent tune. (Recitation1)
tough; let'em make a loaf of bread from a gal-lon of crude. (Recitation2)
so, if you don't low-er the gas we're gon-na low-er the boom. (Recitation3+4)
G
C
G
Crude oil prices have got so high it's getting hard to survive and I bet those Middle-
D
G
C
East countries are having a laugh 'cause the way things are going, well, it won't
D. C. for Choruses
G
D7
G
be very long 'til we're shelling out a buck and a half for a gallon of gas.

RECITATION 2

If you folks in the Middle-East are listenin' to me,
You'd better listen to what I'm sayin' and tell a friend
'Cause we'll take it for a while, but once you get us riled,
You're gonna think you got a tiger by the tail. (Chorus3)

RECITATION 3

Now I'll tell you folks out there - Ole Bobby "Sofine" is having a rough time lately
Yesterday I coasted my '56 Cadillac down into Rippy's Roxon station
I told Rippy to fill that sucker up
He took one look at me and one look at that gas hog and said,
"You gotta have yourself a co-signer, son." (To Recitation4)

RECITATION 4

I'll tell you folks, our farmers feed the world with their crops
And that includes the countries I've been talking about
If they don't lower the price of crude
We'll just raise the price of food
Let 'em pay ten bucks for a one-pound loaf of bread. (To Chorus4)

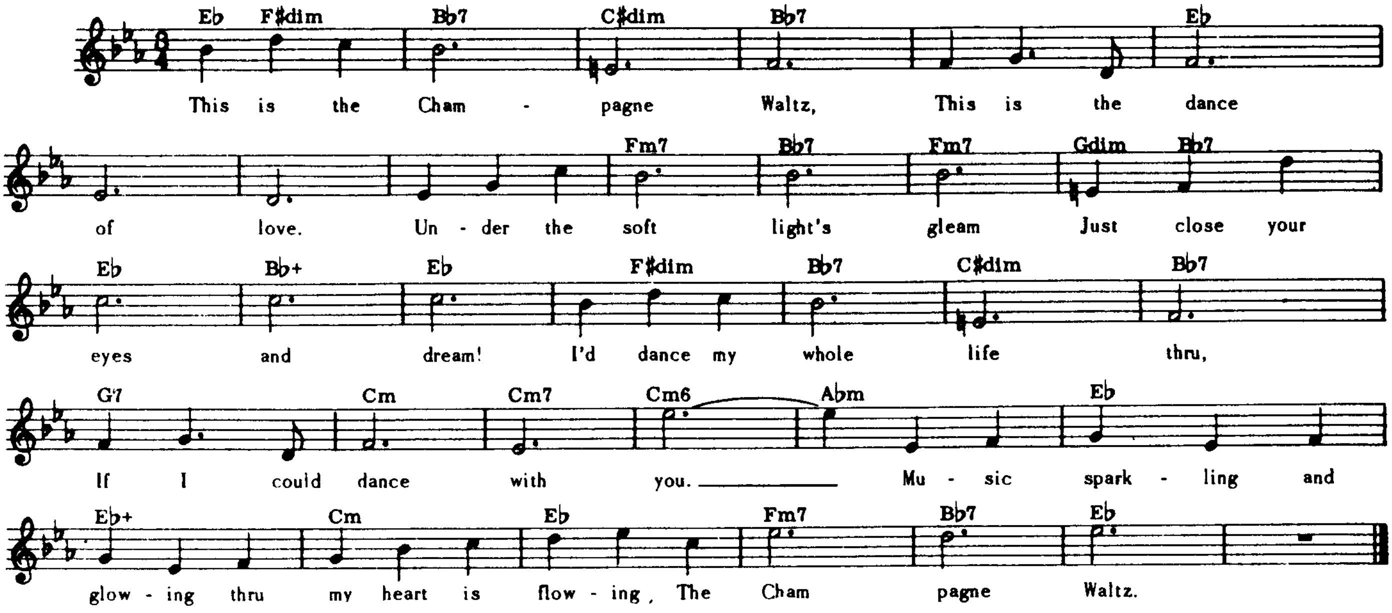
CHORUS 4

If they don't lower the gas, we're gonna lower the boom
Quit shipping all that wheat and corn
Forget the Golden Rule
We've been nice guys long enough
Now's the time to get tough;
Cheaper crude or no more food
(ad lib)And I really mean it
Cheaper crude or no more food, are you listening, Hoss
Co-signer. Ha.

Copyright © 1979 by Iron Blossom Music, Wolfhound Music, Bacak Burns Music and Pepper Tunes, Nashville, Tenn.
This arrangement Copyright © 1979. Used by permission.

THE CHAMPAGNE WALTZ

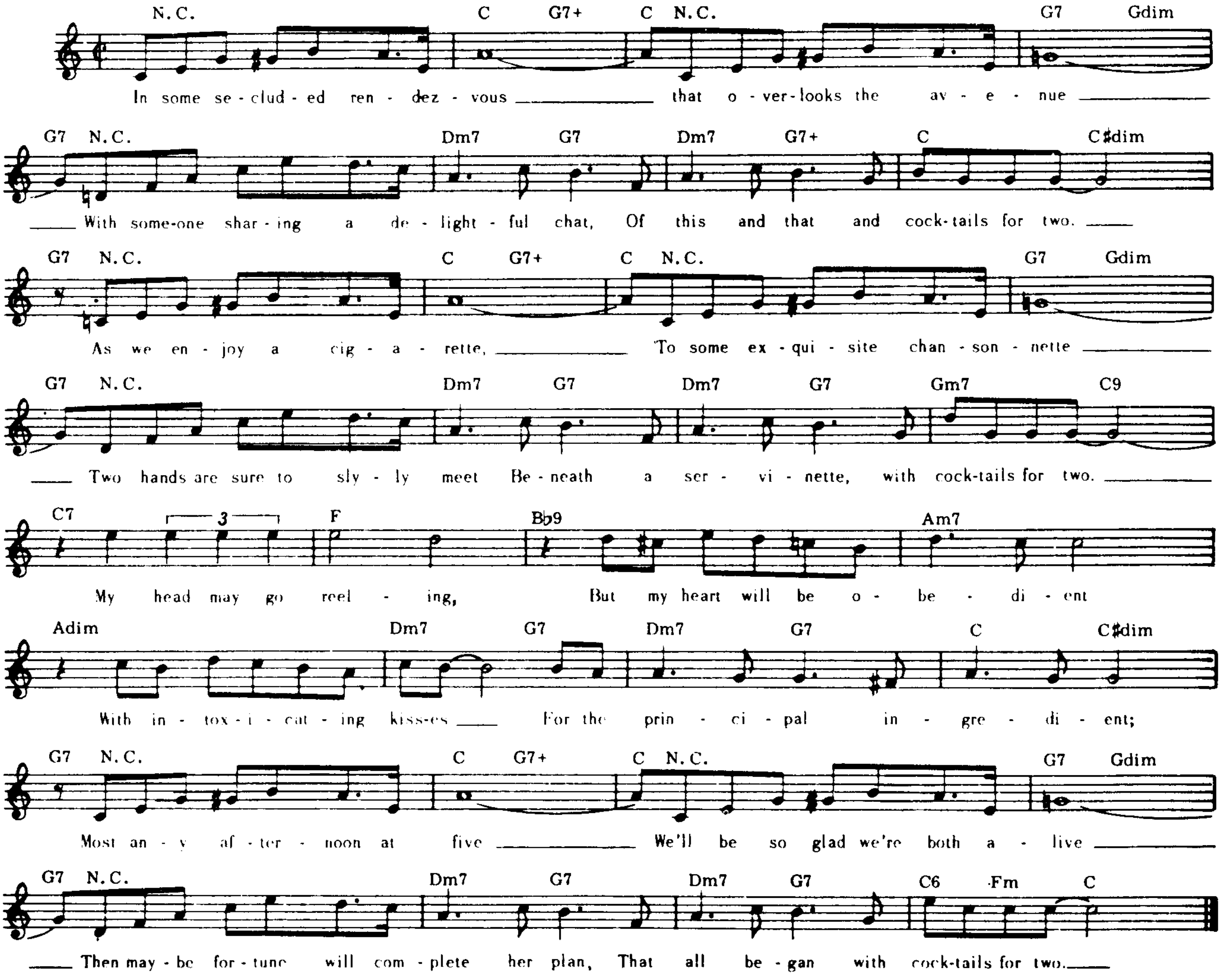
CON CONRAD, BEN OAKLAND and MILTON DRAKE


Eb F#dim Bb7 C#dim Bb7 Eb
This is the Cham - pagne Waltz, This is the dance
Fm7 Bb7 Fm7 Gdim Bb7
of love. Un - der the soft light's gleam Just close your
Eb Bb+ Eb F#dim Bb7 C#dim Bb7
eyes and dream! I'd dance my whole life thru,
G7 Cm Cm7 Cm6 Abm Eb
If I could dance with you. Mu - sic spark - ling and
Eb+ Cm Eb Fm7 Bb7 Eb
glow - ing thru my heart is flow - ing, The Cham pagne Waltz.

Copyright © 1934 by Famous Music Corporation, New York, N.Y.
Copyright renewed 1961 and assigned to Famous Music Corporation Used by permission.

COCKTAILS FOR TWO

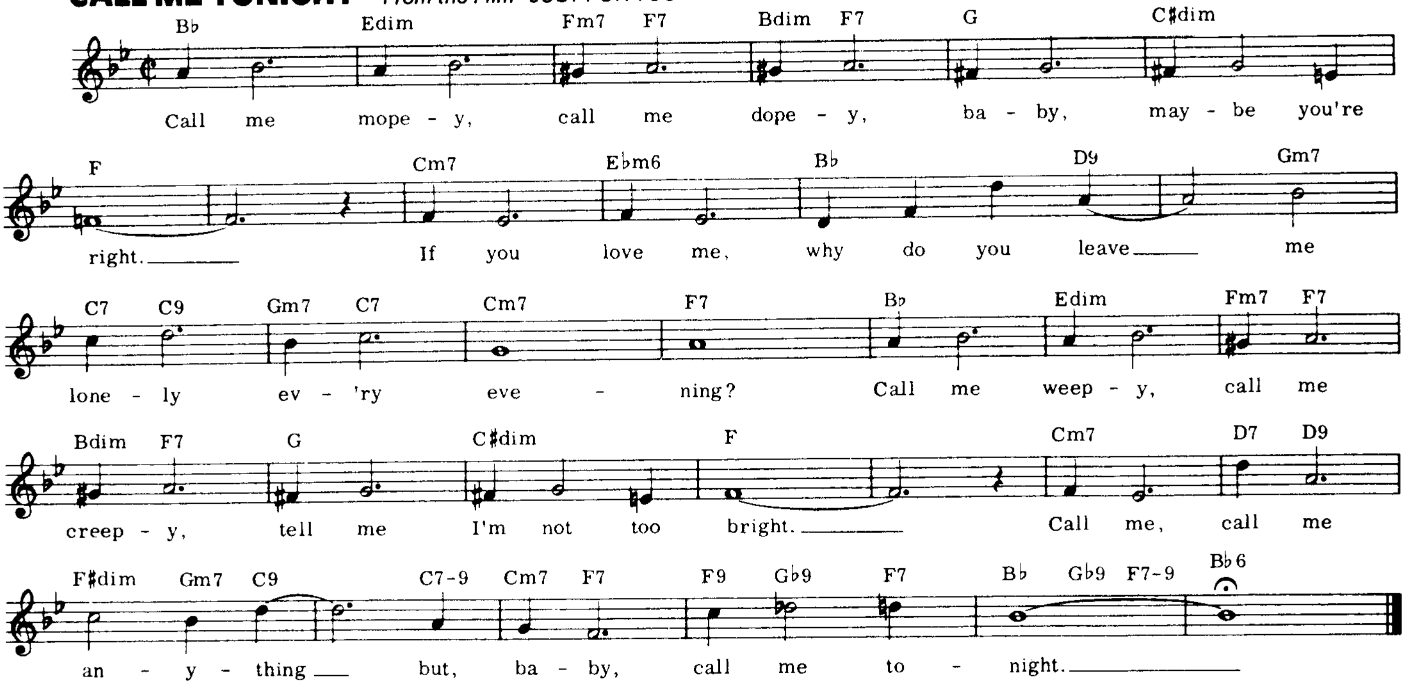
ARTHUR JOHNSTON and SAM COSLOW


N.C. C G7+ C N.C. G7 Gdim
In some se - clud - ed ren - dez - vous that o - ver-looks the av - e - nue
G7 N.C. Dm7 G7 Dm7 G7+ C C#dim
With some-one shar - ing a de - light - ful chat, Of this and that and cock-tails for two.
G7 N.C. C G7+ C N.C. G7 Gdim
As we en - joy a cig - a - rette, To some ex - qui - site chan - son - nette
G7 N.C. Dm7 G7 Dm7 G7 Gm7 C9
Two hands are sure to sly - ly meet Be - neath a ser - vi - nette, with cock-tails for two.
C7 3 F Bb9 Am7
My head may go reel - ing, But my heart will be o - be - di - ent
Adim Dm7 G7 Dm7 G7 C C#dim
With in - tox - i - cat - ing kiss-es For the prin - ci - pal in - gre - di - ent;
G7 N.C. C G7+ C N.C. G7 Gdim
Most an - y af - ter - noon at five We'll be so glad we're both a - live
G7 N.C. Dm7 G7 Dm7 G7 C6 Fm C
Then may - be for - tune will com - plete her plan, That all be - gan with cock-tails for two.

Copyright renewed 1961 by Famous Music Corporation. Used by permission.

CALL ME TONIGHT *From the Film "JUST FOR YOU"*

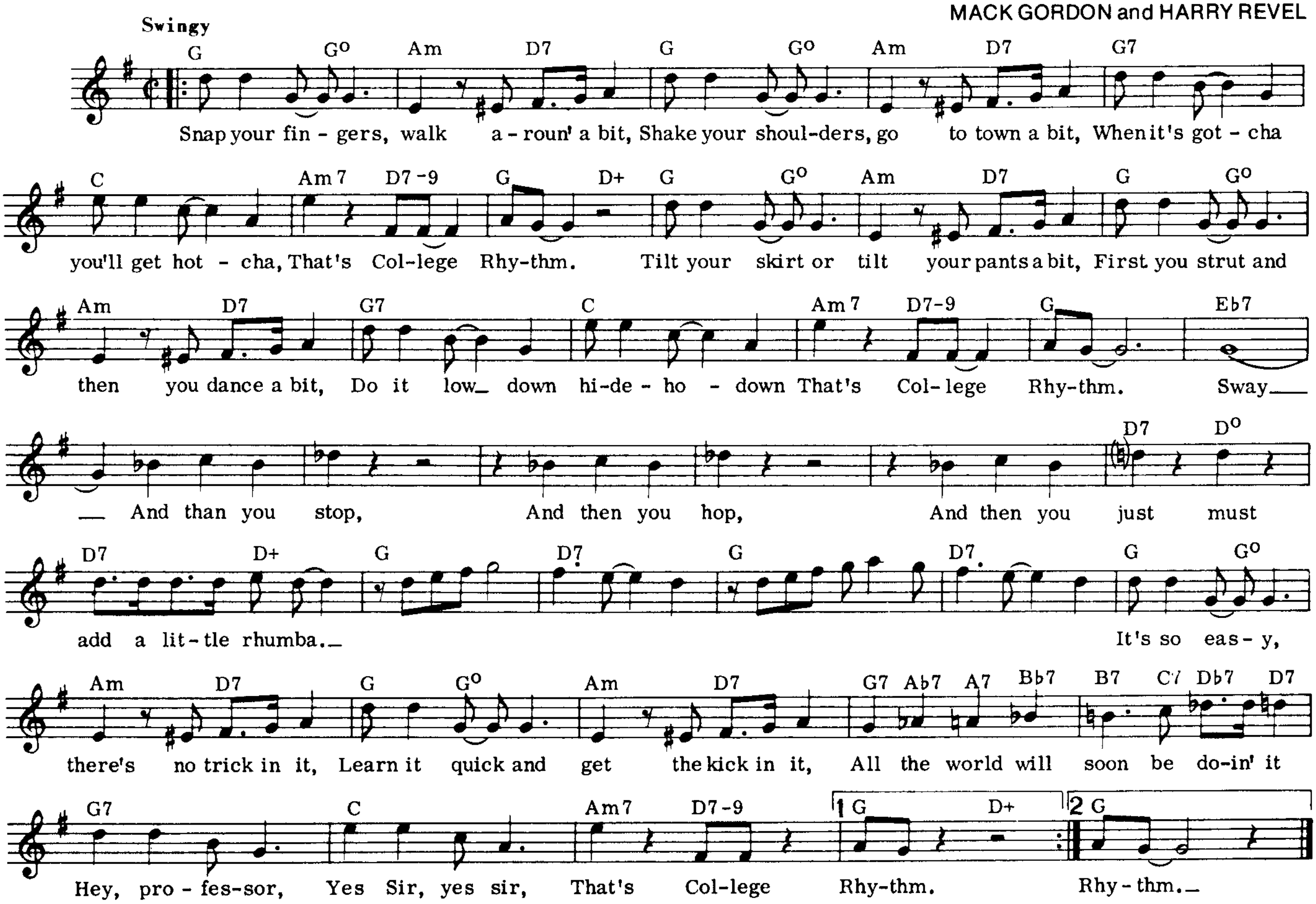
LEO ROBIN and HARRY WARREN


Bb Edim Fm7 F7 Bdim F7 G C#dim
Call me mope - y, call me dope - y, ba - by, may - be you're
F Cm7 Ebm6 Bb D9 Gm7
right. If you love me, why do you leave me
C7 C9 Gm7 C7 Cm7 F7 Bb Edim Fm7 F7
lone - ly ev - 'ry eve - ning? Call me weep - y, call me
Bdim F7 G C#dim F Cm7 D7 D9
creep - y, tell me I'm not too bright. Call me, call me
F#dim Gm7 C9 C7-9 Cm7 F7 F9 Gb9 F7 Bb Gb9 F7-9 Bb6
an - y - thing but, ba - by, call me to - night.

Copyright © 1952 by Burvan Music Corporation. Used by permission.
Sole selling agent: Famous Music Corporation.

COLLEGE RHYTHM *From the Film "COLLEGE RHYTHM"*

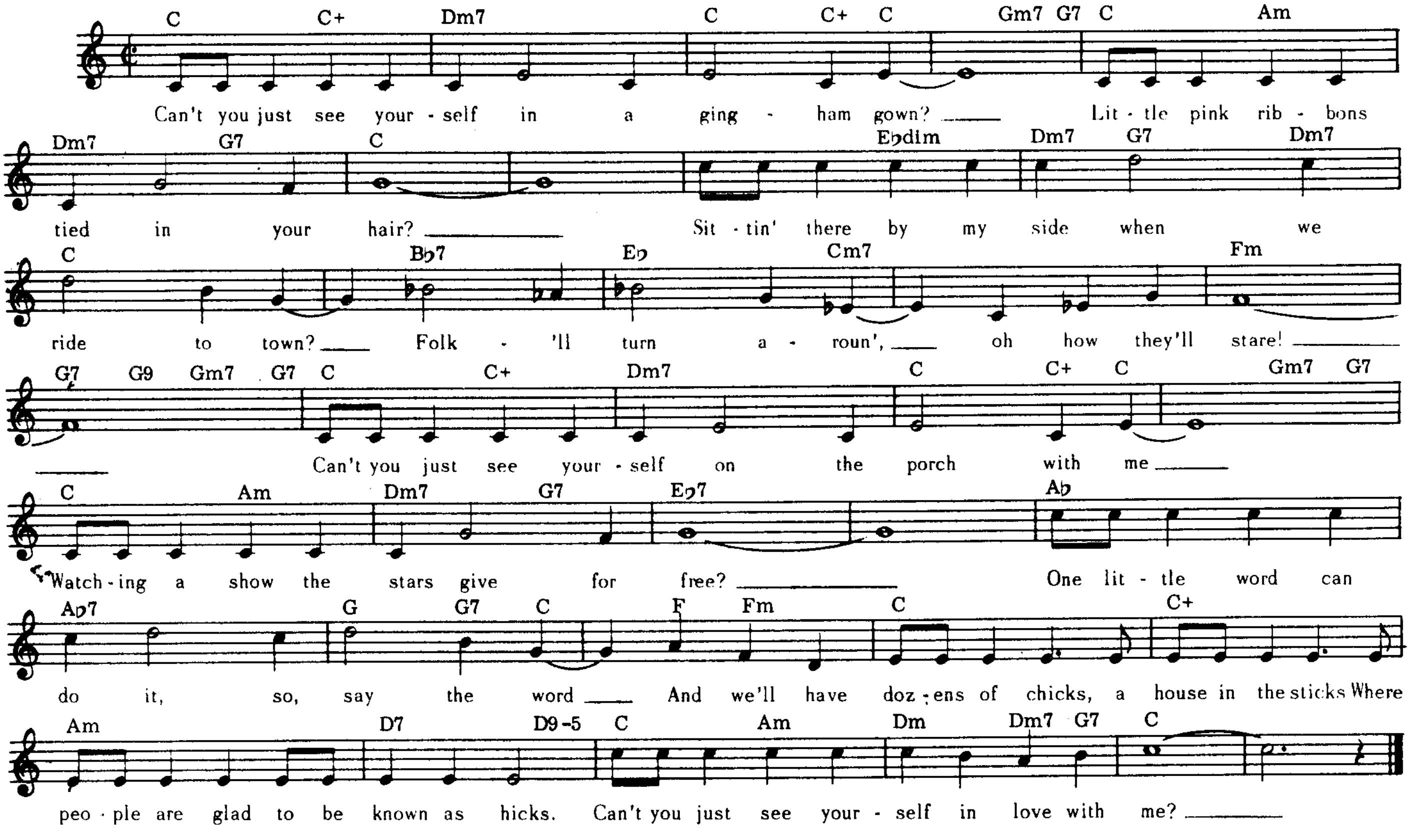
Words and Music by
MACK GORDON and HARRY REVEL


Swingy
G G° Am D7 G G° Am D7 G7
Snap your fin - gers, walk a - roun' a bit, Shake your shoul-ders, go to town a bit, When it's got - cha
C Am7 D7-9 G D+ G G° Am D7 G G°
you'll get hot - cha, That's Col-lege Rhy-thm. Tilt your skirt or tilt your pants a bit, First you strut and
Am D7 G7 C Am7 D7-9 G Eb7
then you dance a bit, Do it low down hi-de - ho - down That's Col- lege Rhy-thm. Sway
D7 D°
And than you stop, And then you hop, And then you just must
D7 D+ G D7 G D7 G G°
add a lit-tle rhumba. It's so eas- y,
Am D7 G G° Am D7 G7 Ab7 A7 Bb7 B7 C7 Db7 D7
there's no trick in it, Learn it quick and get the kick in it, All the world will soon be do-in' it
G7 C Am7 D7-9 1 G D+ 2 G
Hey, pro - fes-sor, Yes Sir, yes sir, That's Col-lege Rhy-thm. Rhy - thm.

Copyright © 1934 by DeSylva, Brown & Henderson, Inc.
Copyright renewed and assigned to Chappell & Co., Inc. Used by permission.

CAN'T YOU JUST SEE YOURSELF *From the Musical "HIGH BUTTON SHOES"*

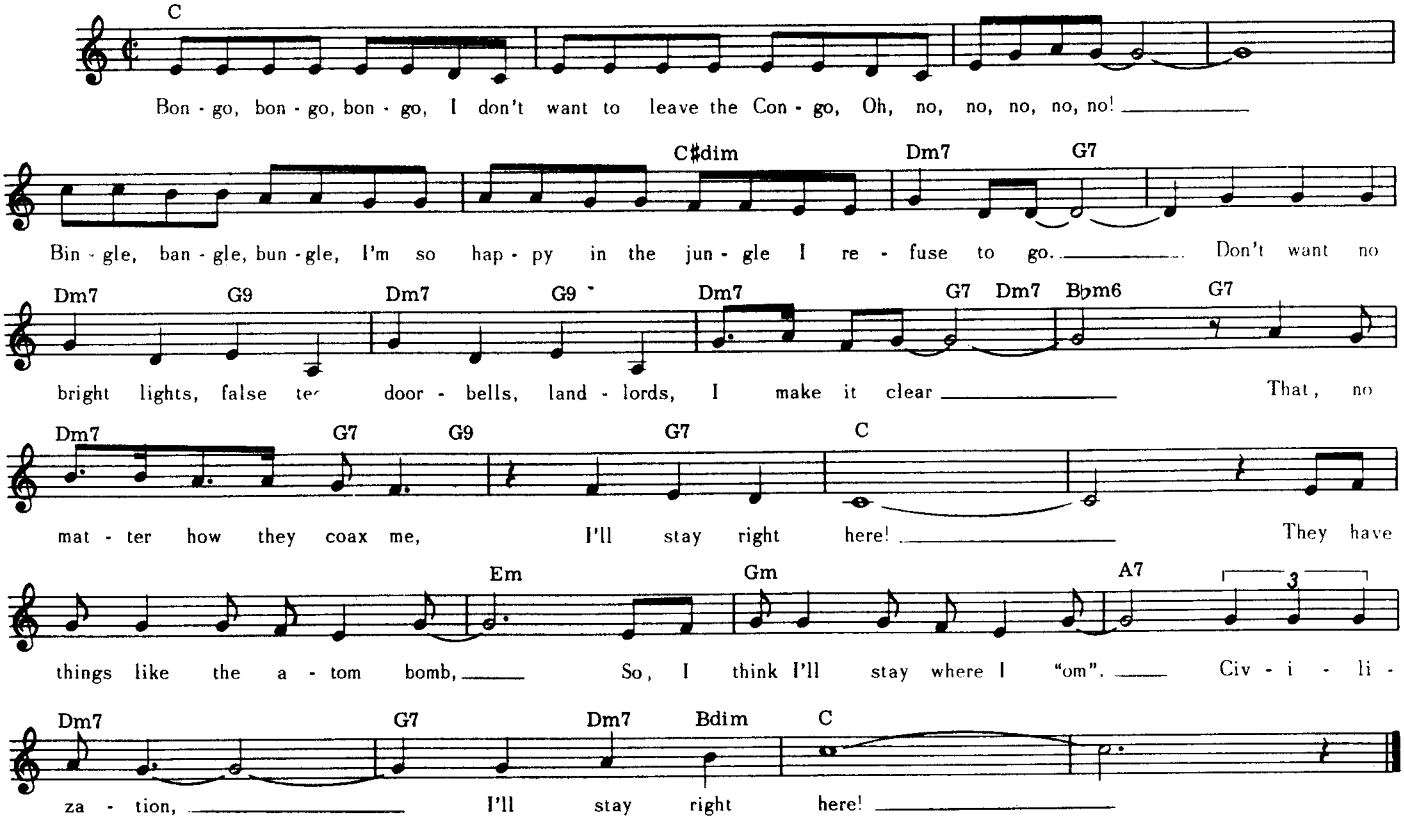
Lyric by SAMMY CAHN
Music by JULE STYNE


C C+ Dm7 C C+ C Gm7 G7 C Am
Can't you just see your-self in a ging - ham gown? Lit-tle pink rib-bons
Dm7 G7 C E♭dim Dm7 G7 Dm7
tied in your hair? Sit-tin' there by my side when we
C B♭7 E♭ Cm7 Fm
ride to town? Folk-'ll turn a-roun', oh how they'll stare!
G7 G9 Gm7 G7 C C+ Dm7 C C+ C Gm7 G7
Can't you just see your-self on the porch with me
C Am Dm7 G7 E♭7 A♭
Watch-ing a show the stars give for free? One lit-tle word can
A♭7 G G7 C F Fm C C+
do it, so, say the word And we'll have doz-ens of chicks, a house in the sticks Where
Am D7 D9-5 C Am Dm Dm7 G7 C
peo-ple are glad to be known as hicks. Can't you just see your-self in love with me?

Copyright © 1947 by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

CIVILIZATION (Bongo, Bongo, Bongo) *From the Musical "ANGEL IN THE WINGS"*

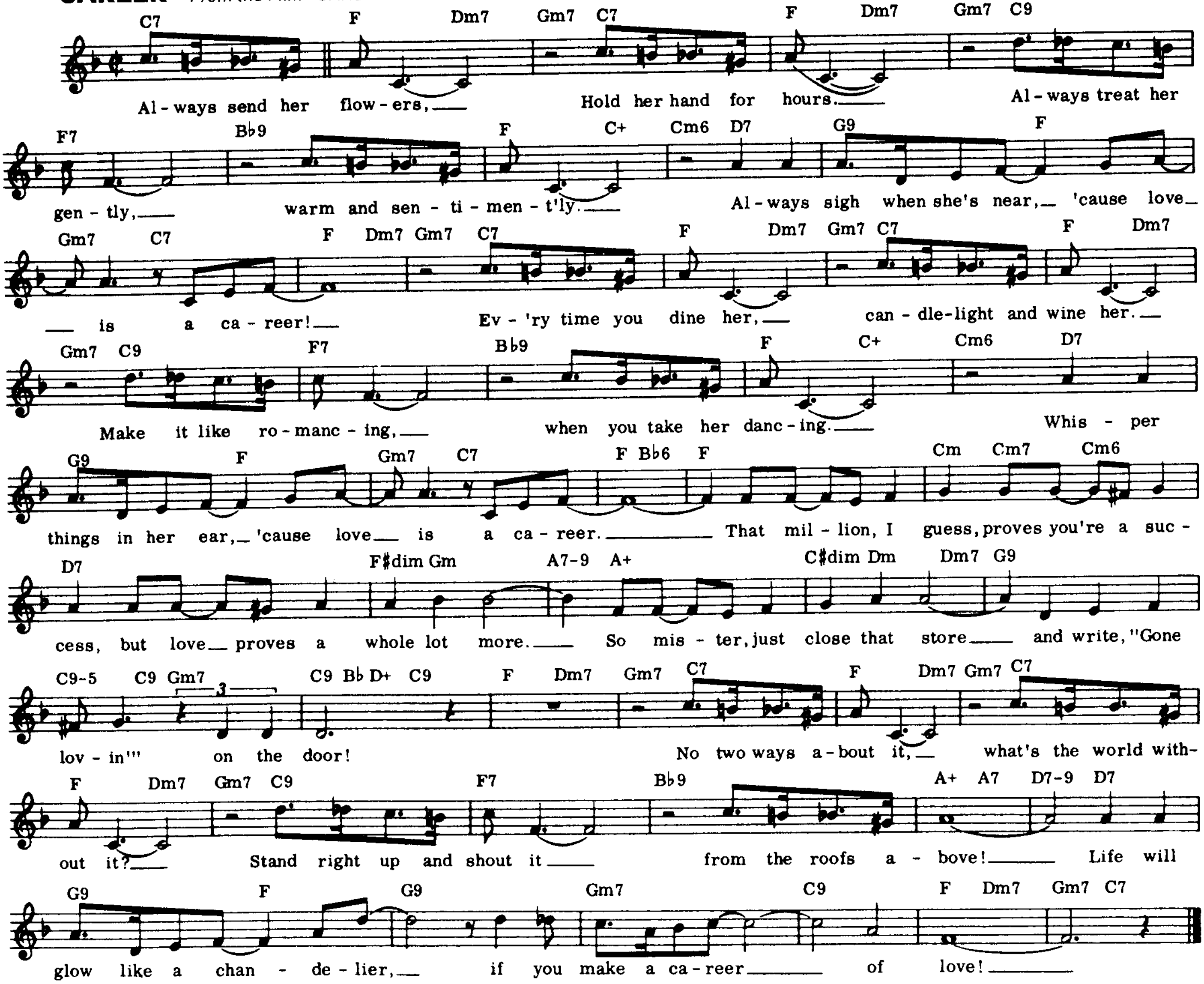
Lyric by CARL SIGMAN
Music by BOB HILLIARD


C
Bon-go, bon-go, bon-go, I don't want to leave the Con-go, Oh, no, no, no, no, no!
C♯dim Dm7 G7
Bin-gle, ban-gle, bun-gle, I'm so hap-py in the jun-gle I re-fuse to go. Don't want no
Dm7 G9 Dm7 G9 Dm7 G7 Dm7 B♭m6 G7
bright lights, false teeth, door-bells, land-lords, I make it clear That, no
Dm7 G7 G9 G7 C
mat-ter how they coax me, I'll stay right here! They have
Em Gm A7
things like the a-tom bomb, So, I think I'll stay where I "om". Civ-i-li-
Dm7 G7 Dm7 Bdim C
za-tion, I'll stay right here!

Copyright © 1947 by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

CAREER *From the Film "CAREER"*

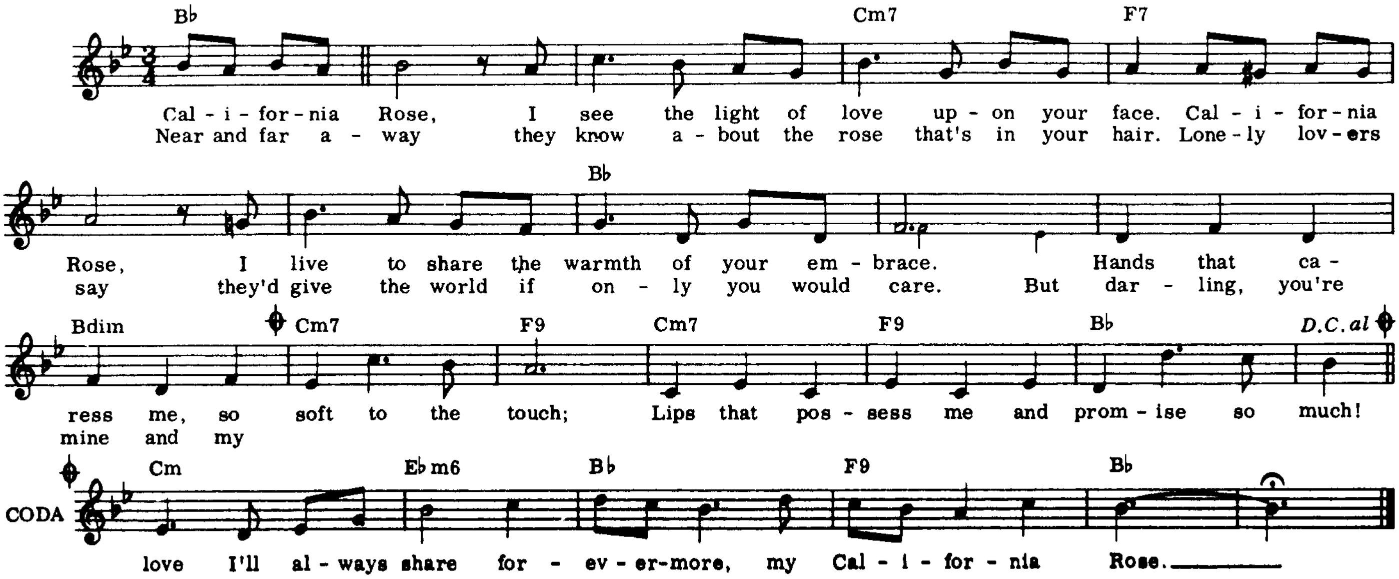
SAMMY CAHN and JAMES VAN HEUSEN


C7 F Dm7 Gm7 C7 F Dm7 Gm7 C9
Al-ways send her flow-ers, Hold her hand for hours. Al-ways treat her
F7 Bb9 F C+ Cm6 D7 G9 F
gen-tly, warm and sen-ti-men-t'ly. Al-ways sigh when she's near, 'cause love
Gm7 C7 F Dm7 Gm7 C7 F Dm7 Gm7 C7 F Dm7
is a ca-reer! Ev-'ry time you dine her, can-dle-light and wine her.
Gm7 C9 F7 Bb9 F C+ Cm6 D7
Make it like ro-manc-ing, when you take her danc-ing. Whis-per
G9 F Gm7 C7 F Bb6 F Cm Cm7 Cm6
things in her ear, 'cause love is a ca-reer. That mil-lion, I guess, proves you're a suc-
D7 F#dim Gm A7-9 A+ C#dim Dm Dm7 G9
cess, but love proves a whole lot more. So mis-ter, just close that store and write, "Gone
C9-5 C9 Gm7 3 C9 Bb D+ C9 F Dm7 Gm7 C7 F Dm7 Gm7 C7
lov-in'" on the door! No two ways a-bout it, what's the world with-
F Dm7 Gm7 C9 F7 Bb9 A+ A7 D7-9 D7
out it? Stand right up and shout it from the roofs a-bove! Life will
G9 F G9 Gm7 C9 F Dm7 Gm7 C7
glow like a chan-de-lier, if you make a ca-reer of love!

Copyright © 1959 by Famous Music Corporation. Used by permission.

CALIFORNIA ROSE *From the Film "SON OF PALEFACE"*

JAY LIVINGSTON and RAY EVANS

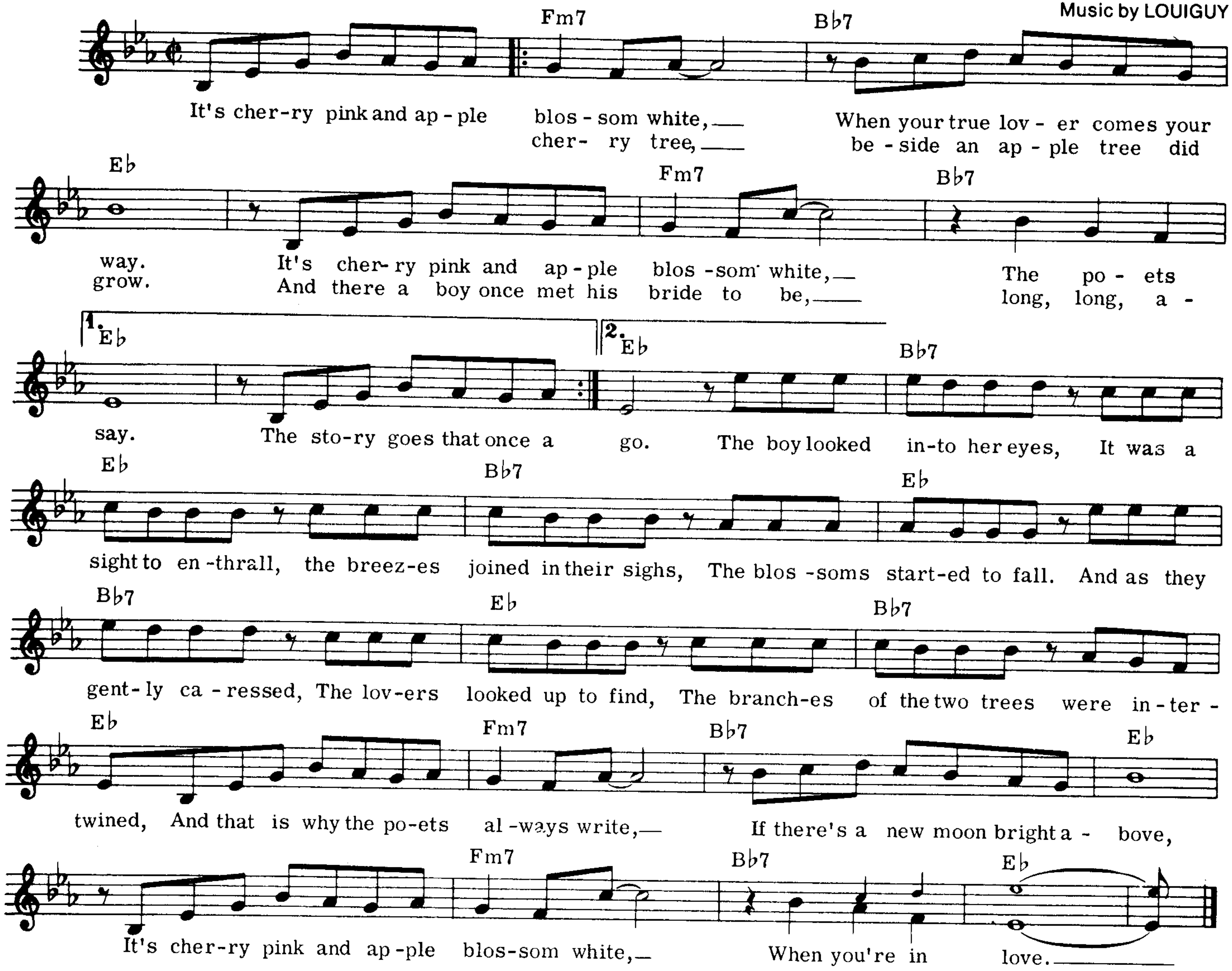

Bb Cm7 F7
Cal-i-for-nia Rose, I see the light of love up-on your face. Cal-i-for-nia
Near and far a-way they know a-bout the rose that's in your hair. Lone-ly lov-ers
Bb
Rose, I live to share the warmth of your em-brace. Hands that ca-
say they'd give the world if on-ly you would care. But dar-ling, you're
Bdim Cm7 F9 Cm7 F9 Bb D.C. al
ress me, so soft to the touch; Lips that pos-sess me and prom-ise so much!
mine and my
CODA
Cm Ebm6 Bb F9 Bb
love I'll al-ways share for-ev-er-more, my Cal-i-for-nia Rose.

Copyright © 1952 by Famous Music Corporation. Used by permission.

CHERRY PINK AND APPLE BLOSSOM WHITE

From the Film "UNDERWATER"

French Words by JACQUES LARUE
English Words by MACK DAVID
Music by LOUIGUY

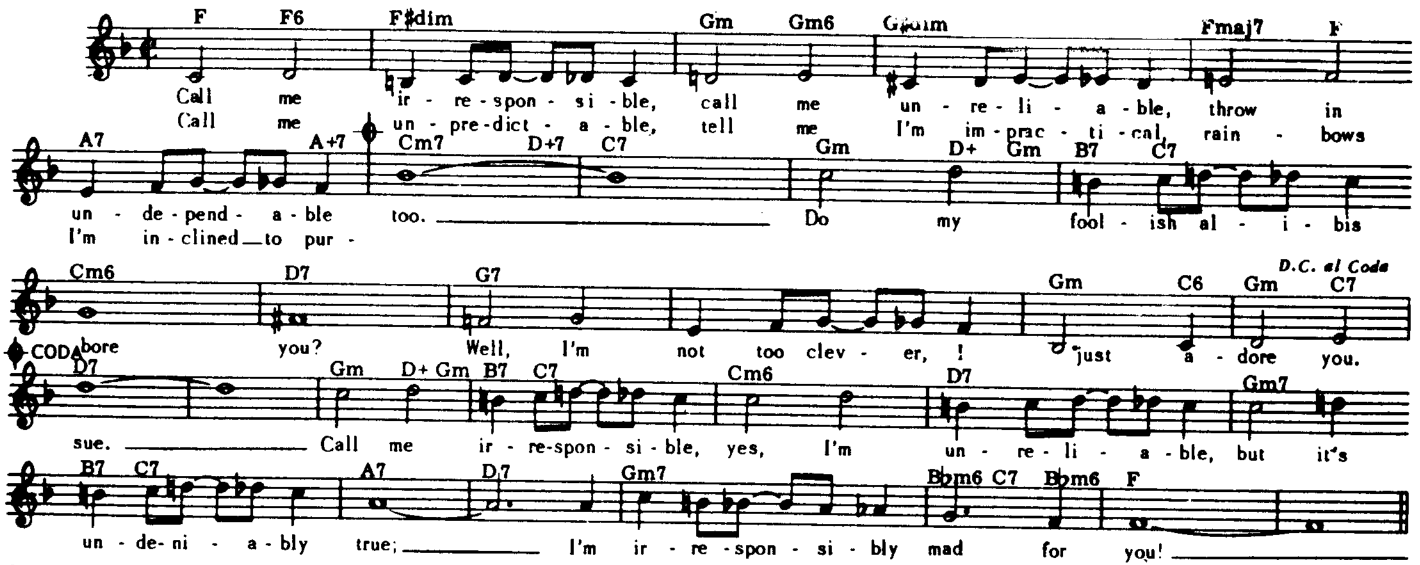

Fm7 Bb7 Eb Fm7 Bb7 Eb Eb Bb7 Eb Bb7 Eb Bb7 Eb Bb7 Eb Fm7 Bb7 Eb Fm7 Bb7 Eb
It's cher-ry pink and ap-ple blos-som white, When your true lov-er comes your way. It's cher-ry pink and ap-ple blos-som white, The po-ets say. The sto-ry goes that once a
cher-ry tree, be-side an ap-ple tree did grow. And there a boy once met his bride to be, long, long, a-go.
The boy looked in-to her eyes, It was a sight to en-thrall, the breez-es joined in their sighs, The blos-soms start-ed to fall. And as they gent-ly ca-ressed, The lov-ers looked up to find, The branch-es of the two trees were in-ter-twined, And that is why the po-ets al-ways write, If there's a new moon bright a-bove, It's cher-ry pink and ap-ple blos-som white, When you're in love.

Copyright © 1950 by Hortensia Music, Paris. Copyright assigned 1950 to Chappell & Co., Inc., New York, N.Y.
Copyright © 1951 by Chappell & Co., Inc. Used by permission.

CALL ME IRRESPONSIBLE

From the Film "PAPA'S DELICATE CONDITION"

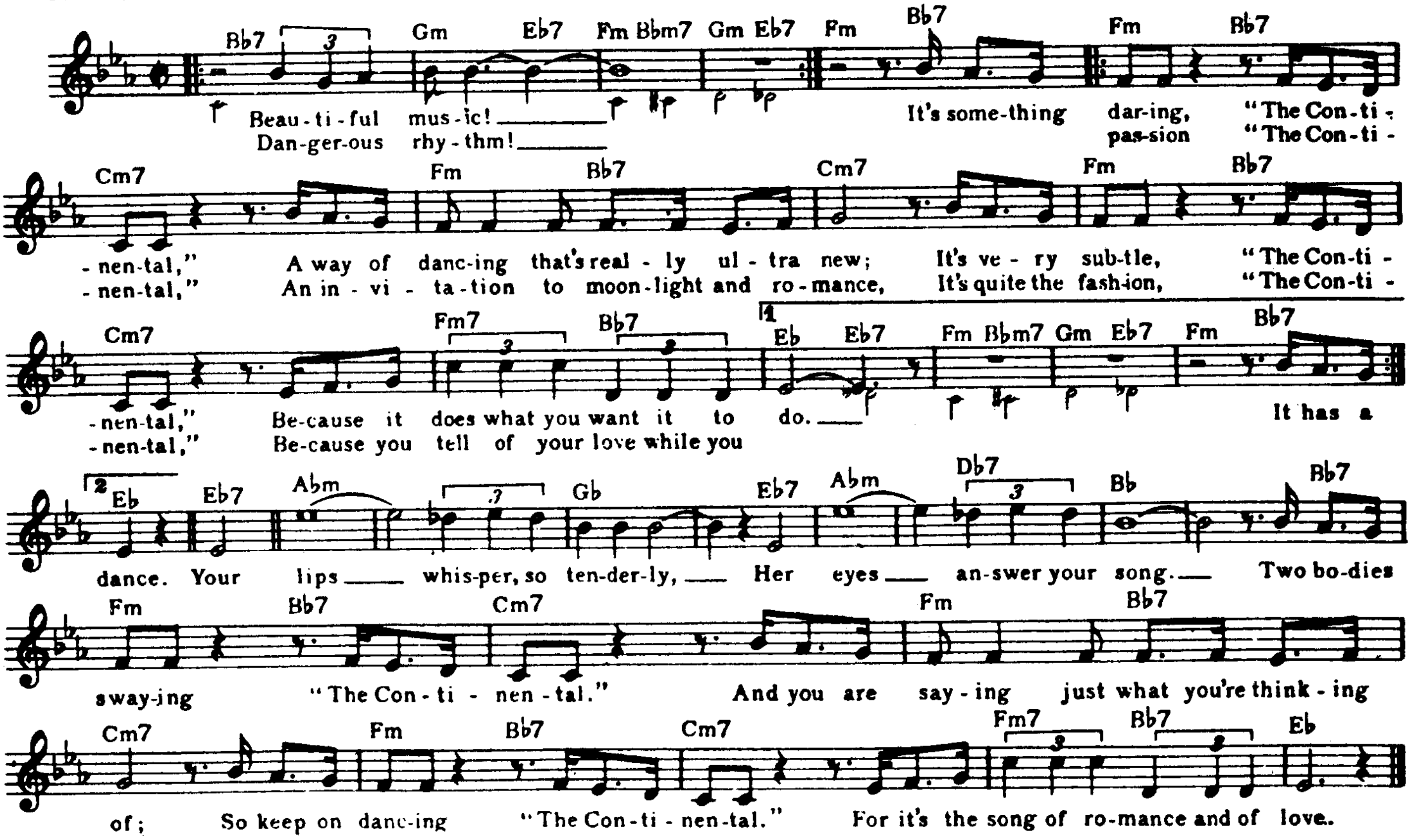
SAMMY CAHN and JAMES VAN HEUSEN


F F6 F#dim Gm Gm6 G#dim Fmaj7 F A7 A+7 Cm7 D+7 C7 Gm D+ Gm B7 C7 Cm6 D7 G7 Gm C6 Gm C7
Call me ir-re-spon-si-ble, call me un-re-li-a-ble, throw in un-de-pend-a-ble too.
Call me un-pre-dict-a-ble, tell me I'm im-prac-ti-cal, rain-bows I'm in-clined to pur-
Do my fool-ish al-i-bis bore you? Well, I'm not too clev-er, I just a-dore you.
D.C. al Coda
CODA
D7 Gm D+ Gm B7 C7 Cm6 D7 Gm7 B7 C7 A7 D7 Gm7 Bbm6 C7 Bbm6 F
sue. Call me ir-re-spon-si-ble, yes, I'm un-re-li-a-ble, but it's un-de-ni-a-bly true; I'm ir-re-spon-si-bly mad for you!

Copyright © 1962 and 1963 by Paramount Music Corporation. Used by permission.

THE CONTINENTAL *From "THE GAY DIVORCEE"*

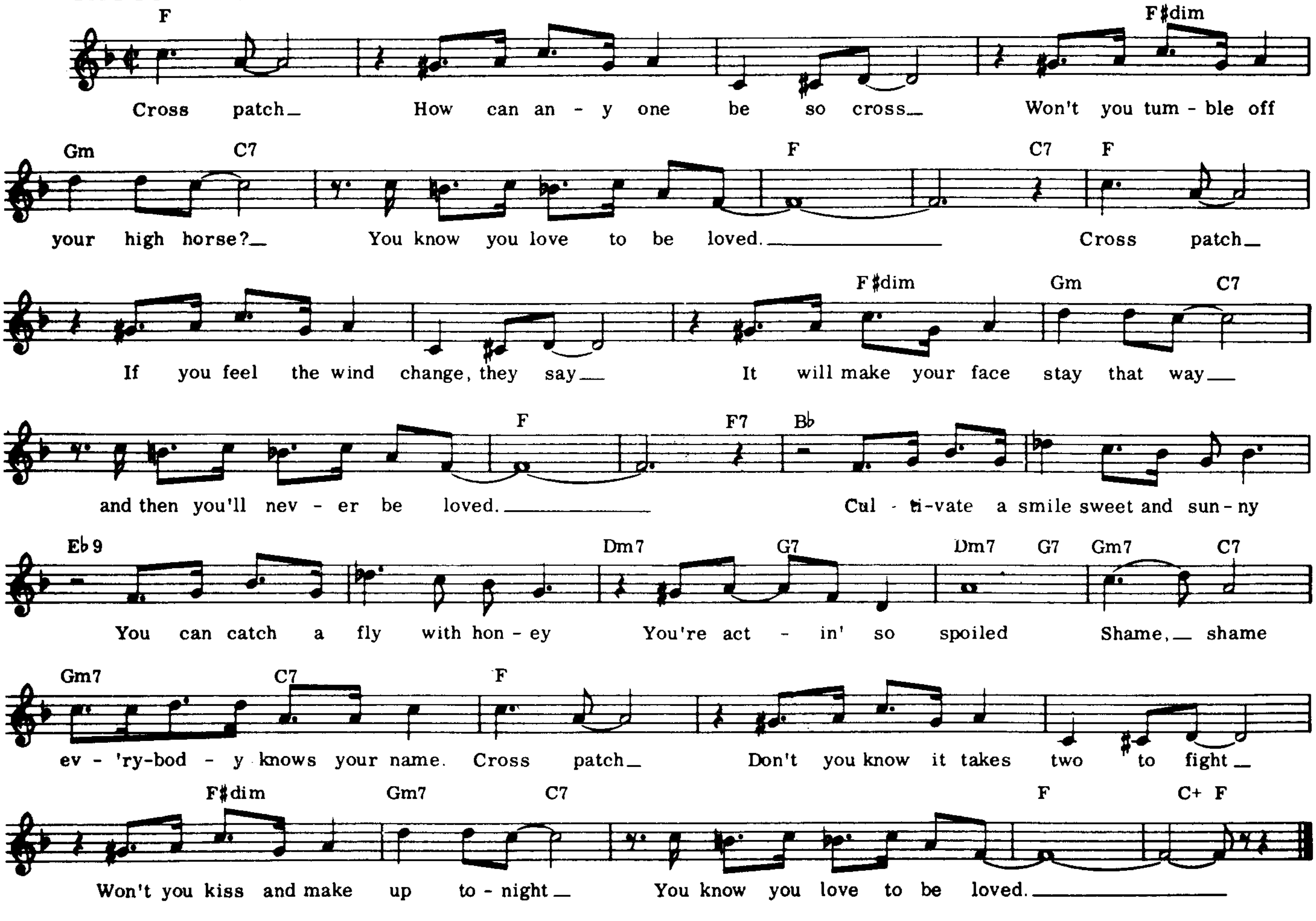
By H. MAGIDSON and C. CONRAD


Bb7 Gm Eb7 Fm Bbm7 Gm Eb7 Fm Bb7 Fm Bb7
Beau-ti-ful mus-ic! It's some-thing dar-ing, "The Con-ti-
Dan-ger-ous rhy-thm! pas-sion "The Con-ti-
Cm7 Fm Bb7 Cm7 Fm Bb7
-nen-tal," A way of danc-ing that's real-ly ul-tra new; It's ve-ry sub-tle, "The Con-ti-
-nen-tal," An in-vi-ta-tion to moon-light and ro-mance, It's quite the fash-ion, "The Con-ti-
Cm7 Fm7 Bb7 1 Eb Eb7 Fm Bbm7 Gm Eb7 Fm Bb7
-nen-tal," Be-cause it does what you want it to do. It has a
-nen-tal," Be-cause you tell of your love while you
2 Eb Eb7 Abm Gb Eb7 Abm Db7 Bb Bb7
dance. Your lips whis-per, so ten-der-ly, Her eyes an-swer your song. Two bo-dies
Fm Bb7 Cm7 Fm Bb7
sway-ing "The Con-ti-nen-tal." And you are say-ing just what you're think-ing
Cm7 Fm Bb7 Cm7 Fm7 Bb7 Eb
of; So keep on danc-ing "The Con-ti-nen-tal." For it's the song of ro-mance and of love.

Copyright © 1934 by Harms, Inc. Copyright renewed 1962 and assigned to Magidson Music Company. Used by permission.

CROSS PATCH

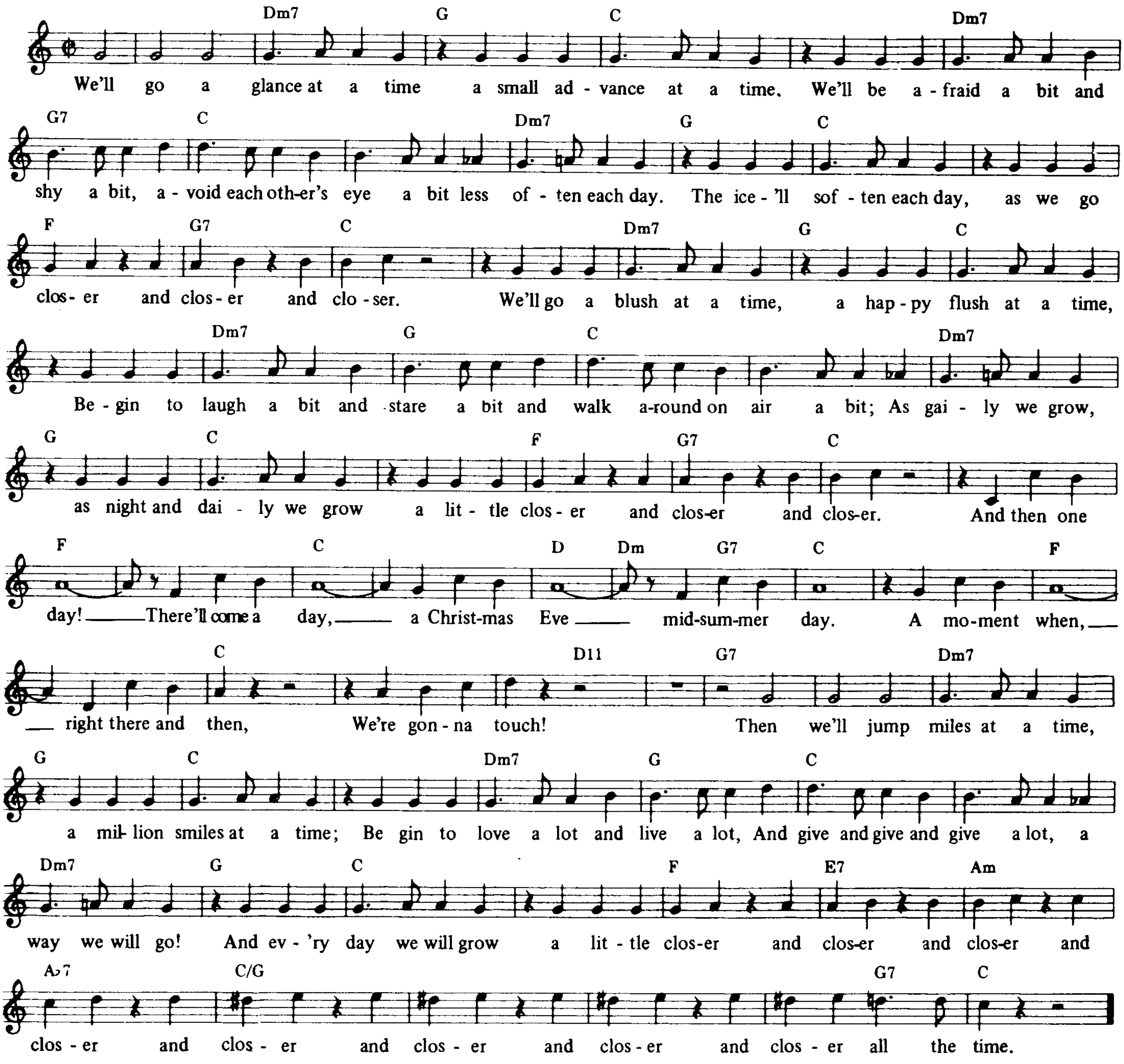
TOT SEYMOUR and VEE LAWNHURST


F F#dim
Cross patch How can an-y one be so cross Won't you tum-ble off
Gm C7 F C7 F
your high horse? You know you love to be loved. Cross patch
F#dim Gm C7
If you feel the wind change, they say It will make your face stay that way
F F7 Bb
and then you'll nev-er be loved. Cul-ti-vate a smile sweet and sun-ny
Eb9 Dm7 G7 Dm7 G7 Gm7 C7
You can catch a fly with hon-ey You're act-in' so spoiled Shame, shame
Gm7 C7 F
ev-'ry-bod-y knows your name. Cross patch Don't you know it takes two to fight
F#dim Gm7 C7 F C+ F
Won't you kiss and make up to-night You know you love to be loved.

Copyright © 1936 by Famous Music Corporation. Copyright renewed 1963. Used by permission.

CLOSER AND CLOSER AND CLOSER *From the Film "THE LITTLE PRINCE"*

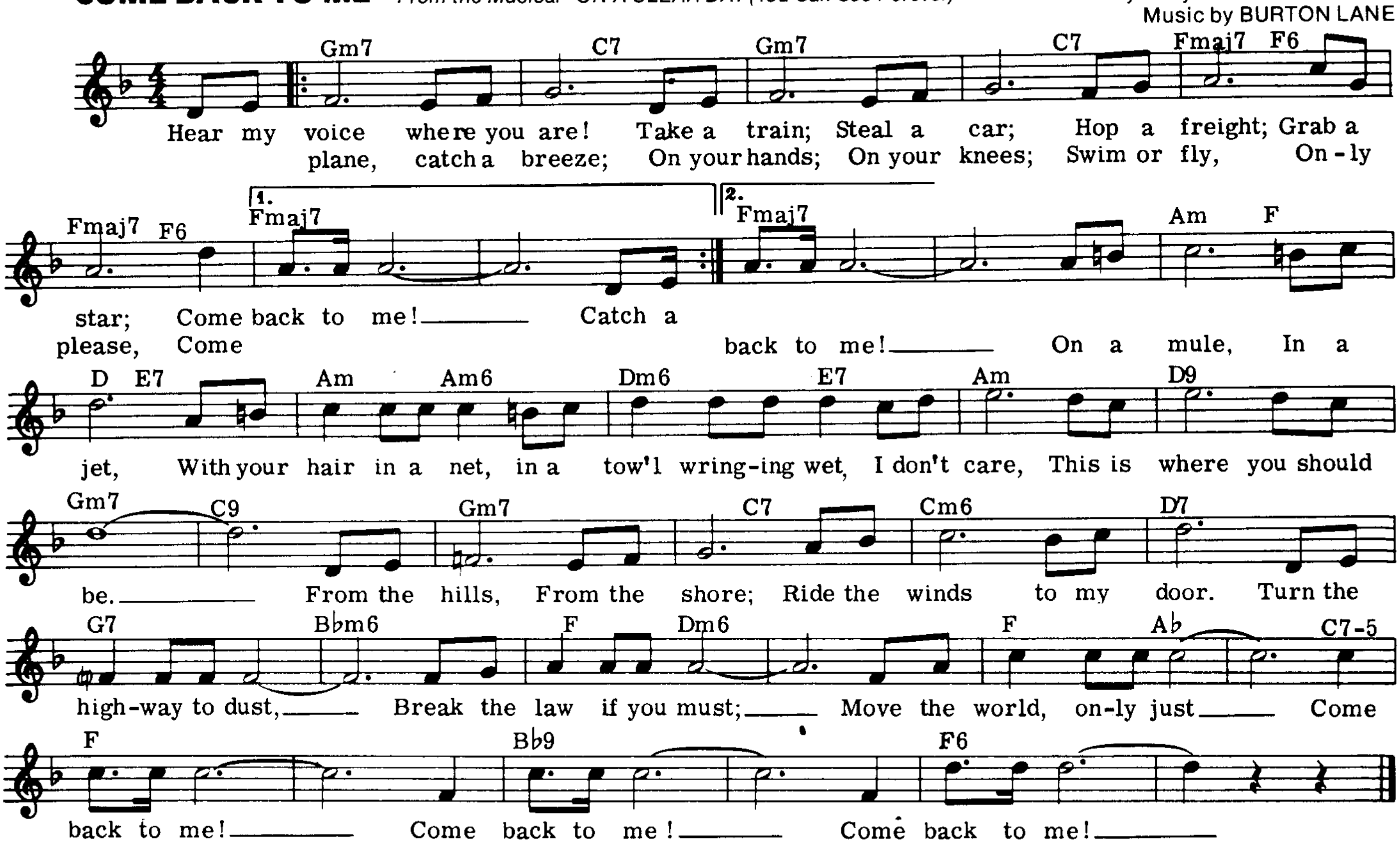
Music by FREDERICK LOEWE
Words by ALAN JAY LERNER


Dm7 G C Dm7
We'll go a glance at a time a small ad - vance at a time. We'll be a - fraid a bit and
G7 C Dm7 G C
shy a bit, a - void each oth-er's eye a bit less of - ten each day. The ice - 'll sof - ten each day, as we go
F G7 C Dm7 G C
clos- er and clos- er and clo - ser. We'll go a blush at a time, a hap - py flush at a time,
Dm7 G C Dm7
Be - gin to laugh a bit and stare a bit and walk a-round on air a bit; As gai - ly we grow,
G C F G7 C
as night and dai - ly we grow a lit - tle clos- er and clos-er and clos-er. And then one
F C D Dm G7 C F
day! There'll come a day, a Christ-mas Eve mid-sum-mer day. A mo-ment when,
C D11 G7 Dm7
right there and then, We're gon - na touch! Then we'll jump miles at a time,
G C Dm7 G C
a mil- lion smiles at a time; Be gin to love a lot and live a lot, And give and give and give a lot, a
Dm7 G C F E7 Am
way we will go! And ev - 'ry day we will grow a lit - tle clos-er and clos-er and clos-er and
A♭7 C/G G7 C
clos - er and clos - er and clos - er and clos - er and clos - er all the time.

Copyright © 1974 by Famous Music Corporation, New York, N.Y. Used by permission

COME BACK TO ME *From the Musical "ON A CLEAR DAY (You Can See Forever)"*

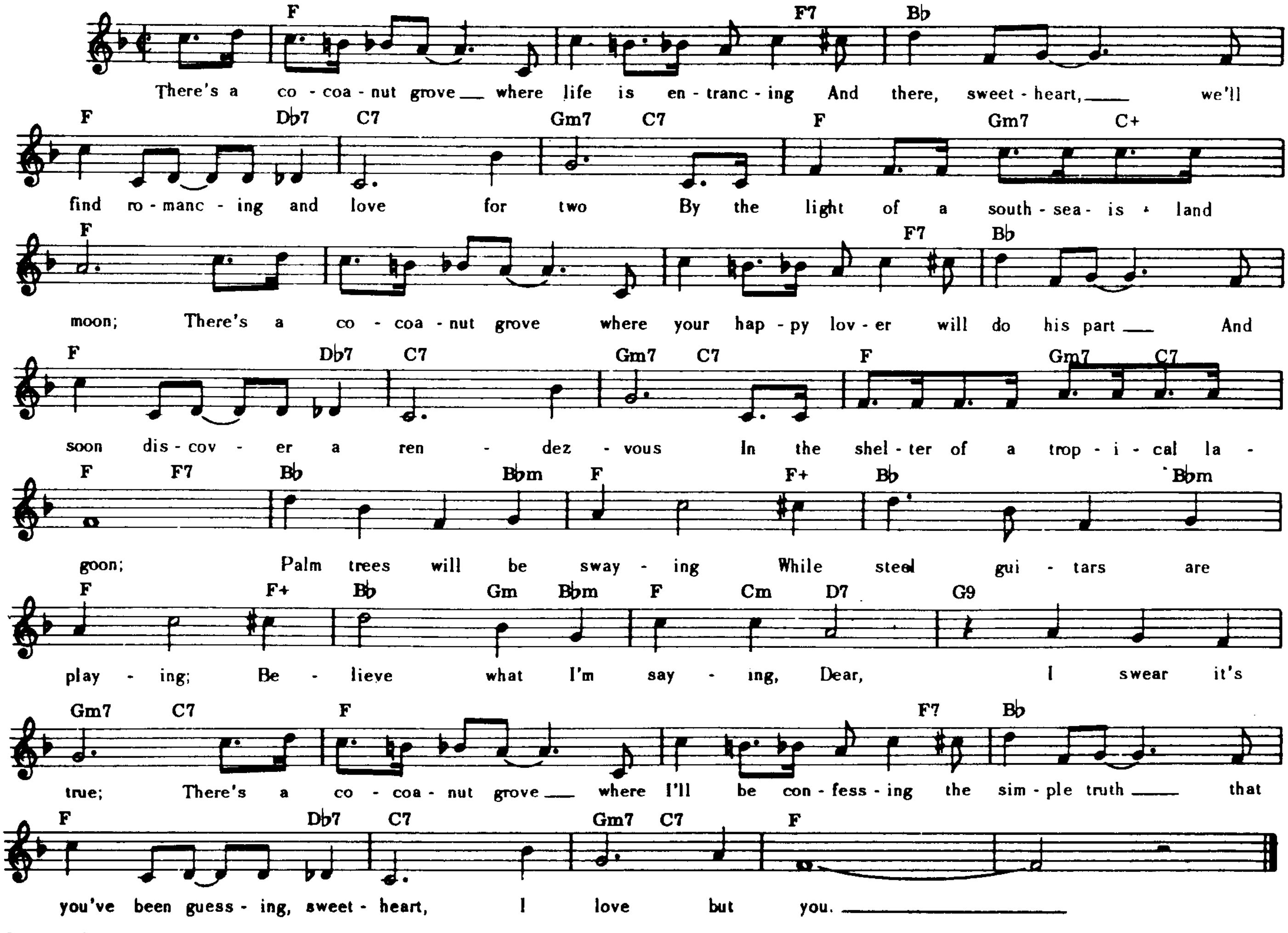
Lyric by ALAN JAY LERNER
Music by BURTON LANE


Gm7 C7 Gm7 C7 Fmaj7 F6
Hear my voice where you are! Take a train; Steal a car; Hop a freight; Grab a
plane, catch a breeze; On your hands; On your knees; Swim or fly, On-ly
Fmaj7 F6 1. Fmaj7 2. Fmaj7 Am F
star; Come back to me! Catch a
please, Come back to me! On a mule, In a
D E7 Am Am6 Dm6 E7 Am D9
jet, With your hair in a net, in a tow'l wring-ing wet, I don't care, This is where you should
Gm7 C9 Gm7 C7 Cm6 D7
be. From the hills, From the shore; Ride the winds to my door. Turn the
G7 Bbm6 F Dm6 F Ab C7-5
high-way to dust, Break the law if you must; Move the world, on-ly just Come
F Bb9 F6
back to me! Come back to me! Come back to me!

Copyright © 1965 and 1966 by Alan Jay Lerner and Burton Lane.
Chappell & Co., Inc., publisher and owner of allied rights throught the world with Lerlane Corporation. Used by permission.

COCOANUT GROVE *From the Film "COCOANUT GROVE"*

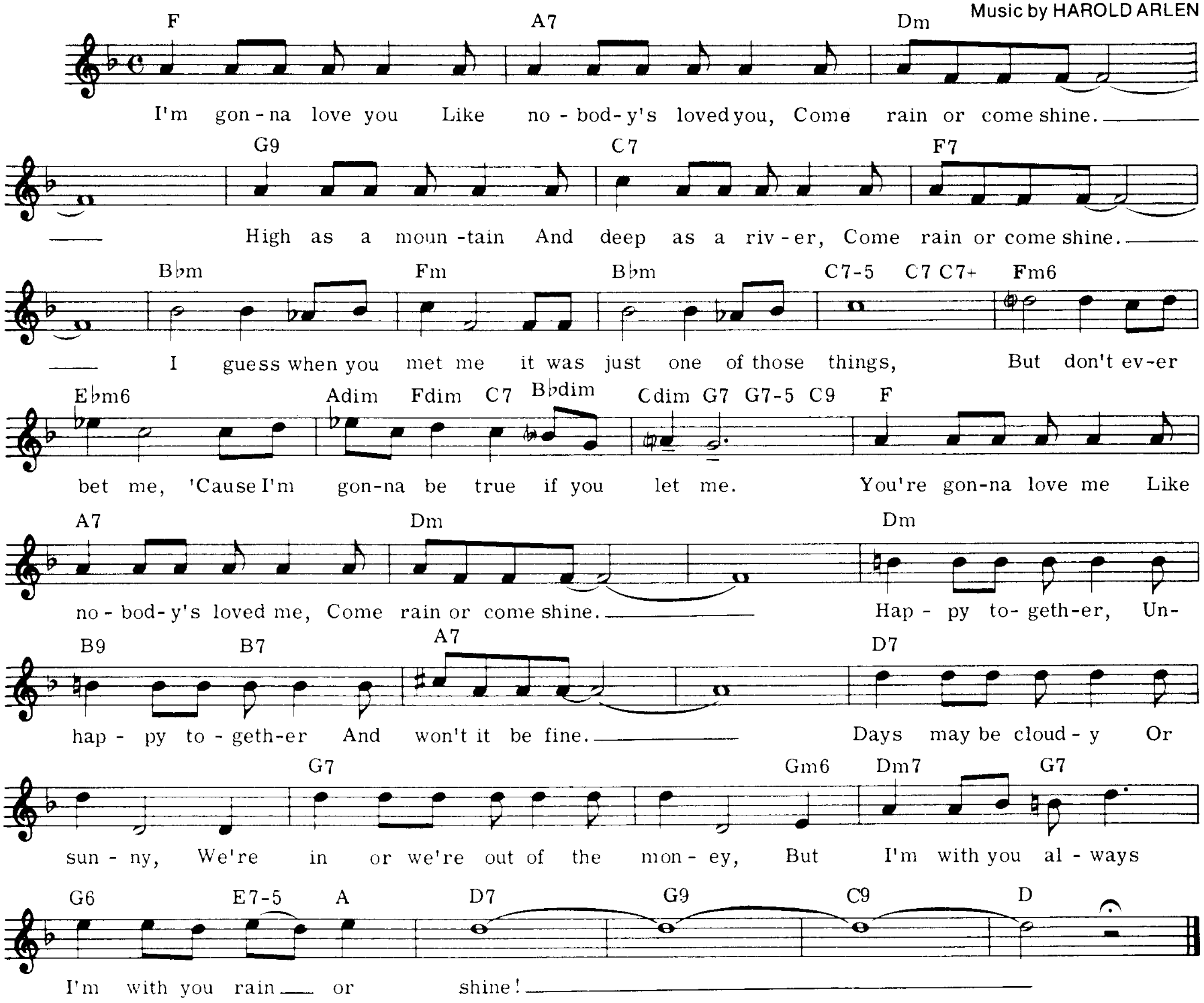
HARRY OWENS


F F7 Bb
There's a co-coa-nut grove where life is en-tranc-ing And there, sweet-heart, we'll
F Db7 C7 Gm7 C7 F Gm7 C+
find ro-manc-ing and love for two By the light of a south-sea-is-land
F F7 Bb
moon; There's a co-coa-nut grove where your hap-py lov-er will do his part And
F Db7 C7 Gm7 C7 F Gm7 C7
soon dis-cov-er a ren-dez-vous In the shel-ter of a trop-i-cal la-
F F7 Bb Bbm F F+ Bb Bbm
goon; Palm trees will be sway-ing While steel gui-tars are
F F+ Bb Gm Bbm F Cm D7 G9
play-ing; Be-lieve what I'm say-ing, Dear, I swear it's
Gm7 C7 F F7 Bb
true; There's a co-coa-nut grove where I'll be con-fess-ing the sim-ple truth that
F Db7 C7 Gm7 C7 F
you've been guess-ing, sweet-heart, I love but you.

Copyright © 1938 by Famous Music Corporation. Copyright renewed 1965. Used by permission.

COME RAIN OR COME SHINE *From the Musical "ST. LOUIS WOMAN"*

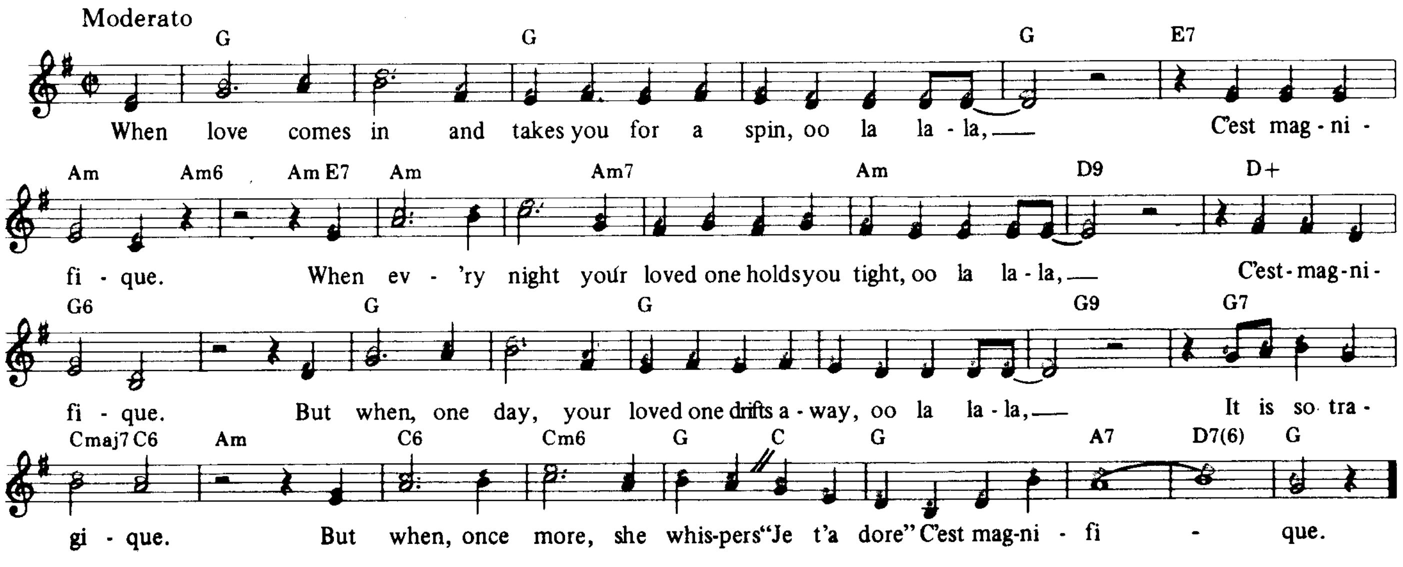
Words by JOHNNY MERCER
Music by HAROLD ARLEN


F A7 Dm
I'm gon-na love you Like no-bod-y's loved you, Come rain or come shine.
G9 C7 F7
High as a moun-tain And deep as a riv-er, Come rain or come shine.
B♭m Fm B♭m C7-5 C7 C7+ Fm6
I guess when you met me it was just one of those things, But don't ev-er
E♭m6 Adim Fdim C7 B♭dim Cdim G7 G7-5 C9 F
bet me, 'Cause I'm gon-na be true if you let me. You're gon-na love me Like
A7 Dm Dm
no-bod-y's loved me, Come rain or come shine. Hap-py to-geth-er, Un-
B9 B7 A7 D7
hap-py to-geth-er And won't it be fine. Days may be cloud-y Or
G7 Gm6 Dm7 G7
sun-ny, We're in or we're out of the mon-ey, But I'm with you al-ways
G6 E7-5 A D7 G9 C9 D
I'm with you rain or shine!

Copyright © 1946 by A-M Music Corporation. Copyright renewed. Chappell & Co., Inc., publisher. Used by permission.

C'EST MAGNIFIQUE *From the Film "CAN-CAN"*

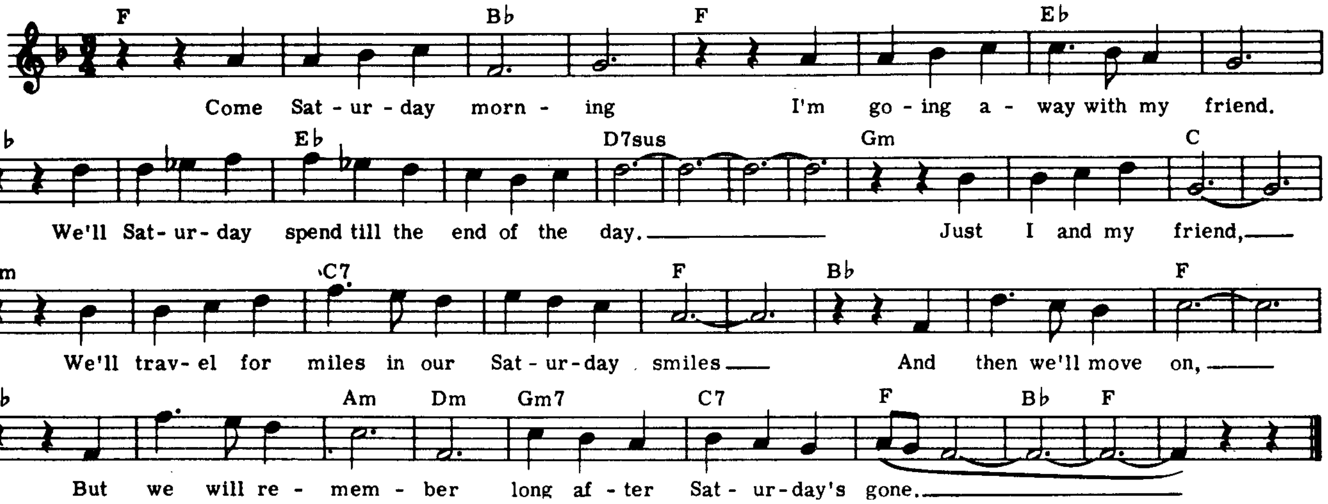
Words and Music by COLE PORTER


Moderato
G G G E7
When love comes in and takes you for a spin, oo la la-la, C'est mag-ni-
Am Am6 Am E7 Am Am7 Am D9 D+
fi-que. When ev-'ry night your loved one holds you tight, oo la la-la, C'est-mag-ni-
G6 G G G9 G7
fi-que. But when, one day, your loved one drifts a-way, oo la la-la, It is so tra-
Cmaj7 C6 Am C6 Cm6 G C G A7 D7(6) G
gi-que. But when, once more, she whis-pers "Je t'a dore" C'est mag-ni-fi-que.

Copyright © 1953 by Cole Porter.
Copyright assigned to John F. Wharton, as Trustee of the Cole Porter Musical and Literary Property Trust.
Chappell & Co., Inc., owner of worldwide publication and allied rights.

COME SATURDAY MORNING *From the Film "THE STERILE CUCKOO"*

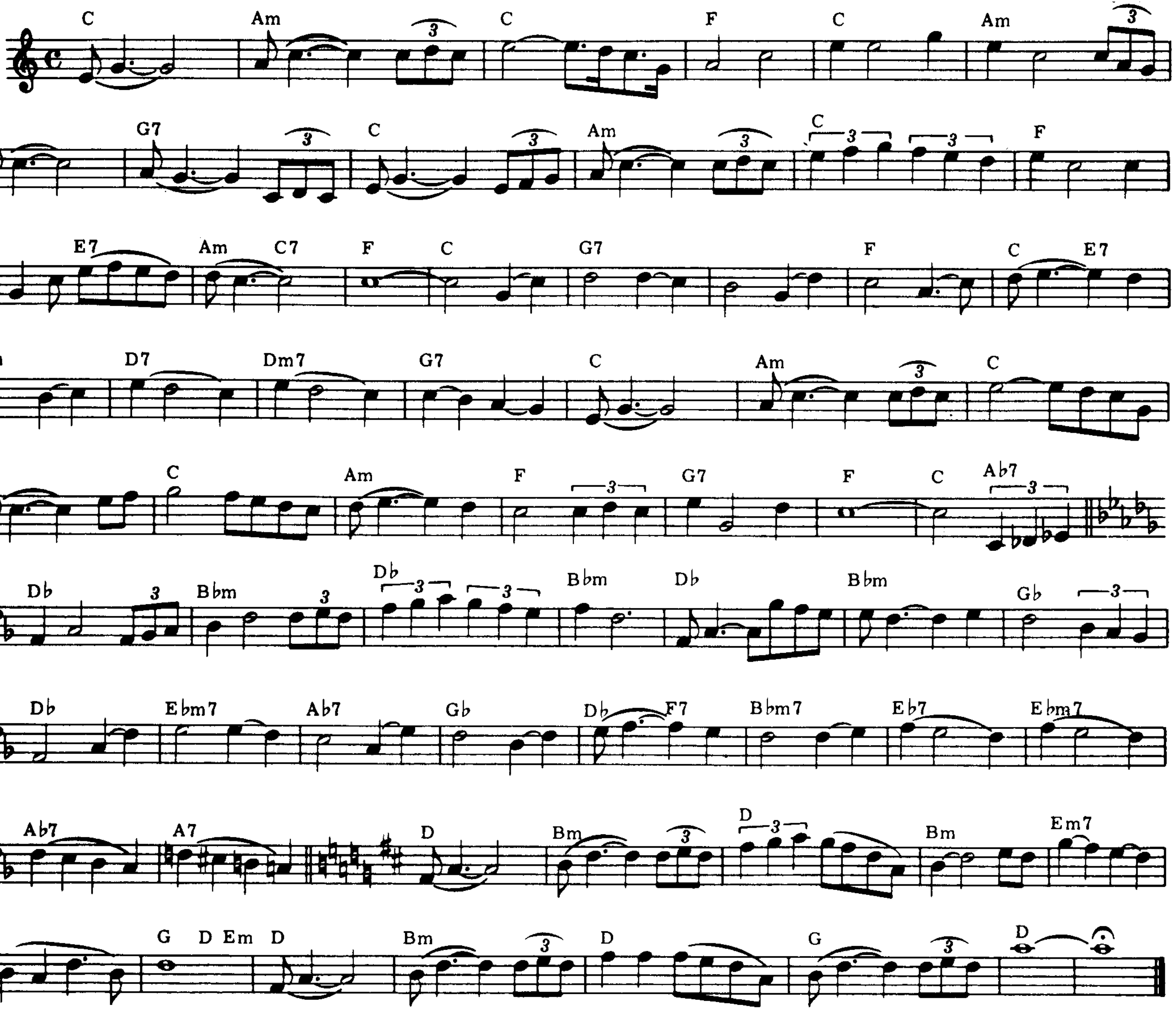
DORY PREVIN and FRED KARLIN


Come Sat - ur - day morn - ing I'm go - ing a - way with my friend.
We'll Sat - ur - day spend till the end of the day.
Just I and my friend,
We'll trav - el for miles in our Sat - ur - day smiles
And then we'll move on,
But we will re - mem - ber long af - ter Sat - ur - day's gone.

Copyright © 1969 by Famous Music Corporation, New York, N.Y. Used by permission.

COUNTRY GIRL *From the Film "NORWOOD"*

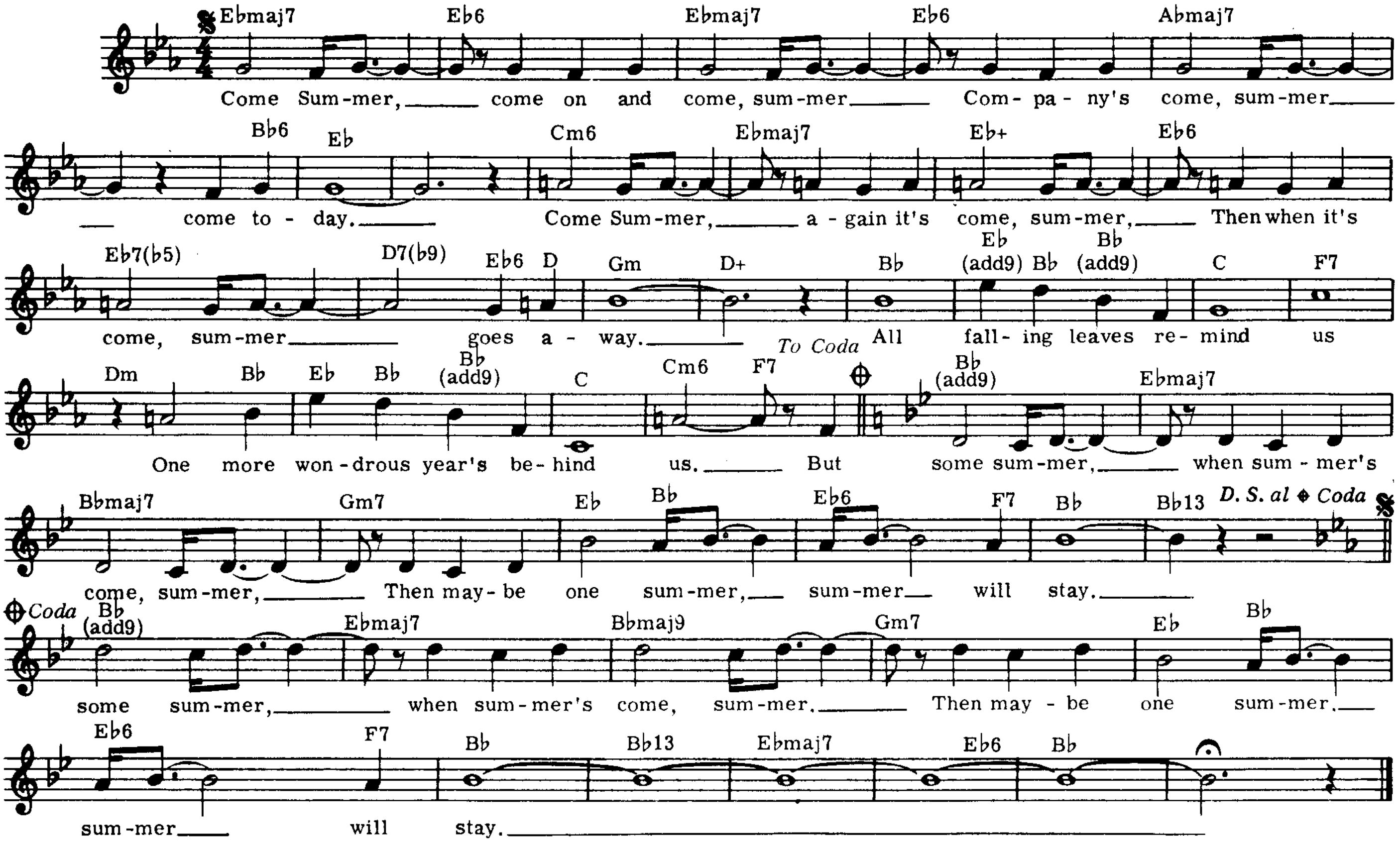
AL DeLORY



Copyright © 1970 by Famous Music Corporation, New York, N.Y. Used by permission.

COME SUMMER *From the Musical "COME SUMMER"*

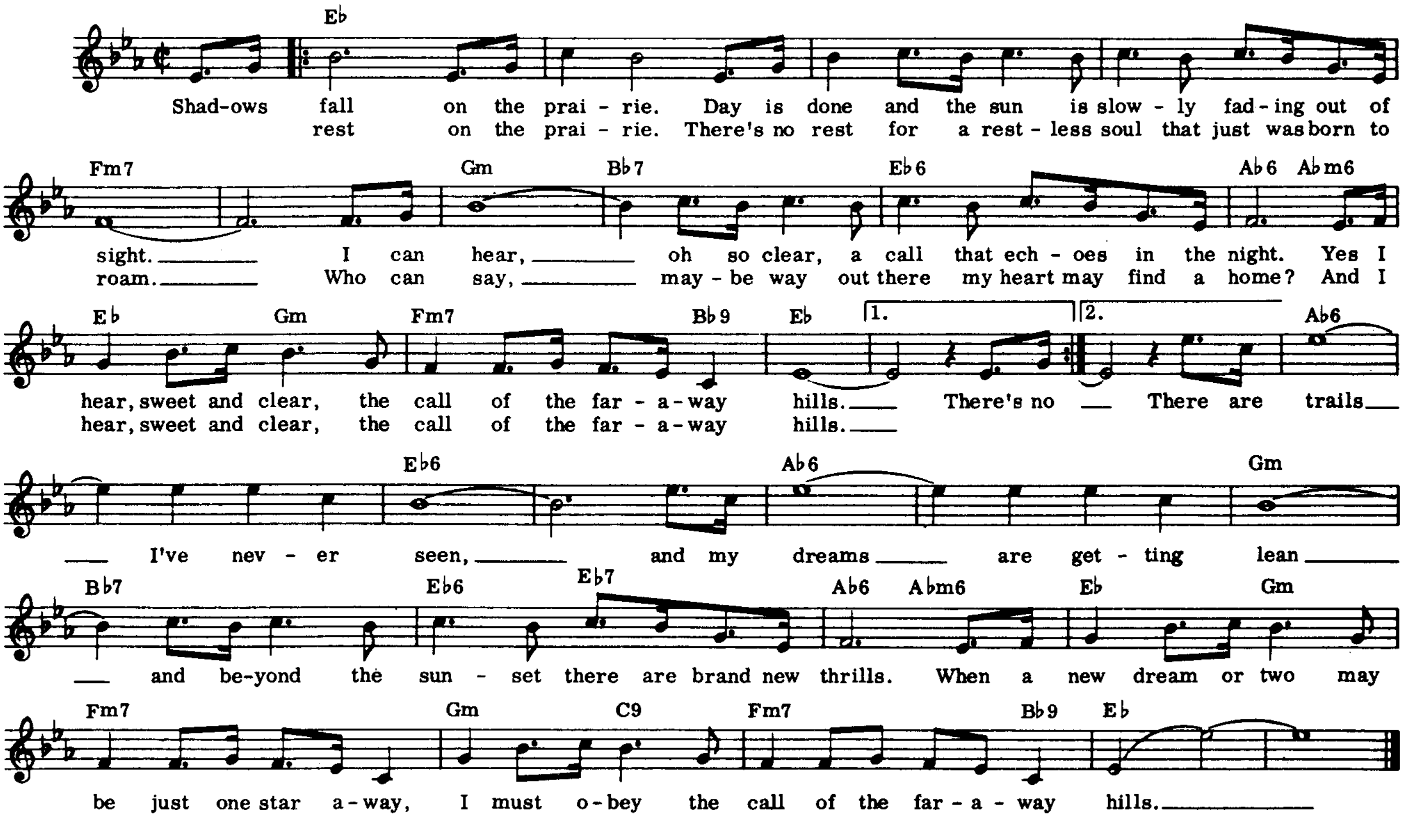
Lyric by WILL HOLT
Music by DAVID BAKER


Come Sum-mer, come on and come, sum-mer Com-pa-ny's come, sum-mer come to-day.
Come Sum-mer, a-gain it's come, sum-mer, Then when it's come, sum-mer goes a-way.
To Coda
All fall-ing leaves re-mind us One more won-drous year's be-hind us.
But some sum-mer, when sum-mer's come, sum-mer, Then may-be one sum-mer, sum-mer will stay.
D. S. al ⊕ Coda
⊕ Coda
some sum-mer, when sum-mer's come, sum-mer. Then may-be one sum-mer. sum-mer will stay.

Copyright © 1968, 1969 by Will Holt and David Baker.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

THE CALL OF THE FAR-AWAY HILLS *From the Film "SHANE"*

MACK DAVID and VICTOR YOUNG

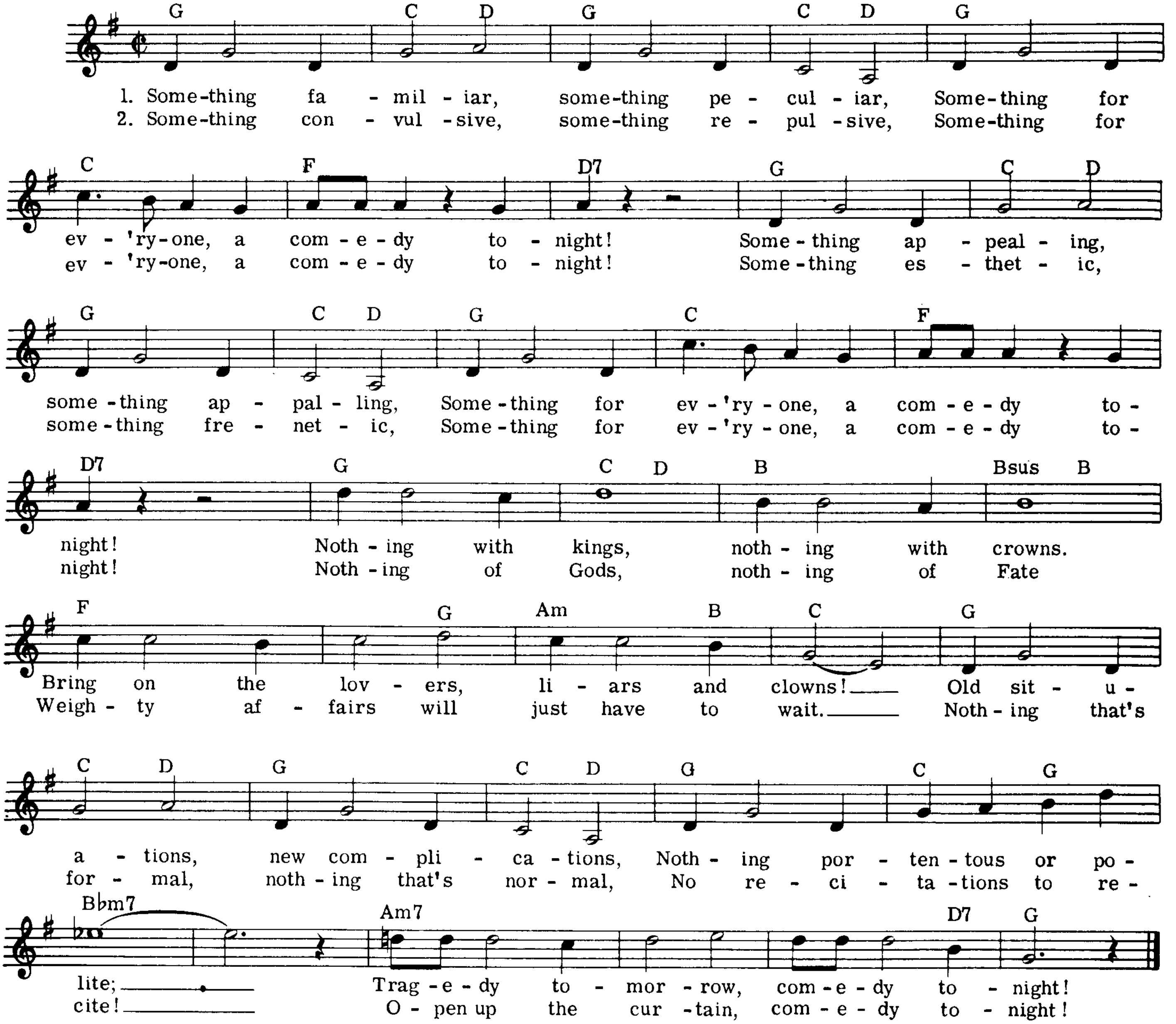

Shad-ows fall on the prai-rie. Day is done and the sun is slow-ly fad-ing out of sight. I can hear, oh so clear, a call that ech-oes in the night. Yes I hear, sweet and clear, the call of the far-a-way hills. There's no
rest on the prai-rie. There's no rest for a rest-less soul that just was born to roam. Who can say, may-be way out there my heart may find a home? And I hear, sweet and clear, the call of the far-a-way hills.
1. 2.
There are trails I've nev-er seen, and my dreams are get-ting lean and be-yond the sun-set there are brand new thrills. When a new dream or two may be just one star a-way, I must o-bey the call of the far-a-way hills.

Copyright © 1952 and 1953 by Paramount Music Corporation. Used by permission.

COMEDY TONIGHT

From the Musical "A FUNNY THING HAPPENED ON THE WAY TO THE FORUM"

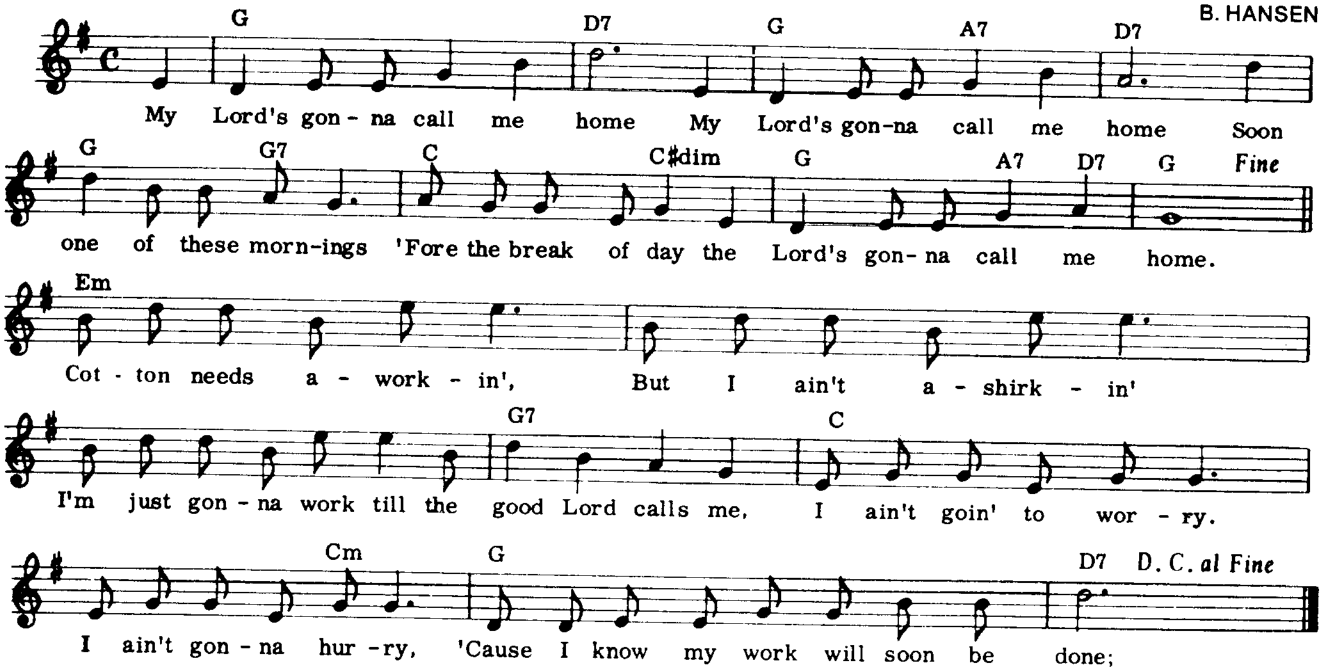
Words and Music by STEPHEN SONDHEIM


G C D G C D G
1. Some-thing fa - mil - iar, some-thing pe - cul - iar, Some-thing for
2. Some-thing con - vul - sive, some-thing re - pul - sive, Some-thing for
C F D7 G C D
ev - 'ry-one, a com - e - dy to - night! Some - thing ap - peal - ing,
ev - 'ry-one, a com - e - dy to - night! Some - thing es - thet - ic,
G C D G C F
some - thing ap - pal - ling, Some - thing for ev - 'ry - one, a com - e - dy to -
some - thing fre - net - ic, Some - thing for ev - 'ry - one, a com - e - dy to -
D7 G C D B Bsus B
night! Noth - ing with kings, noth - ing with crowns.
night! Noth - ing of Gods, noth - ing of Fate
F G Am B C G
Bring on the lov - ers, li - ars and clowns! Old sit - u -
Weigh - ty af - fairs will just have to wait. Noth - ing that's
C D G C D G C G
a - tions, new com - pli - ca - tions, Noth - ing por - ten - tous or po -
for - mal, noth - ing that's nor - mal, No re - ci - ta - tions to re -
B♭m7 Am7 D7 G
lite; Trag - e - dy to - mor - row, com - e - dy to - night!
cite! O - pen up the cur - tain, com - e - dy to - night!

Copyright © 1962 by Stephen Sondheim. Burthen Music Company, Inc., owner of publication and allied rights throughout the world.
Chappell & Co., Inc., sole selling agent. Used by permission.

CALL ME HOME

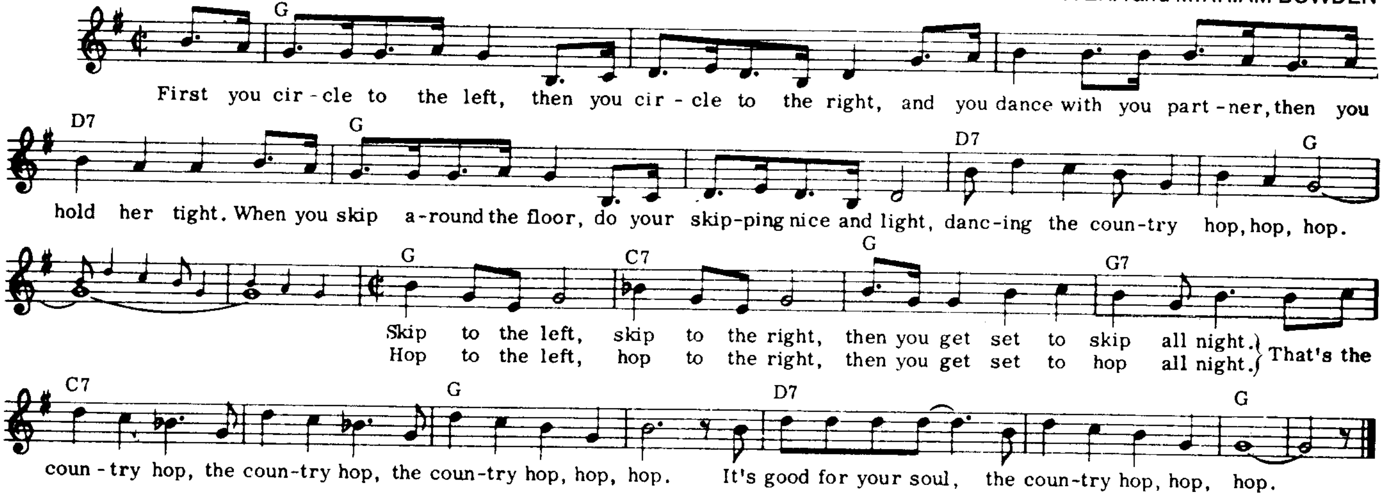
B. HANSEN


My Lord's gon - na call me home My Lord's gon-na call me home Soon
one of these morn-ings 'Fore the break of day the Lord's gon- na call me home.
Fine
Cot - ton needs a - work - in', But I ain't a - shirk - in'
I'm just gon - na work till the good Lord calls me, I ain't goin' to wor - ry.
I ain't gon - na hur -ry, 'Cause I know my work will soon be done;
D. C. al Fine

Copyright © 1961 by California Press. Used by permission.

COUNTRY HOP, HOP, HOP

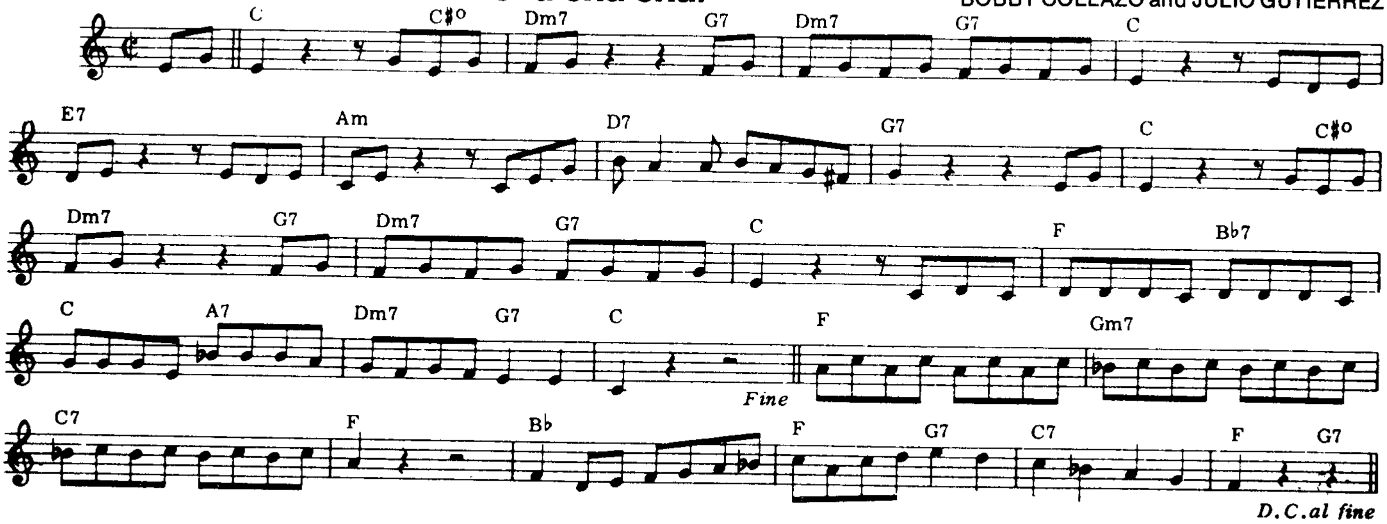
RAY RIVERA and MIRRIAM BOWDEN


First you cir - cle to the left, then you cir - cle to the right, and you dance with you part - ner, then you
hold her tight. When you skip a-round the floor, do your skip-ping nice and light, danc-ing the coun-try hop, hop, hop.
Skip to the left, skip to the right, then you get set to skip all night.
Hop to the left, hop to the right, then you get set to hop all night.
That's the
coun - try hop, the coun-try hop, the coun-try hop, hop, hop. It's good for your soul, the coun-try hop, hop, hop.

Copyright © 1956 by Music Of Today, Inc. Used by permission.

CHRISTIAN DIOR MAMBO (Cha Cha Cha)

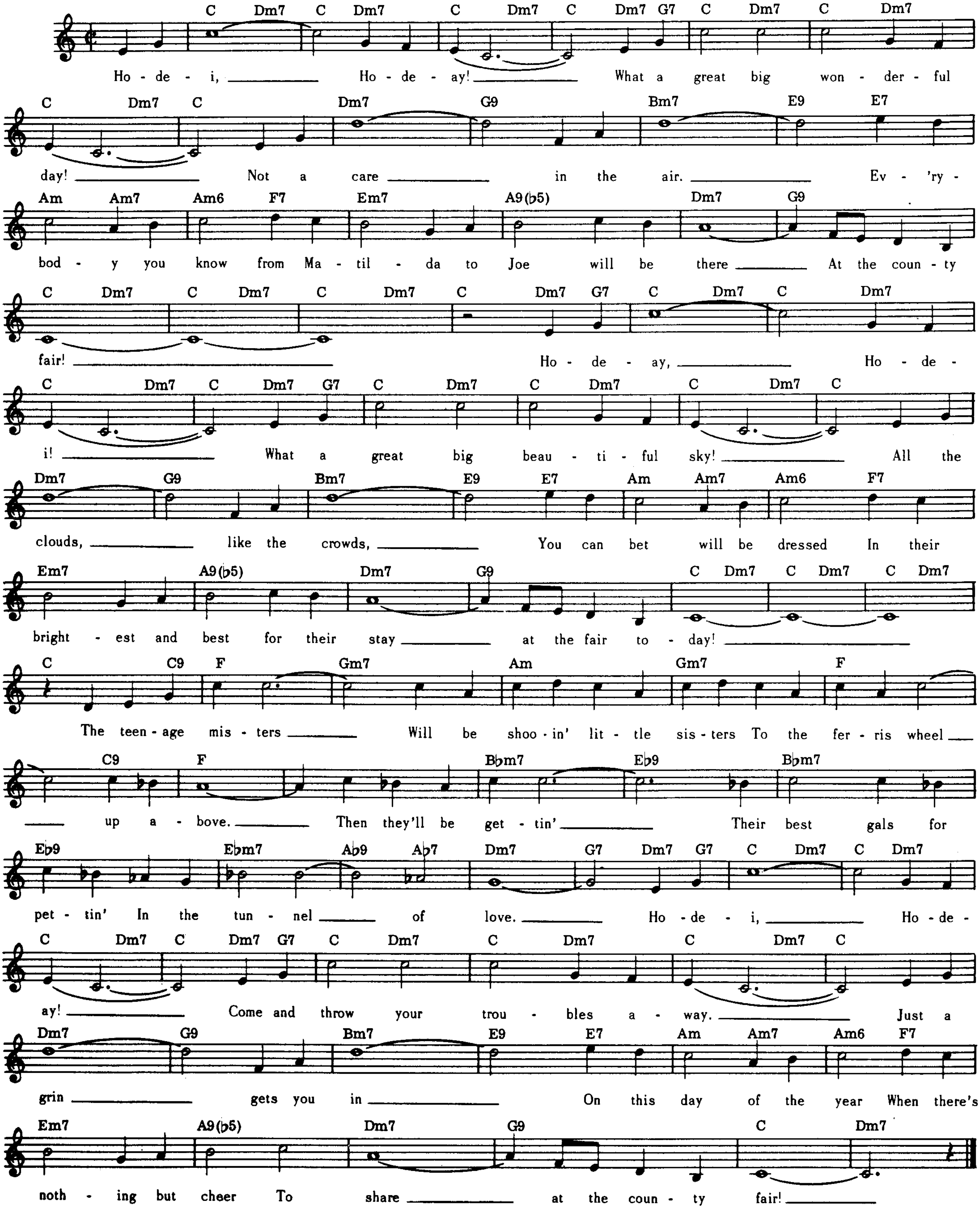
BOBBY COLLAZO and JULIO GUTIERREZ


Fine
D.C. al fine

Copyright assigned 1954 to Ethel Smith Music Corp. Used by permission.

COUNTRY FAIR *From the Musical "SO DEAR TO MY HEART"*

MEL TORME and ROBERT WELLS

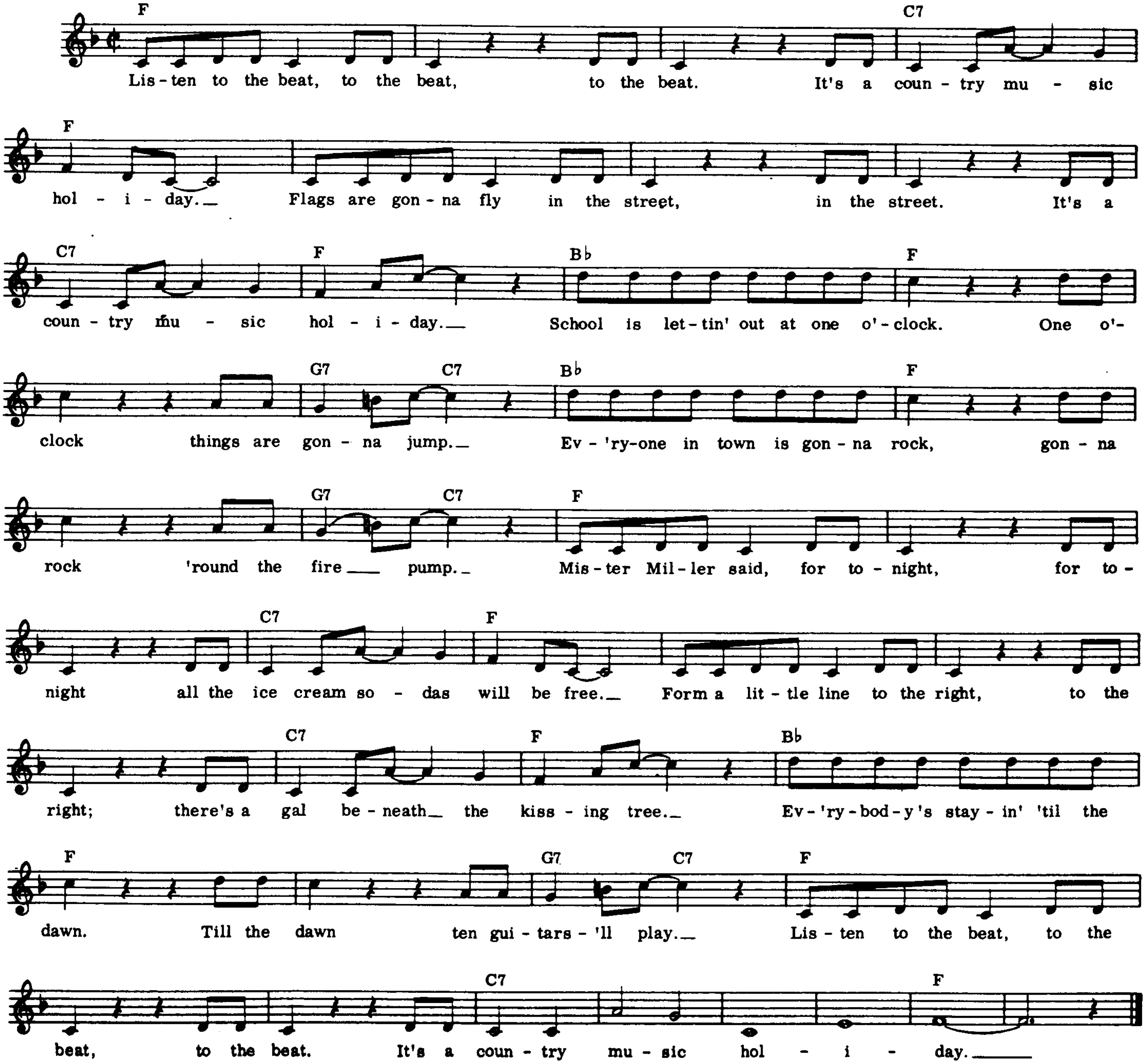

C Dm7 C Dm7 C Dm7 C Dm7 G7 C Dm7 C Dm7
Ho - de - i, Ho - de - ay! What a great big won - der - ful
C Dm7 C Dm7 G9 Bm7 E9 E7
day! Not a care in the air. Ev - 'ry -
Am Am7 Am6 F7 Em7 A9(♭5) Dm7 G9
bod - y you know from Ma - til - da to Joe will be there At the coun - ty
C Dm7 C Dm7 C Dm7 C Dm7 G7 C Dm7 C Dm7
fair! Ho - de - ay, Ho - de -
C Dm7 C Dm7 G7 C Dm7 C Dm7 C Dm7 C
i! What a great big beau - ti - ful sky! All the
Dm7 G9 Bm7 E9 E7 Am Am7 Am6 F7
clouds, like the crowds, You can bet will be dressed In their
Em7 A9(♭5) Dm7 G9 C Dm7 C Dm7 C Dm7
bright - est and best for their stay at the fair to - day!
C C9 F Gm7 Am Gm7 F
The teen - age mis - ters Will be shoo - in' lit - tle sis - ters To the fer - ris wheel
C9 F B♭m7 E♭9 B♭m7
up a - bove. Then they'll be get - tin' Their best gals for
E♭9 E♭m7 A♭9 A♭7 Dm7 G7 Dm7 G7 C Dm7 C Dm7
pet - tin' In the tun - nel of love. Ho - de - i, Ho - de -
C Dm7 C Dm7 G7 C Dm7 C Dm7 C Dm7 C
ay! Come and throw your trou - bles a - way. Just a
Dm7 G9 Bm7 E9 E7 Am Am7 Am6 F7
grin gets you in On this day of the year When there's
Em7 A9(♭5) Dm7 G9 C Dm7
noth - ing but cheer To share at the coun - ty fair!

Copyright © 1948 by Edwin H. Morris & Company, Inc. Used by permission.

COUNTRY MUSIC HOLIDAY

From the Film "COUNTRY MUSIC HOLIDAY"

Lyric by HAL DAVID
Music by BURT BACHARACH

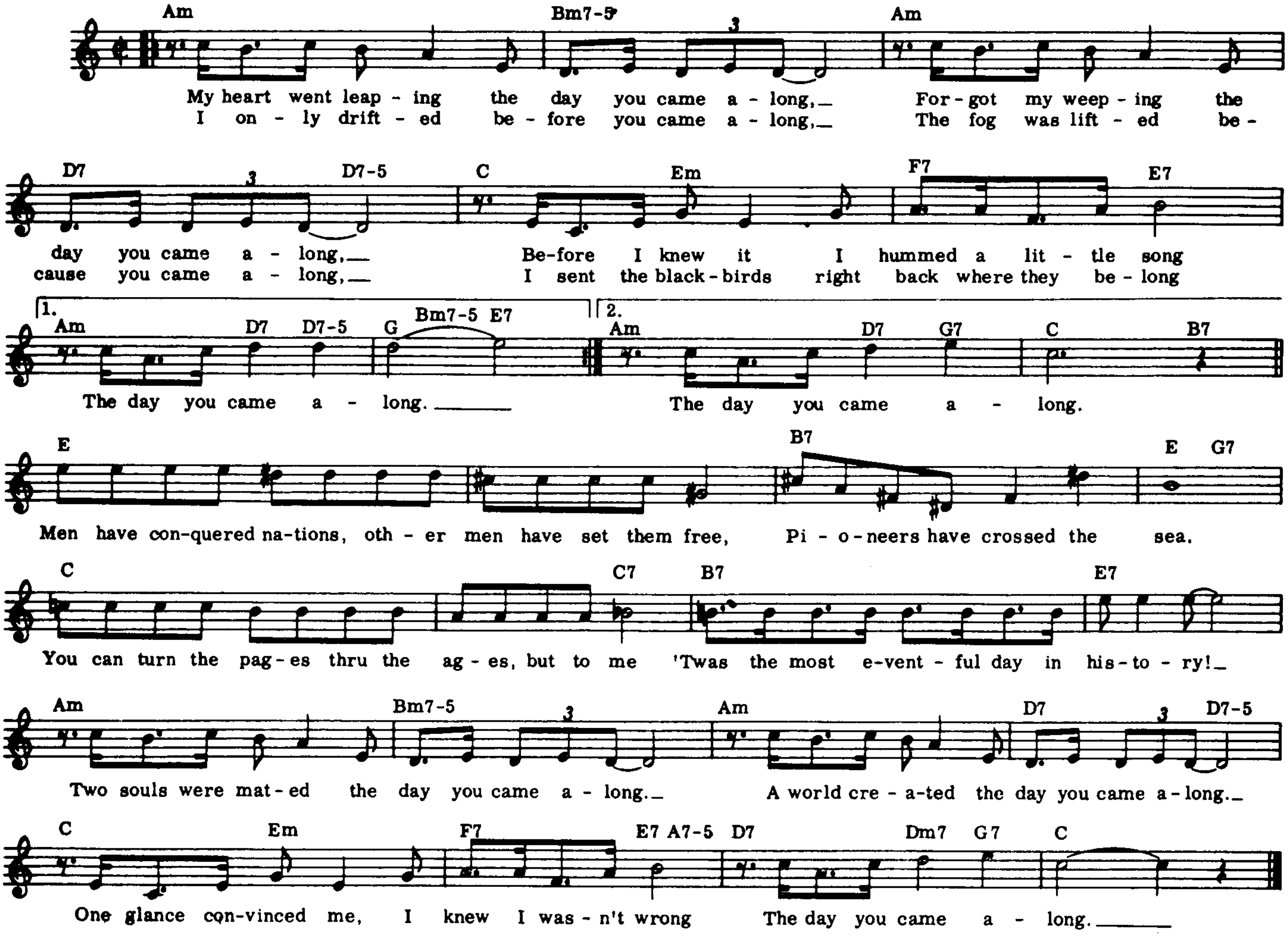

F C7
Lis-ten to the beat, to the beat, to the beat. It's a coun-try mu-sic
F
hol-i-day. Flags are gon-na fly in the street, in the street. It's a
C7 F B♭ F
coun-try mu-sic hol-i-day. School is let-tin' out at one o'-clock. One o'-
G7 C7 B♭ F
clock things are gon-na jump. Ev-'ry-one in town is gon-na rock, gon-na
G7 C7 F
rock 'round the fire pump. Mis-ter Mil-ler said, for to-night, for to-
C7 F
night all the ice cream so-das will be free. Form a lit-tle line to the right, to the
C7 F B♭
right; there's a gal be-neath the kiss-ing tree. Ev-'ry-bod-y's stay-in' 'til the
F G7 C7 F
dawn. Till the dawn ten gui-tars-'ll play. Lis-ten to the beat, to the
C7 F
beat, to the beat. It's a coun-try mu-sic hol-i-day.

Copyright © 1958 by Famous Music Corporation. Used by permission.

EARN GO
36 EASY

THE DAY YOU CAME ALONG *From the Film "TOO MUCH HARMONY"*

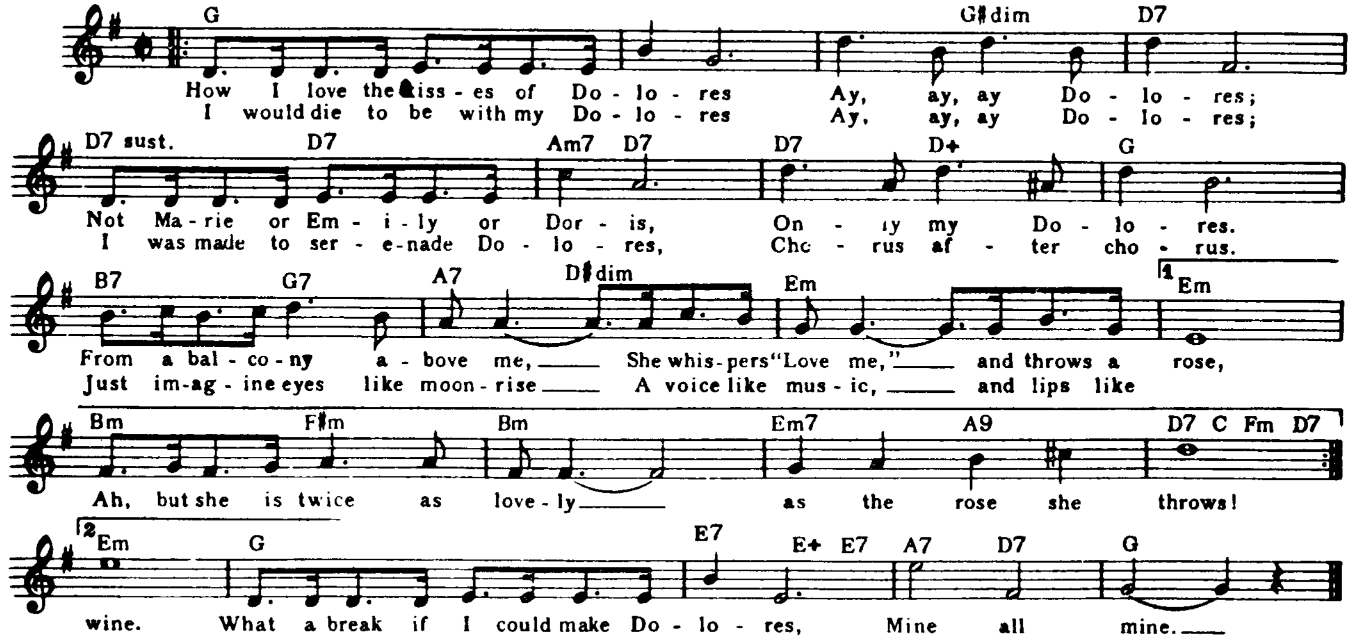
ARTHUR JOHNSTON and SAM COSLOW


Am Bm7-5 Am
My heart went leap - ing the day you came a - long, For - got my weep - ing the
I on - ly drift - ed be - fore you came a - long, The fog was lift - ed be -
D7 D7-5 C Em F7 E7
day you came a - long, Be - fore I knew it I hummed a lit - tle song
cause you came a - long, I sent the black - birds right back where they be - long
1. Am D7 D7-5 G Bm7-5 E7 2. Am D7 G7 C B7
The day you came a - long. The day you came a - long.
E B7 E G7
Men have con - quered na - tions, oth - er men have set them free, Pi - o - neers have crossed the sea.
C C7 B7 E7
You can turn the pag - es thru the ag - es, but to me 'Twas the most e - vent - ful day in his - to - ry!
Am Bm7-5 Am D7 D7-5
Two souls were mat - ed the day you came a - long. A world cre - a - ted the day you came a - long.
C Em F7 E7 A7-5 D7 Dm7 G7 C
One glance con - vinced me, I knew I was - n't wrong The day you came a - long.

Copyright © 1933 by Famous Music Corporation. Copyright renewed 1960. Used by permission.

DOLORES *From the Film "LAS VEGAS NIGHTS"*

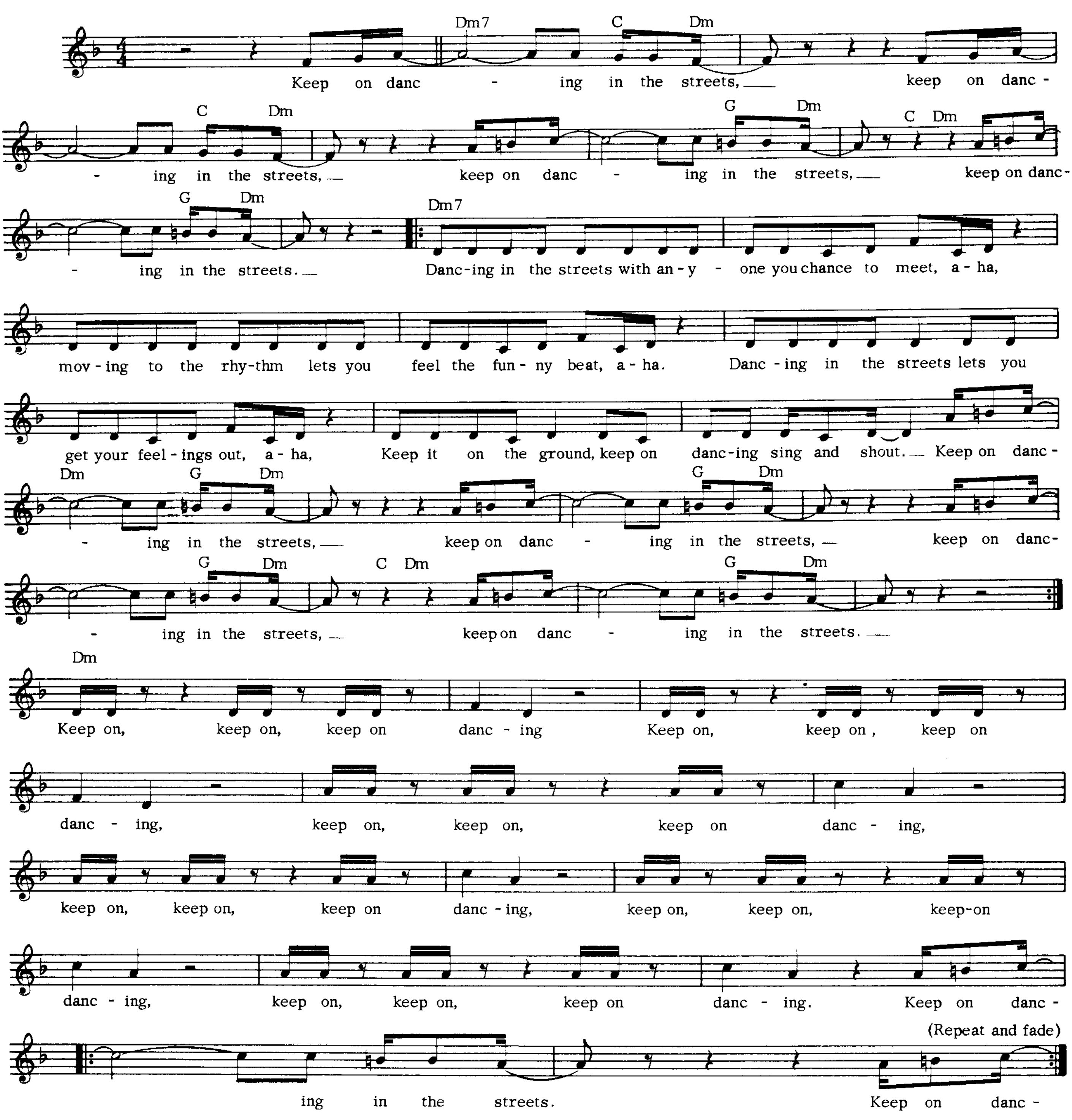
FRANK LOESSER and LOUIS ALTER


G G♯dim D7
How I love the kiss - es of Do - lo - res Ay, ay, ay Do - lo - res;
I would die to be with my Do - lo - res Ay, ay, ay Do - lo - res;
D7 sust. D7 Am7 D7 D7 D+ G
Not Ma - rie or Em - i - ly or Dor - is, On - ly my Do - lo - res.
I was made to ser - e - nade Do - lo - res, Cho - rus af - ter cho - rus.
B7 G7 A7 D♯dim Em 1 Em
From a bal - co - ny a - bove me, She whis - pers "Love me," and throws a rose,
Just im - ag - ine eyes like moon - rise A voice like mus - ic, and lips like
Bm F♯m Bm Em7 A9 D7 C Fm D7
Ah, but she is twice as love - ly as the rose she throws!
2 Em G E7 E+ E7 A7 D7 G
wine. What a break if I could make Do - lo - res, Mine all mine.

Copyright © 1941 by Paramount Music Corporation. Copyright renewed 1968. Used by permission.

DANCING IN THE STREETS

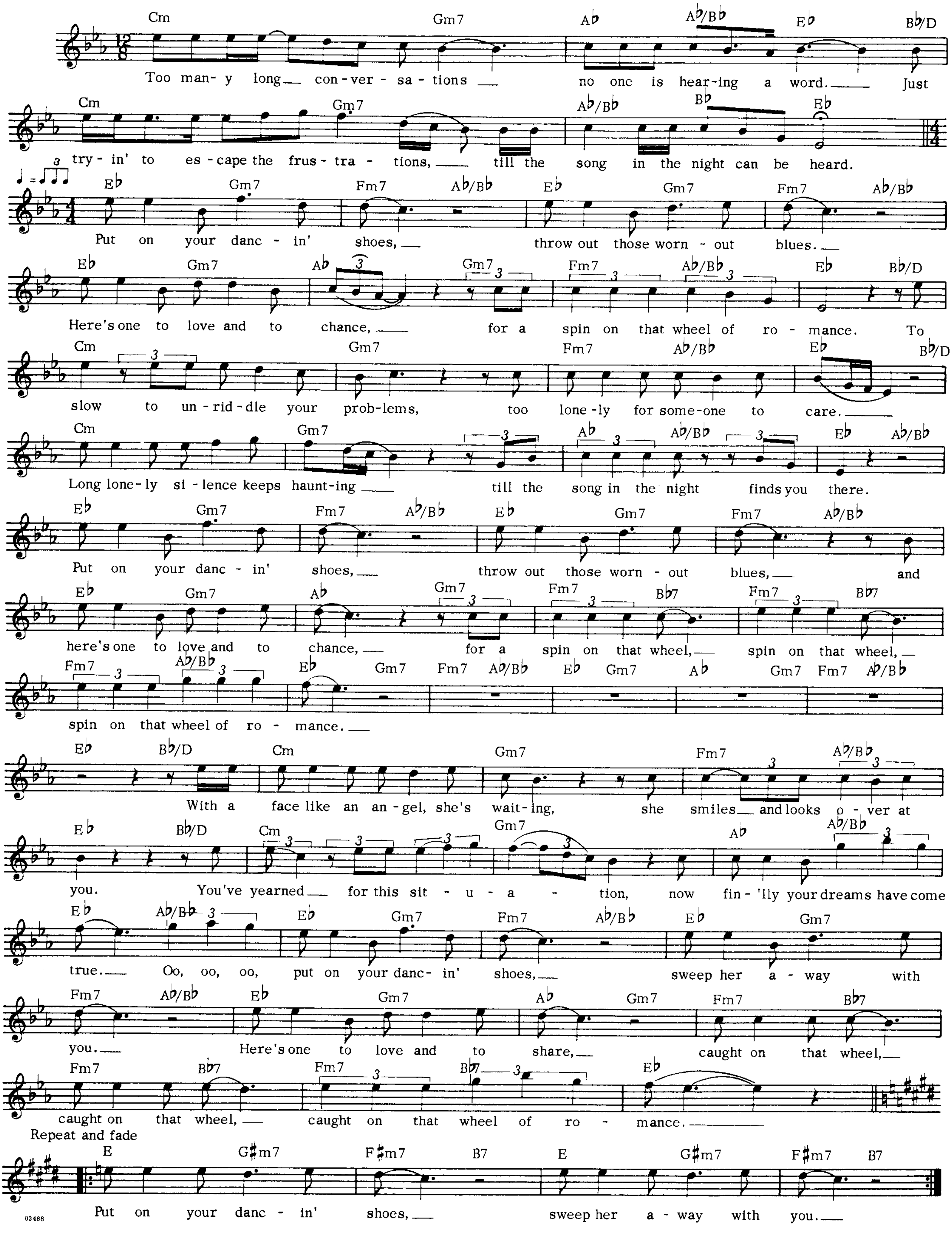
Words and Music by FRAN FARIAN


Dm7 C Dm
Keep on danc - ing in the streets, keep on danc -
C Dm G Dm C Dm
- ing in the streets, keep on danc - ing in the streets, keep on danc-
G Dm Dm7
- ing in the streets. Danc-ing in the streets with an-y - one you chance to meet, a - ha,
mov-ing to the rhy-thm lets you feel the fun-ny beat, a-ha. Danc-ing in the streets lets you
get your feel-ings out, a-ha, Keep it on the ground, keep on danc-ing sing and shout. Keep on danc -
Dm G Dm G Dm
- ing in the streets, keep on danc - ing in the streets, keep on danc-
G Dm C Dm G Dm
- ing in the streets, keep on danc - ing in the streets.
Dm
Keep on, keep on, keep on danc - ing Keep on, keep on, keep on
danc - ing, keep on, keep on, keep on danc - ing,
keep on, keep on, keep on danc - ing, keep on, keep on, keep-on
danc - ing, keep on, keep on, keep on danc - ing. Keep on danc -
(Repeat and fade)
ing in the streets. Keep on danc -

Copyright © 1978 by "FAR"-Musikverlag GmbH, Berlin, Germany.
Controlled by Ivan Mogull Music Corporation (ASCAP) for U.S.A. Used by permission.

DANCIN' SHOES

Words and Music by CARL STORIE

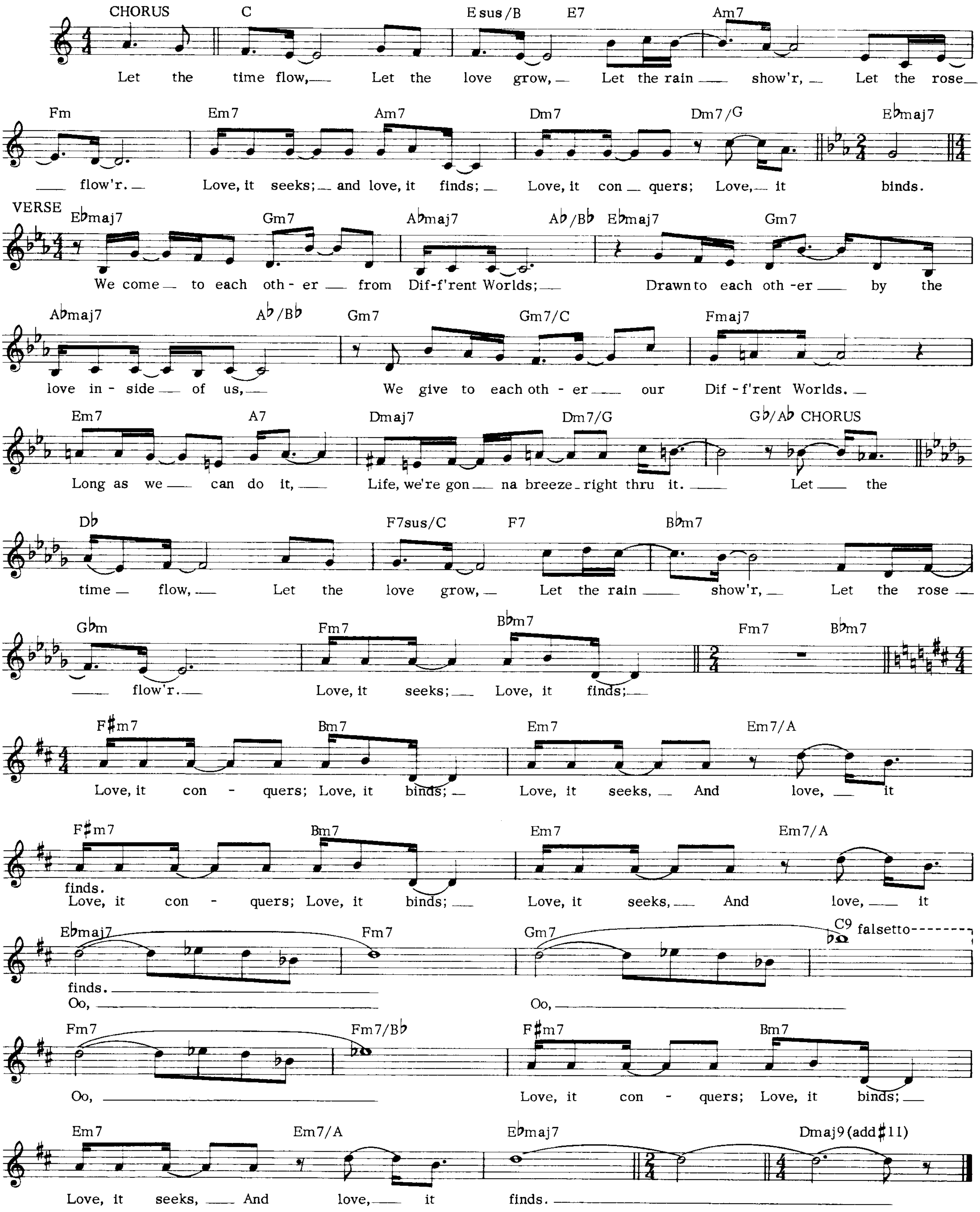

Cm Gm7 A♭ A♭/B♭ E♭ B♭/D
Too man-y long con-ver-sa-tions no one is hear-ing a word. Just
Cm Gm7 A♭/B♭ B♭ E♭
try-in' to es-cape the frus-tra-tions, till the song in the night can be heard.
E♭ Gm7 Fm7 A♭/B♭ E♭ Gm7 Fm7 A♭/B♭
Put on your danc-in' shoes, throw out those worn-out blues.
E♭ Gm7 A♭ Gm7 Fm7 A♭/B♭ E♭ B♭/D
Here's one to love and to chance, for a spin on that wheel of ro-mance. To
Cm Gm7 Fm7 A♭/B♭ E♭ B♭/D
slow to un-rid-dle your prob-lems, too lone-ly for some-one to care.
Cm Gm7 A♭ A♭/B♭ E♭ A♭/B♭
Long lone-ly si-lence keeps haunt-ing till the song in the night finds you there.
E♭ Gm7 Fm7 A♭/B♭ E♭ Gm7 Fm7 A♭/B♭
Put on your danc-in' shoes, throw out those worn-out blues, and
E♭ Gm7 A♭ Gm7 Fm7 B♭7 Fm7 B♭7
here's one to love and to chance, for a spin on that wheel, spin on that wheel,
Fm7 A♭/B♭ E♭ Gm7 Fm7 A♭/B♭ E♭ Gm7 A♭ Gm7 Fm7 A♭/B♭
spin on that wheel of ro-mance.
E♭ B♭/D Cm Gm7 Fm7 A♭/B♭
With a face like an an-gel, she's wait-ing, she smiles and looks o-ver at
E♭ B♭/D Cm Gm7 A♭ A♭/B♭
you. You've yearned for this sit-u-a-tion, now fin-'lly your dreams have come
E♭ A♭/B♭ E♭ Gm7 Fm7 A♭/B♭ E♭ Gm7
true. Oo, oo, oo, put on your danc-in' shoes, sweep her a-way with
Fm7 A♭/B♭ E♭ Gm7 A♭ Gm7 Fm7 B♭7
you. Here's one to love and to share, caught on that wheel,
Fm7 B♭7 Fm7 B♭7 E♭
caught on that wheel, caught on that wheel of ro-mance.
Repeat and fade
E G♯m7 F♯m7 B7 E G♯m7 F♯m7 B7
Put on your danc-in' shoes, sweep her a-way with you.
03488

Copyright © 1978 by Canal Publishing, Inc. This edition published under license by Chappell & Co., Inc. Used by permission.

DIFFERENT WORLDS

From the Paramount Television Series "ANGIE"

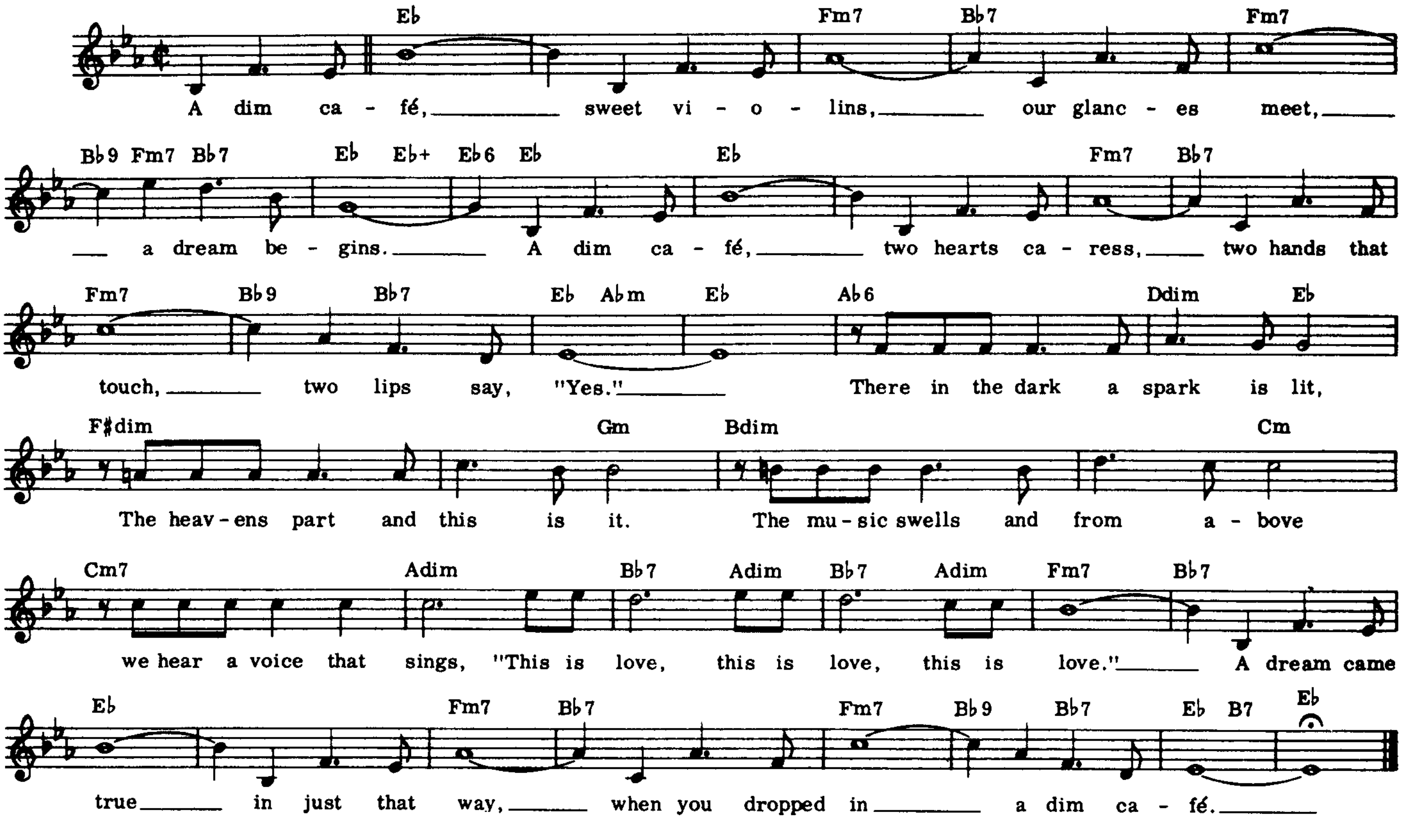
Lyric by NORMAN GIMBEL
Music by CHARLES FOX


CHORUS
C
Esus/B
E7
Am7
Let the time flow, Let the love grow, Let the rain show'r, Let the rose
Fm
Em7
Am7
Dm7
Dm7/G
E♭maj7
flow'r. Love, it seeks; and love, it finds; Love, it con quers; Love, it binds.
VERSE
E♭maj7
Gm7
A♭maj7
A♭/B♭
E♭maj7
Gm7
We come to each oth - er from Dif-f'rent Worlds; Drawn to each oth -er by the
A♭maj7
A♭/B♭
Gm7
Gm7/C
Fmaj7
love in - side of us, We give to each oth - er our Dif - f'rent Worlds.
Em7
A7
Dmaj7
Dm7/G
G♭/A♭
CHORUS
Long as we can do it, Life, we're gon na breeze - right thru it. Let the
D♭
F7sus/C
F7
B♭m7
time flow, Let the love grow, Let the rain show'r, Let the rose
G♭m
Fm7
B♭m7
Fm7
B♭m7
flow'r. Love, it seeks; Love, it finds;
F♯m7
Bm7
Em7
Em7/A
Love, it con - quers; Love, it binds; Love, it seeks, And love, it
F♯m7
Bm7
Em7
Em7/A
finds.
Love, it con - quers; Love, it binds; Love, it seeks, And love, it
E♭maj7
Fm7
Gm7
C9
falsetto
finds.
Oo,
Oo,
Fm7
Fm7/B♭
F♯m7
Bm7
Oo,
Love, it con - quers; Love, it binds;
Em7
Em7/A
E♭maj7
Dmaj9 (add♯11)
Love, it seeks, And love, it finds.

Copyright © 1979 by Bruin Music Company. Used by permission.

A DIM CAFE

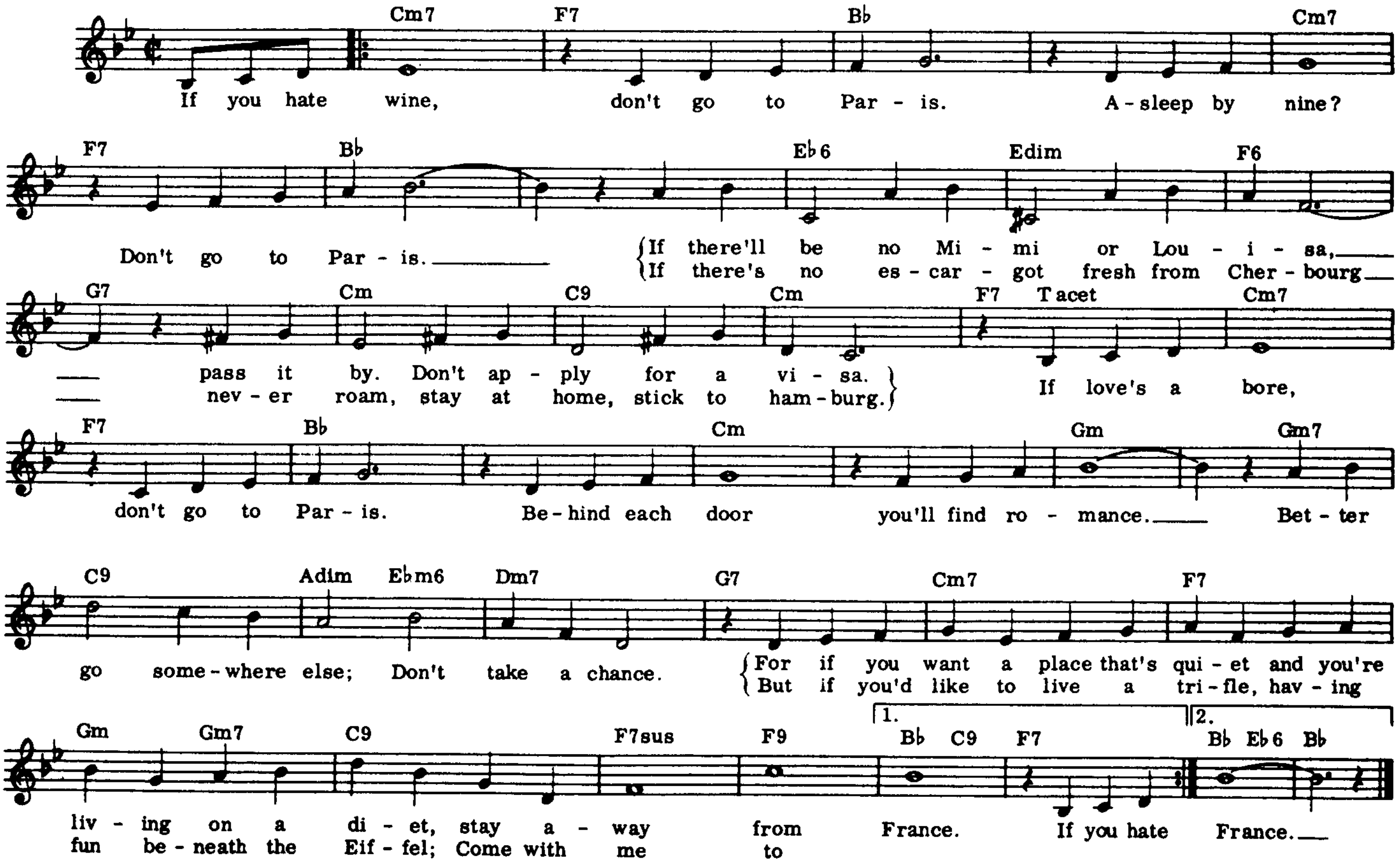
MACK DAVID and JERRY LIVINGSTON


Eb Fm7 Bb7 Fm7
A dim ca - fé, sweet vi - o - lins, our glanc - es meet,
Bb9 Fm7 Bb7 Eb Eb+ Eb6 Eb Eb Fm7 Bb7
a dream be - gins. A dim ca - fé, two hearts ca - ress, two hands that
Fm7 Bb9 Bb7 Eb Abm Eb Ab6 Ddim Eb
touch, two lips say, "Yes." There in the dark a spark is lit,
F♯dim Gm Bdim Cm
The heav - ens part and this is it. The mu - sic swells and from a - bove
Cm7 Adim Bb7 Adim Bb7 Adim Fm7 Bb7
we hear a voice that sings, "This is love, this is love, this is love." A dream came
Eb Fm7 Bb7 Fm7 Bb9 Bb7 Eb B7 Eb
true in just that way, when you dropped in a dim ca - fé.

Copyright © 1952 and 1954 by Famous Music Corporation. Used by permission.

DON'T GO TO PARIS

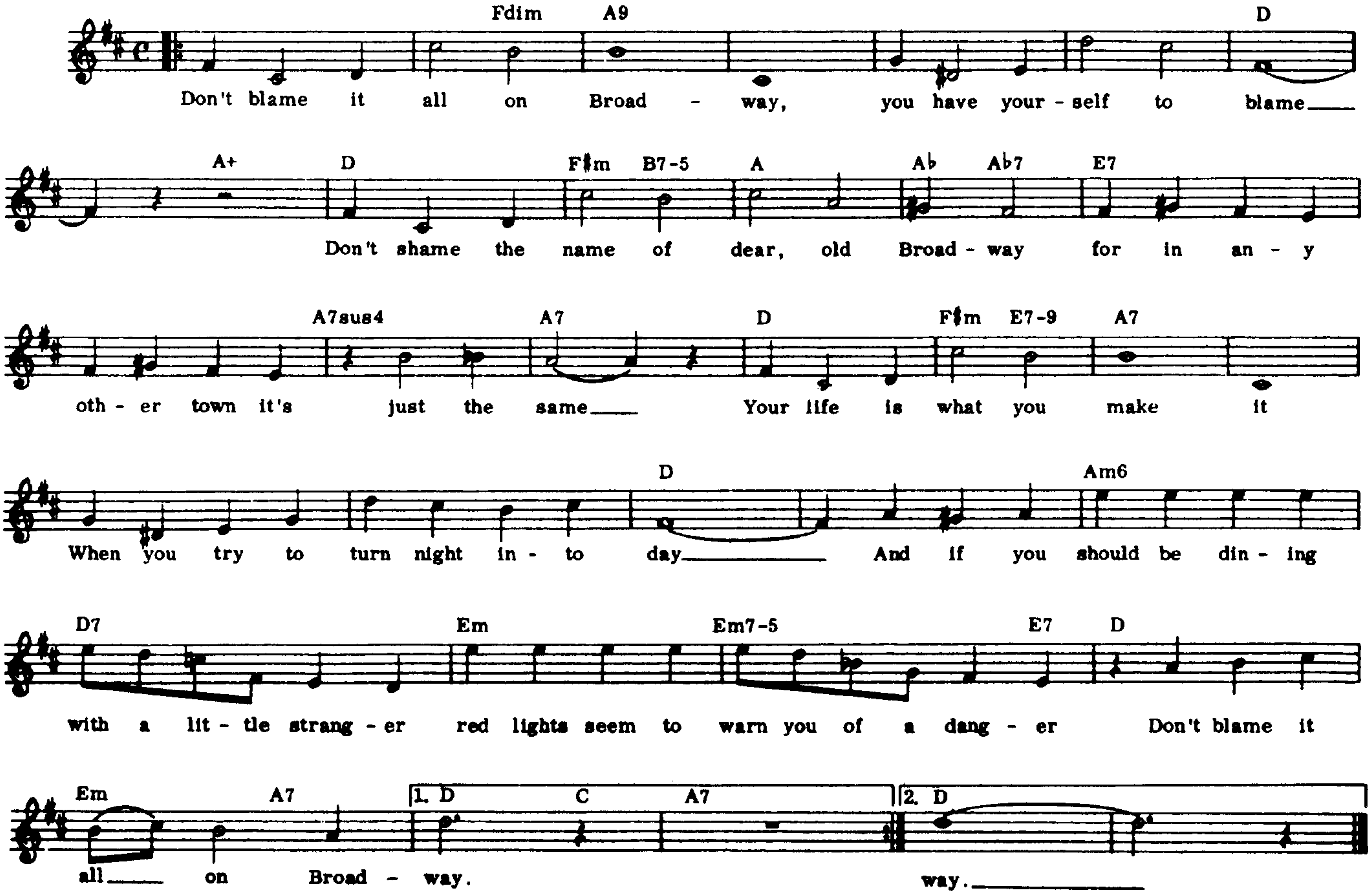
JACK BROOKS and HARRY WARREN


Cm7 F7 Bb Cm7
If you hate wine, don't go to Par - is. A - sleep by nine?
F7 Bb Eb6 Edim F6
Don't go to Par - is. If there'll be no Mi - mi or Lou - i - sa,
If there's no es - car - got fresh from Cher - bourg
G7 Cm C9 Cm F7 Tacet Cm7
pass it by. Don't ap - ply for a vi - sa.
nev - er roam, stay at home, stick to ham - burg.
If love's a bore,
F7 Bb Cm Gm Gm7
don't go to Par - is. Be - hind each door you'll find ro - mance. Bet - ter
C9 Adim Ebm6 Dm7 G7 Cm7 F7
go some - where else; Don't take a chance.
For if you want a place that's qui - et and you're
But if you'd like to live a tri - fle, hav - ing
Gm Gm7 C9 F7sus F9 1. Bb C9 F7 2. Bb Eb6 Bb
liv - ing on a di - et, stay a - way from France. If you hate France.
fun be - neath the Eif - fel; Come with me to

Copyright © 1961 by Paramount Music Corporation. Used by permission.

DON'T BLAME IT ALL ON BROADWAY

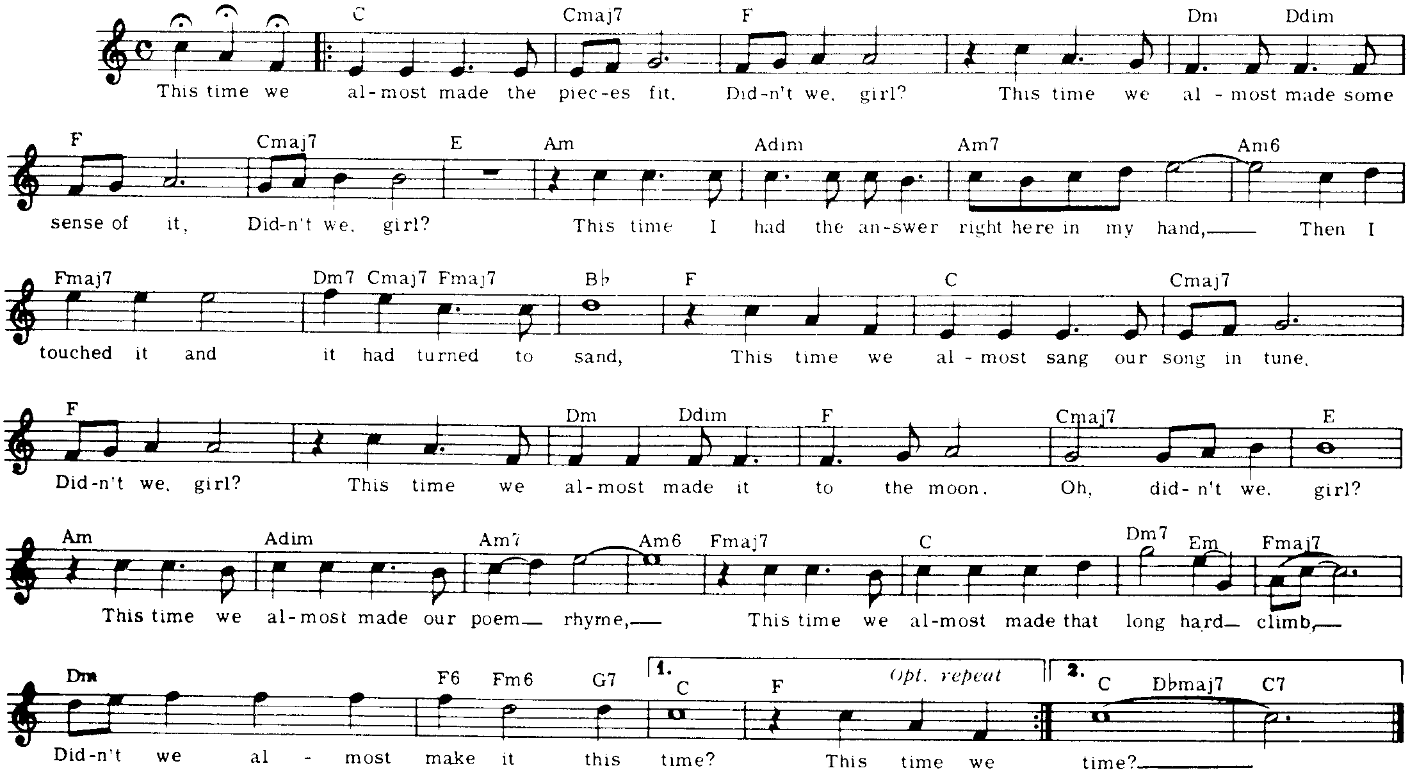
H. WILLIAMS, J. YOUNG and B. GRANT


Fdim A9 D
Don't blame it all on Broad - way, you have your - self to blame
A+ D F♯m B7-5 A A♭ A♭7 E7
Don't shame the name of dear, old Broad - way for in an - y
A7sus4 A7 D F♯m E7-9 A7
oth - er town it's just the same Your life is what you make it
D Am6
When you try to turn night in - to day And if you should be din - ing
D7 Em Em7-5 E7 D
with a lit - tle strang - er red lights seem to warn you of a dang - er Don't blame it
Em A7 1. D C A7 2. D
all on Broad - way. way.

© Copyright renewed 1941 by Warock Corp. Used by permission.

DIDN'T WE

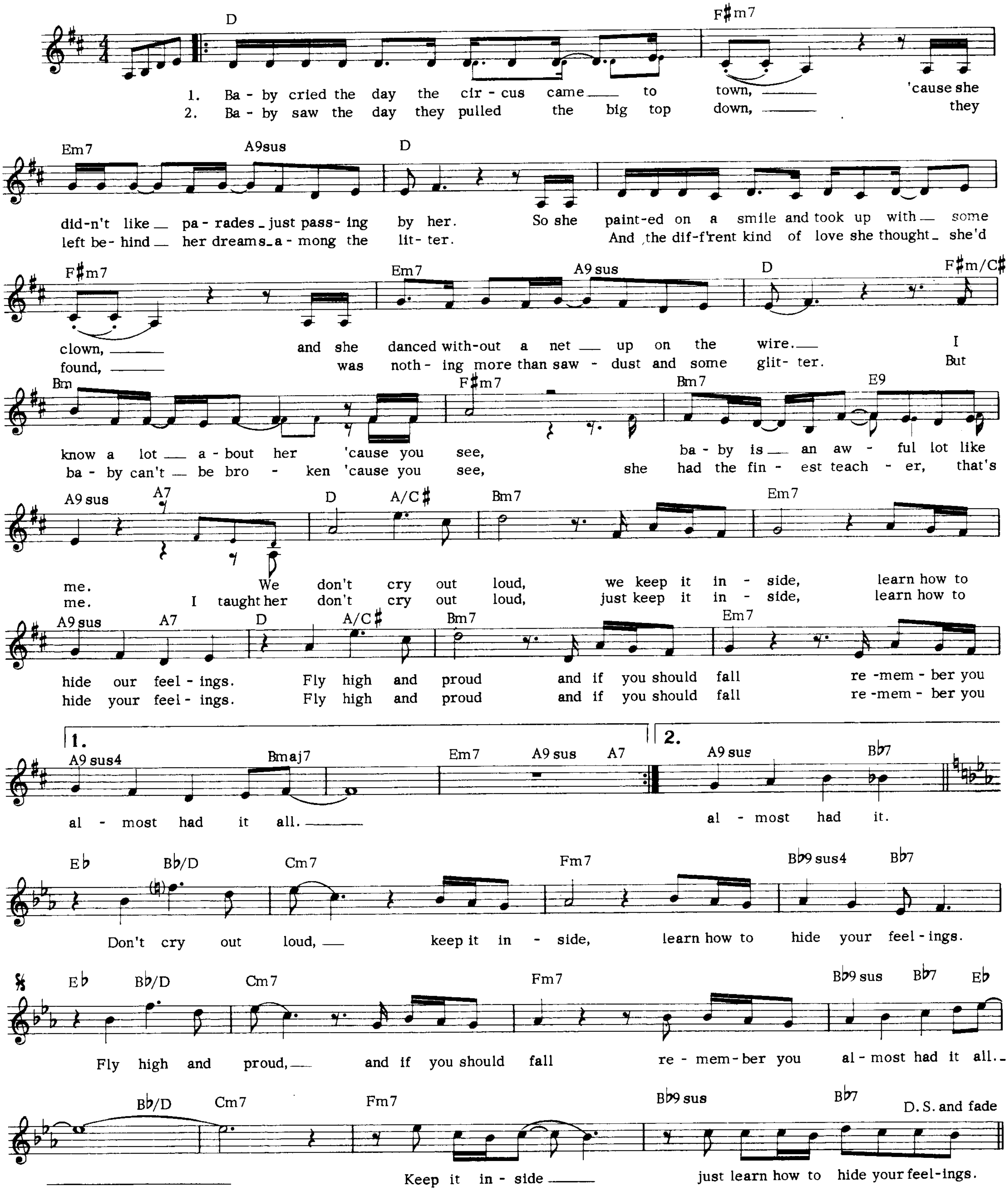
By JIMMY WEBB


C Cmaj7 F Dm Ddim
This time we al - most made the piec - es fit, Did - n't we, girl? This time we al - most made some
F Cmaj7 E Am Adim Am7 Am6
sense of it, Did - n't we, girl? This time I had the an - swer right here in my hand, Then I
Fmaj7 Dm7 Cmaj7 Fmaj7 B♭ F C Cmaj7
touched it and it had turned to sand, This time we al - most sang our song in tune,
F Dm Ddim F Cmaj7 E
Did - n't we, girl? This time we al - most made it to the moon. Oh, did - n't we, girl?
Am Adim Am7 Am6 Fmaj7 C Dm7 Em Fmaj7
This time we al - most made our poem rhyme, This time we al - most made that long hard climb,
Dm F6 Fm6 G7 1. C F Opt. repeat 2. C D♭maj7 C7
Did - n't we al - most make it this time? This time we time?

Copyright © 1966 by Ja-Ma Music, Hollywood, Calif. Used by permission.

DON'T CRY OUT LOUD

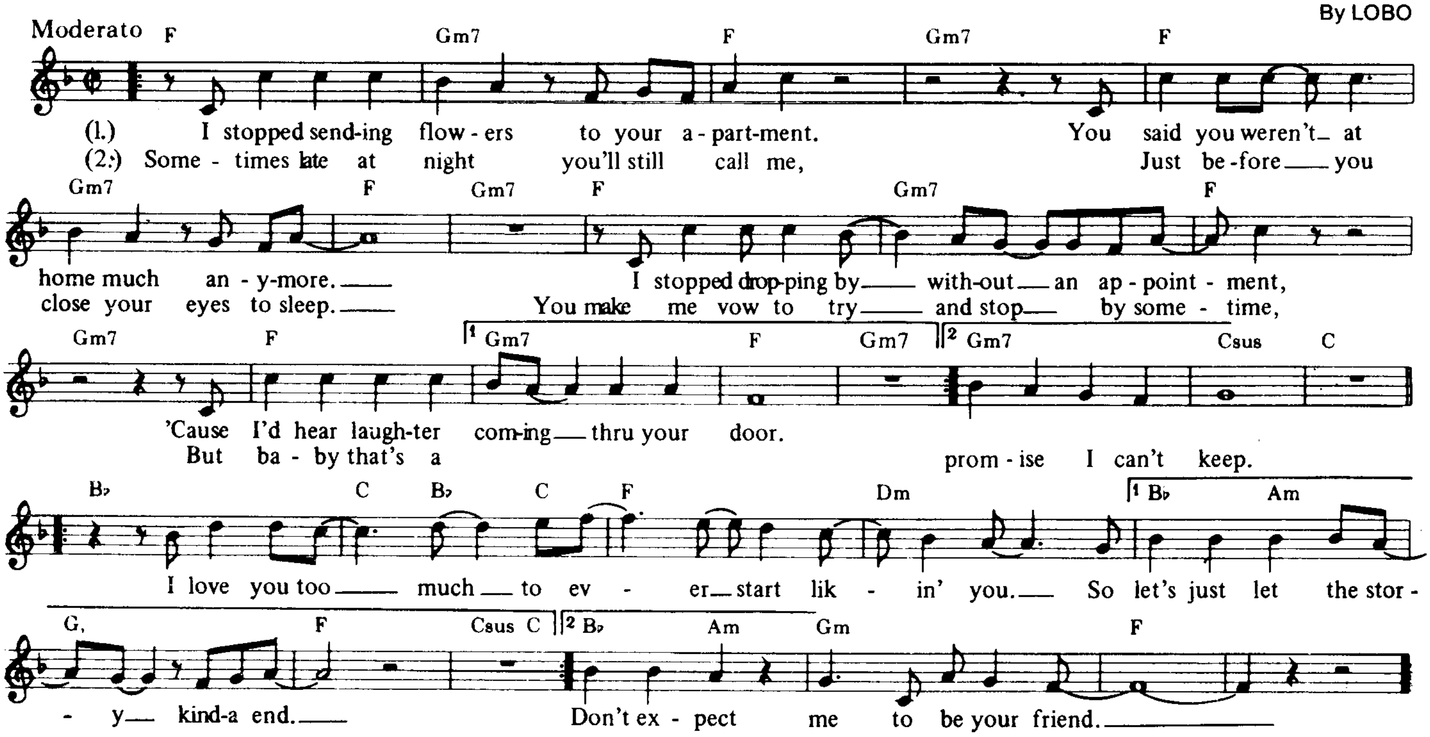
Words and Music by
CAROLE BAYER SAGER and PETER ALLEN


D F♯m7
1. Ba-by cried the day the cir-cus came to town, 'cause she
2. Ba-by saw the day they pulled the big top down, they
Em7 A9sus D
did-n't like pa-rades just pass-ing by her. So she paint-ed on a smile and took up with some
left be-hind her dreams a-mong the lit-ter. And the dif-f'rent kind of love she thought she'd
F♯m7 Em7 A9 sus D F♯m/C♯
clown, and she danced with-out a net up on the wire. I
found, was noth-ing more than saw-dust and some glit-ter. But
Bm F♯m7 Bm7 E9
know a lot a-bout her 'cause you see, ba-by is an aw-ful lot like
ba-by can't be bro-ken 'cause you see, she had the fin-est teach-er, that's
A9 sus A7 D A/C♯ Bm7 Em7
me. We don't cry out loud, we keep it in-side, learn how to
me. I taught her don't cry out loud, just keep it in-side, learn how to
A9 sus A7 D A/C♯ Bm7 Em7
hide our feel-ings. Fly high and proud and if you should fall re-mem-ber you
hide your feel-ings. Fly high and proud and if you should fall re-mem-ber you
1. A9 sus4 Bmaj7 Em7 A9 sus A7
al-most had it all.
2. A9 sus B♭7
al-most had it.
E♭ B♭/D Cm7 Fm7 B♭9 sus4 B♭7
Don't cry out loud, keep it in-side, learn how to hide your feel-ings.
𝄋 E♭ B♭/D Cm7 Fm7 B♭9 sus B♭7 E♭
Fly high and proud, and if you should fall re-mem-ber you al-most had it all.
B♭/D Cm7 Fm7 B♭9 sus B♭7
Keep it in-side just learn how to hide your feel-ings.
D. S. and fade

Copyright © 1976 and 1978 by Unichappell Music, Inc., Begonia Melodies, Inc., Irving Music, Inc., Woolnough Music, Inc. and Jemava Music Corp.
Begonia Melodies, Inc. administered by Unichappell Music, Inc. throughout the world. Used by permission.

DON'T EXPECT ME TO BE YOUR FRIEND

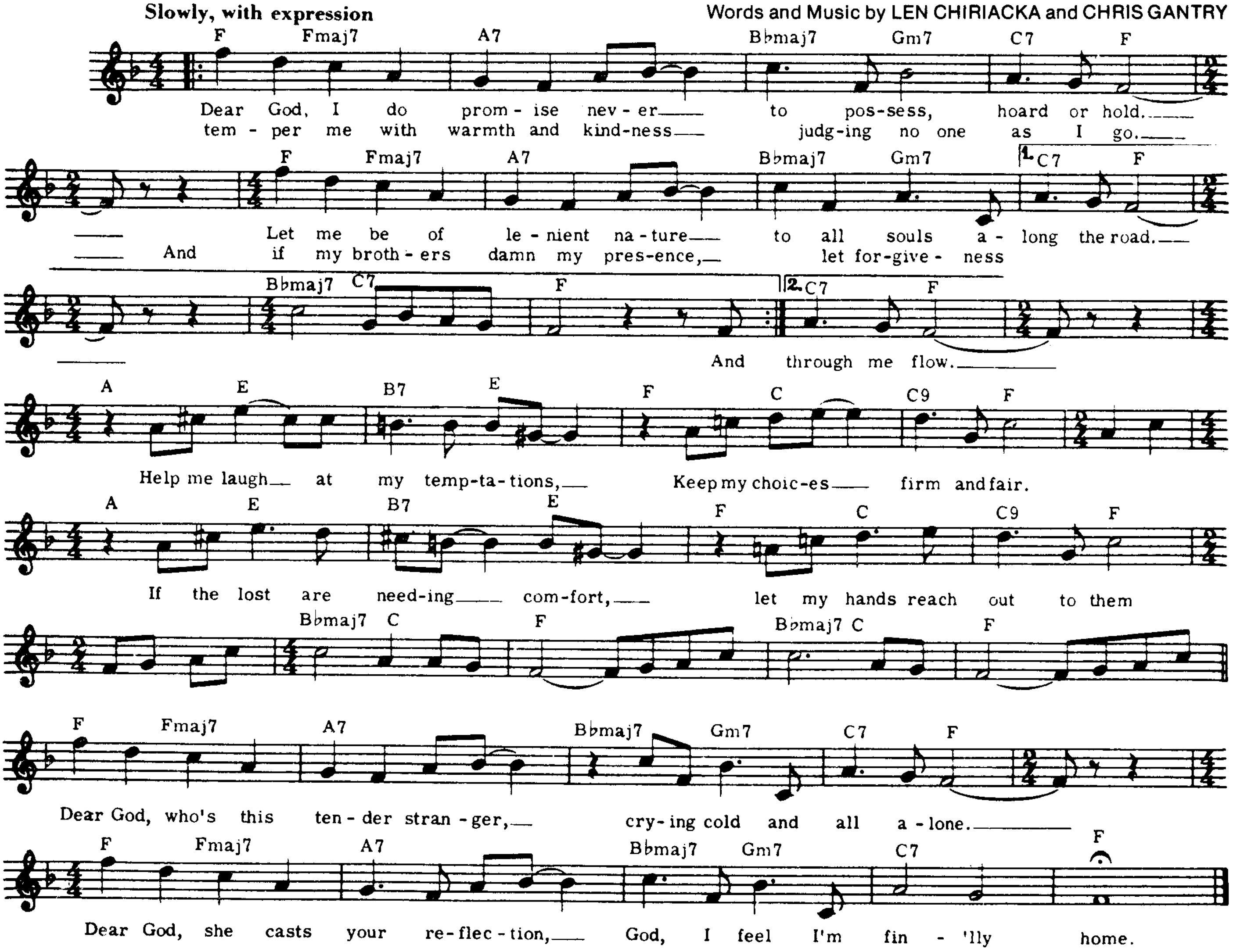
By LOBO


Moderato
F Gm7 F Gm7 F
(1.) I stopped send-ing flow-ers to your a-part-ment. You said you weren't at
(2.) Some-times late at night you'll still call me, Just be-fore you
Gm7 F Gm7 F Gm7 F
home much an-y-more. I stopped drop-ping by with-out an ap-point-ment,
close your eyes to sleep. You make me vow to try and stop by some-time,
Gm7 F Gm7 F Gm7 Gm7 Csus C
'Cause I'd hear laugh-ter com-ing thru your door.
But ba-by that's a prom-ise I can't keep.
B♭ C B♭ C F Dm B♭ Am
I love you too much to ev-er start lik-in' you. So let's just let the stor-
G F Csus C B♭ Am Gm F
-y kind-a end. Don't ex-pect me to be your friend.

Copyright © 1972 by Famous Music Corporation and Kaiser Music Co. Inc., New York, N.Y.

DEAR GOD

Words and Music by LEN CHIRIACKA and CHRIS GANTRY

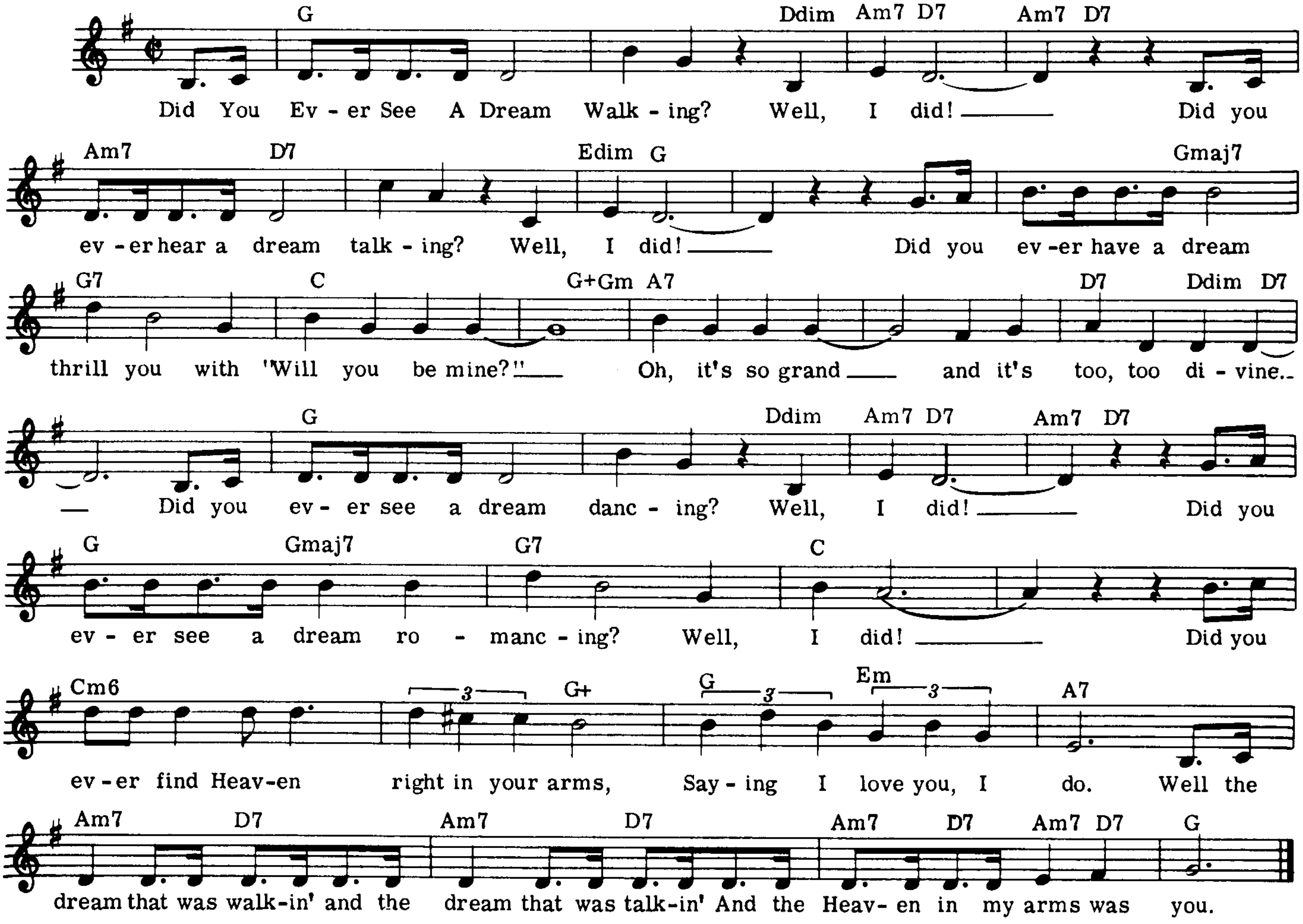

Slowly, with expression
F Fmaj7 A7 B♭maj7 Gm7 C7 F
Dear God, I do prom-ise nev-er to pos-sess, hoard or hold.
tem-per me with warmth and kind-ness judg-ing no one as I go.
F Fmaj7 A7 B♭maj7 Gm7 C7 F
Let me be of le-nient na-ture to all souls a-long the road.
And if my broth-ers damn my pres-ence, let for-give-ness
B♭maj7 C7 F C7 F
And through me flow.
A E B7 E F C C9 F
Help me laugh at my temp-ta-tions, Keep my choic-es firm and fair.
A E B7 E F C C9 F
If the lost are need-ing com-fort, let my hands reach out to them
B♭maj7 C F B♭maj7 C F
F Fmaj7 A7 B♭maj7 Gm7 C7 F
Dear God, who's this ten-der stran-ger, cry-ing cold and all a-lone.
F Fmaj7 A7 B♭maj7 Gm7 C7 F
Dear God, she casts your re-flec-tion, God, I feel I'm fin-'lly home.

Copyright © 1974 by Famous Music Corporation and Ensign Music Corporation, New York, N.Y.

DID YOU EVER SEE A DREAM WALKING?

From the Film "SITTING PRETTY"

Lyric by MACK GORDON
Music by HARRY REVEL

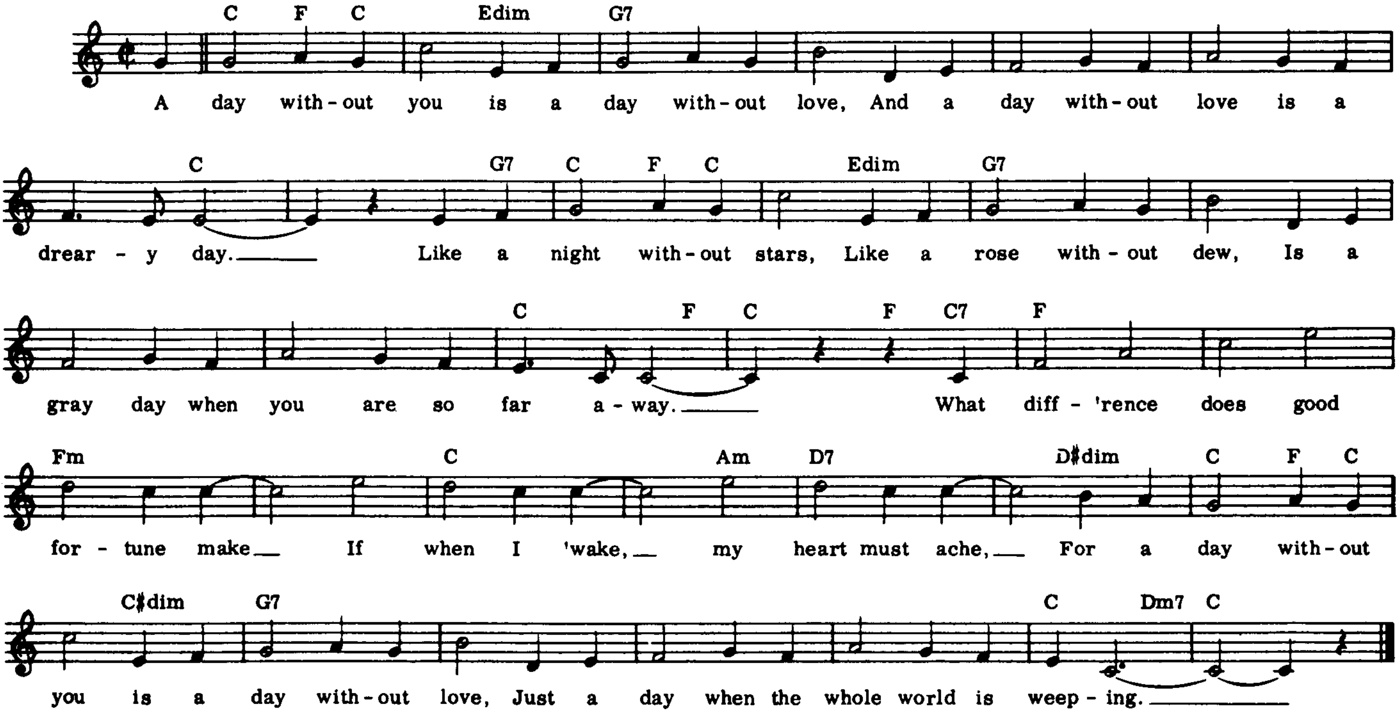

G Ddim Am7 D7 Am7 D7
Did You Ev - er See A Dream Walk - ing? Well, I did! Did you
Am7 D7 Edim G Gmaj7
ev - er hear a dream talk - ing? Well, I did! Did you ev - er have a dream
G7 C G+ Gm A7 D7 Ddim D7
thrill you with 'Will you be mine?" Oh, it's so grand and it's too, too di - vine.
G Ddim Am7 D7 Am7 D7
Did you ev - er see a dream danc - ing? Well, I did! Did you
G Gmaj7 G7 C
ev - er see a dream ro - manc - ing? Well, I did! Did you
Cm6 G+ G Em A7
3 3 3
ev - er find Heav - en right in your arms, Say - ing I love you, I do. Well the
Am7 D7 Am7 D7 Am7 D7 Am7 D7 G
dream that was walk - in' and the dream that was talk - in' And the Heav - en in my arms was you.

Copyright © 1933 by DeSylva, Brown & Henderson, Inc. Copyright renewed and assigned to Chappell & Co., Inc. Used by permission.

A DAY WITHOUT YOU

From the Film "EIGHT GIRLS IN A BOAT"

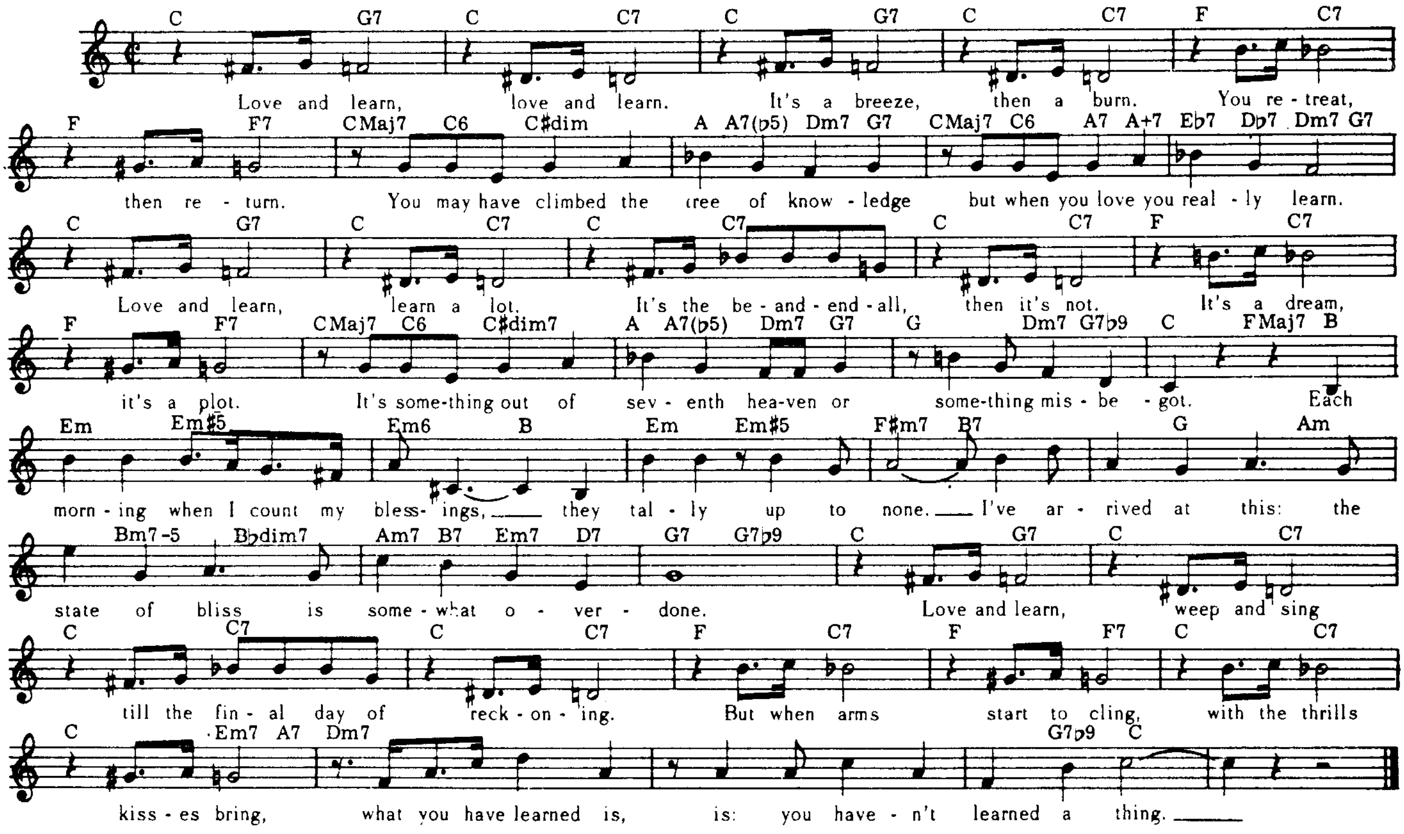
SAM COSLOW and ARTHUR REBNER


C F C Edim G7
A day with - out you is a day with - out love, And a day with - out love is a
C G7 C F C Edim G7
drear - y day. Like a night with - out stars, Like a rose with - out dew, Is a
C F C F C7 F
gray day when you are so far a - way. What diff - 'rence does good
Fm C Am D7 D♯dim C F C
for - tune make If when I 'wake, my heart must ache, For a day with - out
C♯dim G7 C Dm7 C
you is a day with - out love, Just a day when the whole world is weep - ing.

Copyright © 1933 by Famous Music Corporation. Copyright renewed 1960. Used by permission.

DISSERTATION ON THE STATE OF BLISS *From the Film "THE COUNTRY GIRL"*

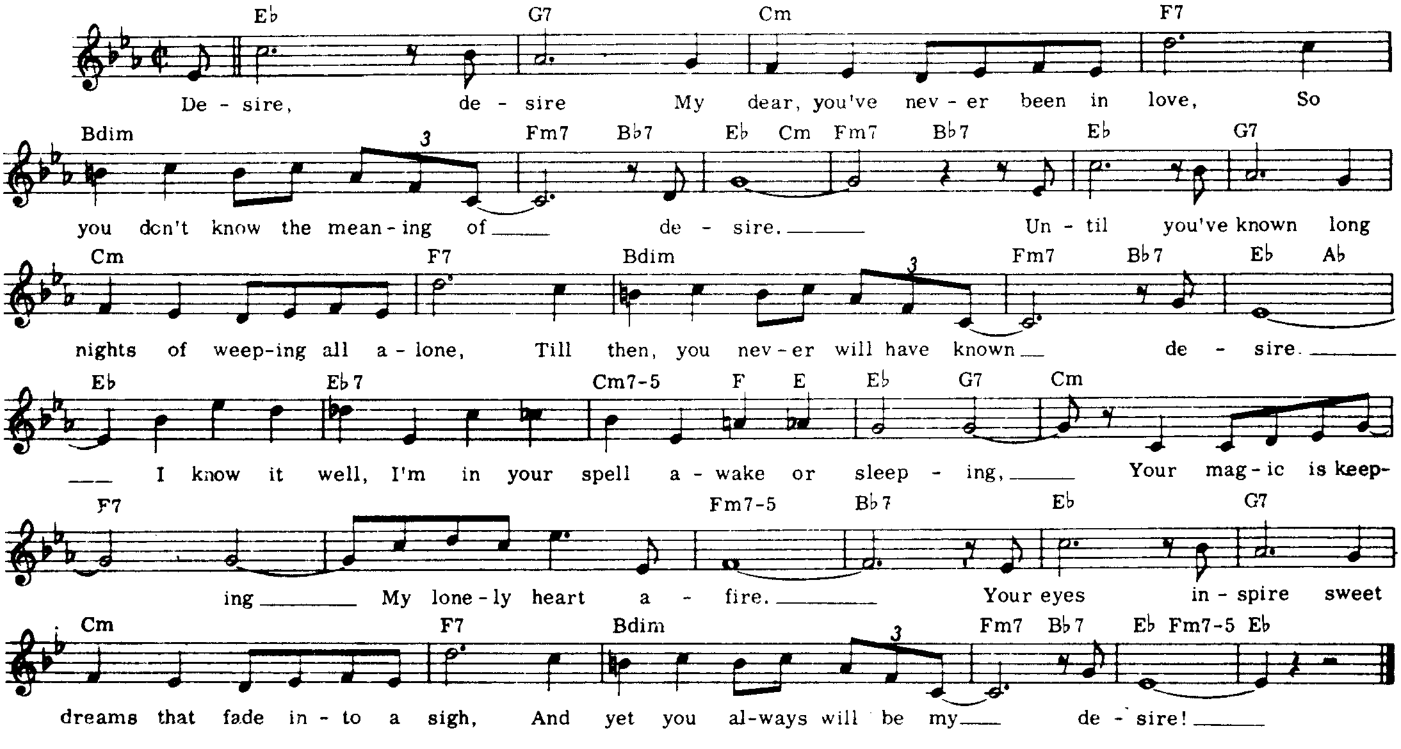
Lyric by IRA GERSHWIN
Music by HAROLD ARLEN


C G7 C C7 C G7 C C7 F C7
Love and learn, love and learn. It's a breeze, then a burn. You re-treat,
F F7 CMaj7 C6 C♯dim A A7(♭5) Dm7 G7 CMaj7 C6 A7 A+7 E♭7 D♭7 Dm7 G7
then re-turn. You may have climbed the tree of know-ledge but when you love you real-ly learn.
C G7 C C7 C C7 C C7 F C7
Love and learn, learn a lot. It's the be-and-end-all, then it's not. It's a dream,
F F7 CMaj7 C6 C♯dim7 A A7(♭5) Dm7 G7 G Dm7 G7♭9 C FMaj7 B
it's a plot. It's some-thing out of sev-enth hea-ven or some-thing mis-be-got. Each
Em Em♯5 Em6 B Em Em♯5 F♯m7 B7 G Am
morn-ing when I count my bless-ings, they tal-ly up to none. I've ar-rived at this: the
Bm7-5 B♭dim7 Am7 B7 Em7 D7 G7 G7♭9 C G7 C C7
state of bliss is some-what o-ver-done. Love and learn, weep and sing
C C7 C C7 F C7 F F7 C C7
till the fin-al day of reck-on-ing. But when arms start to cling, with the thrills
C Em7 A7 Dm7 G7♭9 C
kiss-es bring, what you have learned is, is: you have-n't learned a thing.

Copyright © 1954 by Harwin Music Corporation, New York, N.Y. Used by permission.

DESIRE *From the Film "DESIRE"*

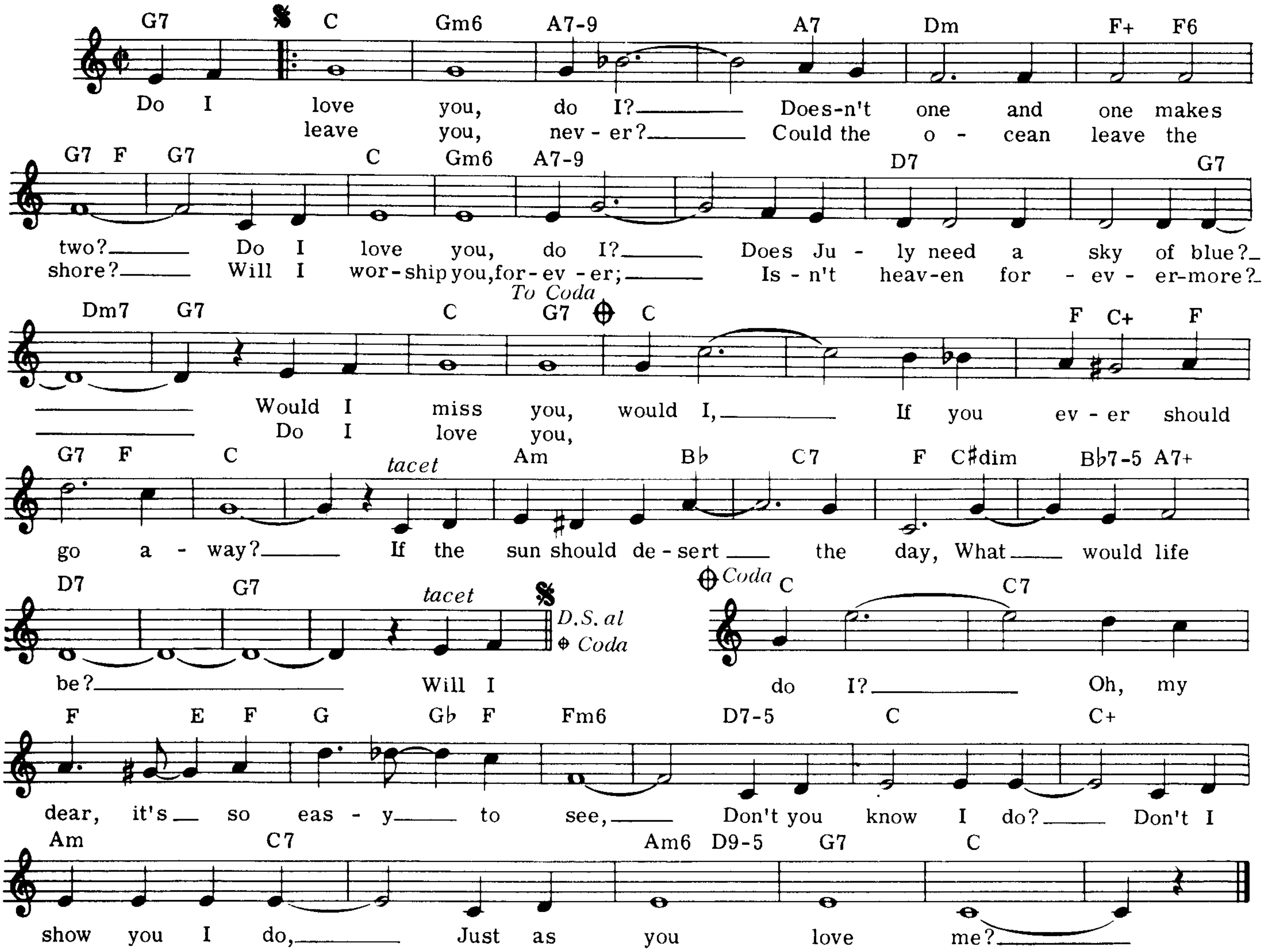
LEO ROBIN and FREDERICK HOLLANDER


E♭ G7 Cm F7
De-sire, de-sire My dear, you've nev-er been in love, So
Bdim 3 Fm7 B♭7 E♭ Cm Fm7 B♭7 E♭ G7
you don't know the mean-ing of de-sire. Un-til you've known long
Cm F7 Bdim 3 Fm7 B♭7 E♭ A♭
nights of weep-ing all a-lone, Till then, you nev-er will have known de-sire.
E♭ E♭7 Cm7-5 F E E♭ G7 Cm
I know it well, I'm in your spell a-wake or sleep-ing, Your mag-ic is keep-
F7 Fm7-5 B♭7 E♭ G7
ing My lone-ly heart a-fire. Your eyes in-spire sweet
Cm F7 Bdim 3 Fm7 B♭7 E♭ Fm7-5 E♭
dreams that fade in-to a sigh, And yet you al-ways will be my de-sire!

Copyright © 1936 by Famous Music Corporation. Copyright renewed 1963. Used by permission.

DO I LOVE YOU? *From the Musical "DUBARRY WAS A LADY"*

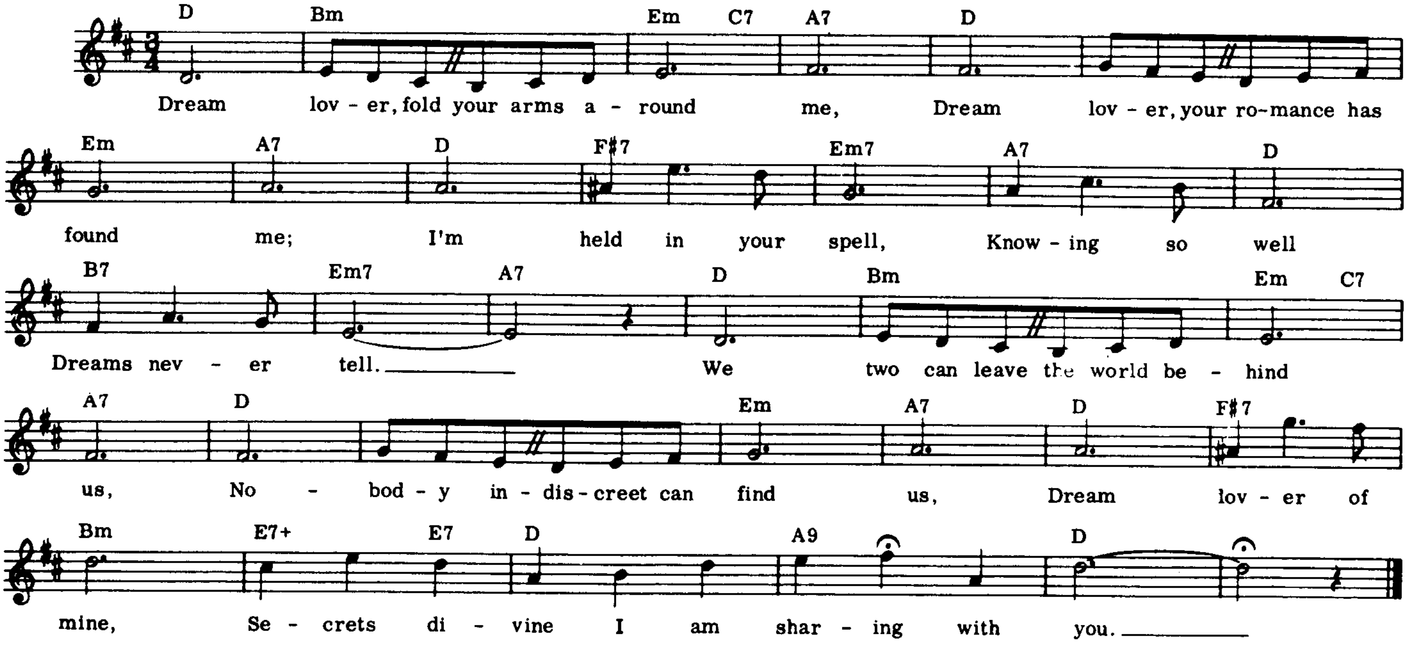
Words and Music by COLE PORTER


G7 C Gm6 A7-9 A7 Dm F+ F6
Do I love you, do I? Does-n't one and one makes
leave you, nev-er? Could the o-cean leave the
G7 F G7 C Gm6 A7-9 D7 G7
two? Do I love you, do I? Does Ju-ly need a sky of blue?
shore? Will I wor-ship you, for-ev-er; Is-n't heav-en for-ev-er-more?
To Coda
Dm7 G7 C G7 C F C+ F
Would I miss you, would I, If you ev-er should
Do I love you,
G7 F C Am B♭ C7 F C♯dim B♭7-5 A7+
tacet
go a-way? If the sun should de-sert the day, What would life
D7 G7
tacet
be? Will I
D.S. al Coda
Coda C C7
do I? Oh, my
F E F G G♭ F Fm6 D7-5 C C+
dear, it's so eas-y to see, Don't you know I do? Don't I
Am C7 Am6 D9-5 G7 C
show you I do, Just as you love me?

Copyright © 1939 by Chappell & Co., Inc. Copyright renewed. Used by permission.

DREAM LOVER *From the Film "THE LOVE PARADE"*

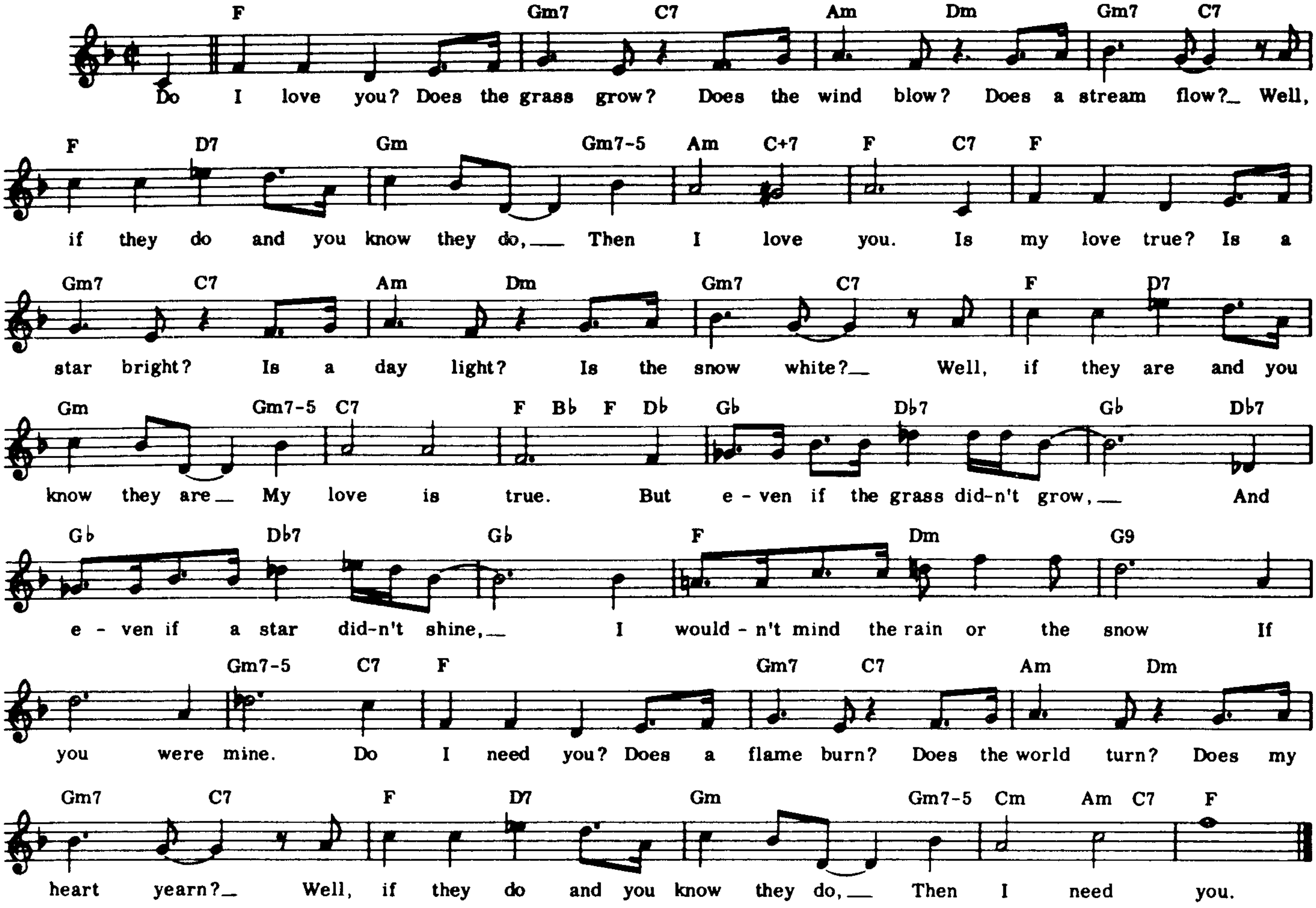
CLIFFORD GREY and VICTOR SCHERTZINGER


D Bm Em C7 A7 D
Dream lov-er, fold your arms a-round me, Dream lov-er, your ro-mance has
Em A7 D F♯7 Em7 A7 D
found me; I'm held in your spell, Know-ing so well
B7 Em7 A7 D Bm Em C7
Dreams nev-er tell. We two can leave the world be-hind
A7 D Em A7 D F♯7
us, No-bod-y in-dis-creet can find us, Dream lov-er of
Bm E7+ E7 D A9 D
mine, Se-crets di-vine I am shar-ing with you.

Copyright © 1929 by Famous Music Corporation. Copyright renewed 1956. Used by permission.

DO I LOVE YOU? *From the Film "THANK YOUR STARS"*

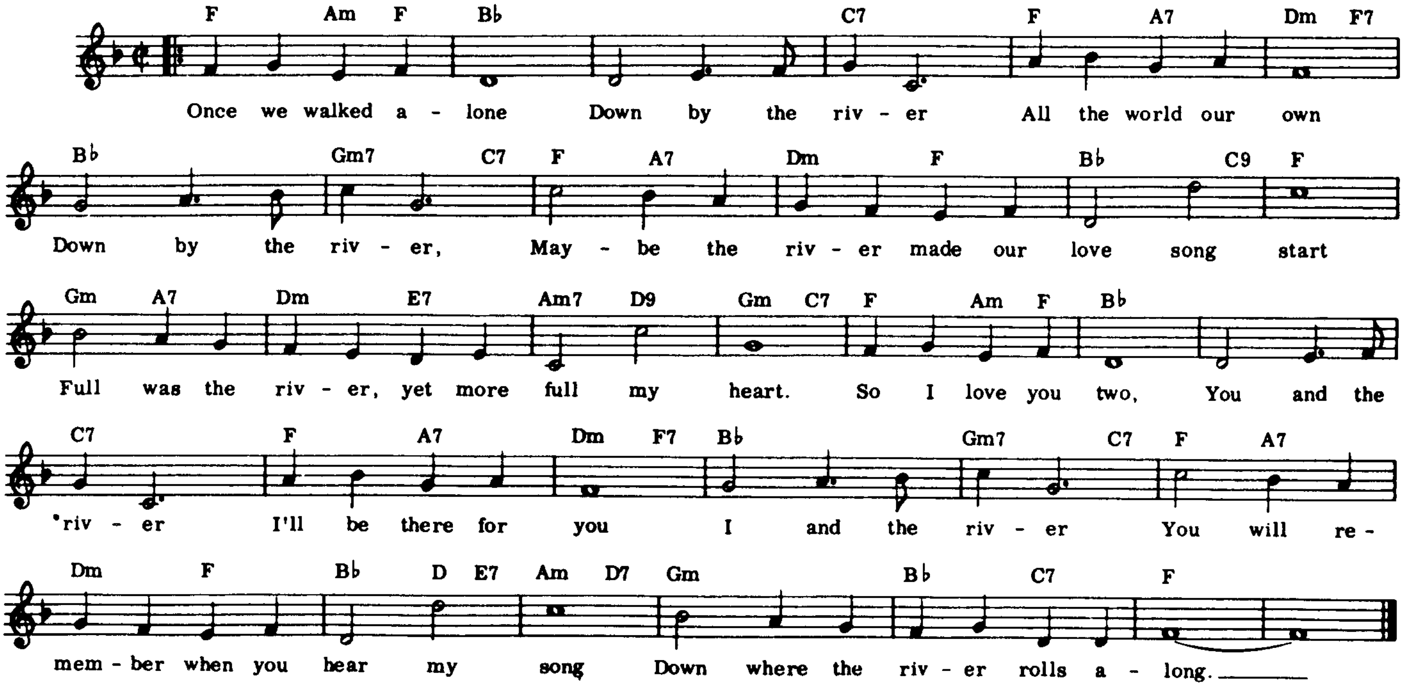
RALPH RAINGER and LEO ROBIN


F Gm7 C7 Am Dm Gm7 C7
Do I love you? Does the grass grow? Does the wind blow? Does a stream flow?_ Well,
F D7 Gm Gm7-5 Am C+7 F C7 F
if they do and you know they do,__ Then I love you. Is my love true? Is a
Gm7 C7 Am Dm Gm7 C7 F D7
star bright? Is a day light? Is the snow white?_ Well, if they are and you
Gm Gm7-5 C7 F B♭ F D♭ G♭ D♭7 G♭ D♭7
know they are_ My love is true. But e - ven if the grass did-n't grow,__ And
G♭ D♭7 G♭ F Dm G9
e - ven if a star did-n't shine,_ I would - n't mind the rain or the snow If
Gm7-5 C7 F Gm7 C7 Am Dm
you were mine. Do I need you? Does a flame burn? Does the world turn? Does my
Gm7 C7 F D7 Gm Gm7-5 Cm Am C7 F
heart yearn?_ Well, if they do and you know they do,__ Then I need you.

Copyright © 1934 by Famous Music Corporation. Copyright renewed 1961. Used by permission.

DOWN BY THE RIVER *From the Film "MISSISSIPPI"*

LORENZ HART and RICHARD RODGERS

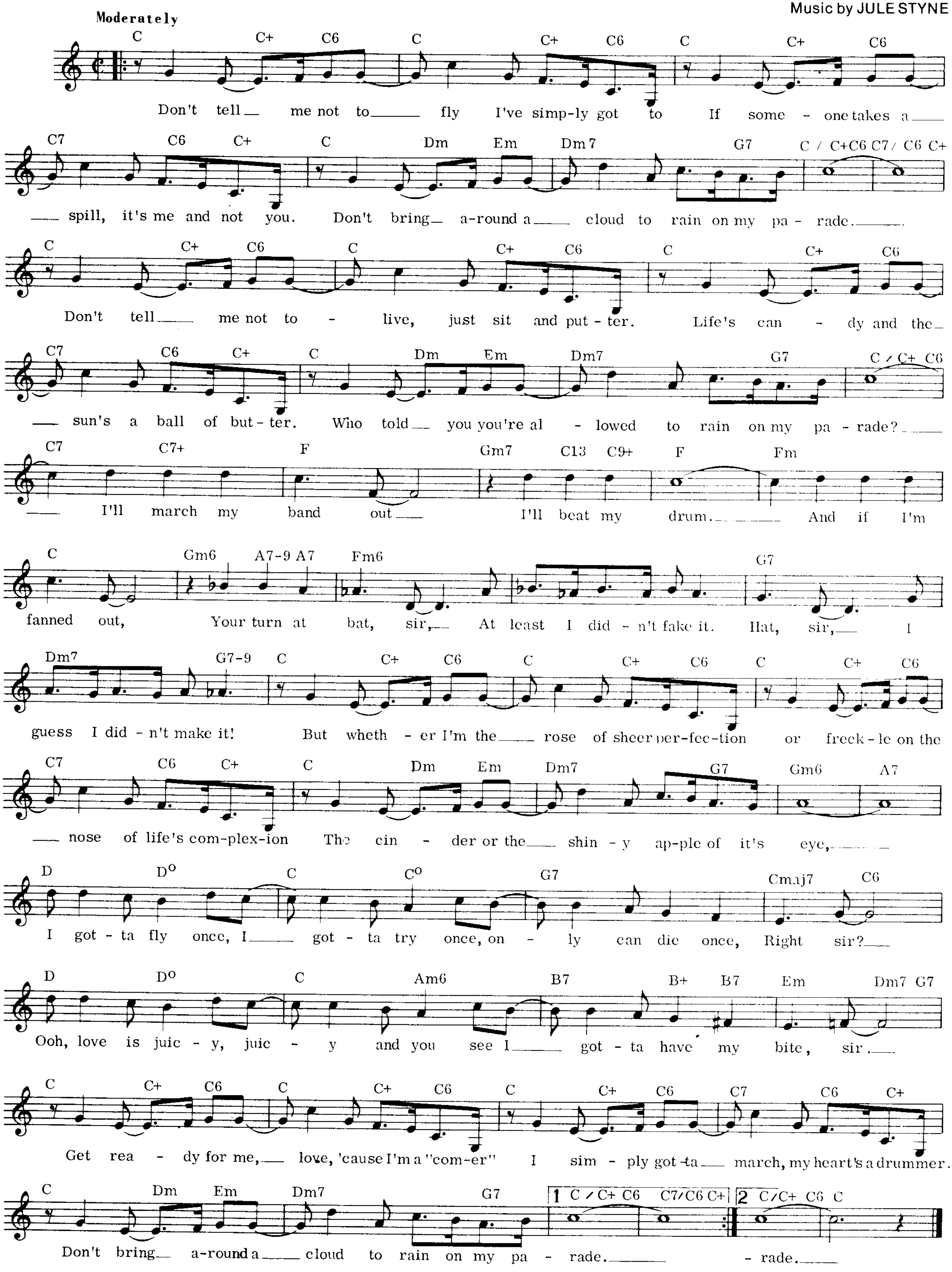

F Am F B♭ C7 F A7 Dm F7
Once we walked a - lone Down by the riv - er All the world our own
B♭ Gm7 C7 F A7 Dm F B♭ C9 F
Down by the riv - er, May - be the riv - er made our love song start
Gm A7 Dm E7 Am7 D9 Gm C7 F Am F B♭
Full was the riv - er, yet more full my heart. So I love you two, You and the
C7 F A7 Dm F7 B♭ Gm7 C7 F A7
riv - er I'll be there for you I and the riv - er You will re -
Dm F B♭ D E7 Am D7 Gm B♭ C7 F
mem - ber when you hear my song Down where the riv - er rolls a - long.

Copyright © 1934 and 1935 by Famous Music Corporation, New York, N.Y.
Copyright renewed 1961 and 1962 by Famous Music Corporation. Used by permission.

DON'T RAIN ON MY PARADE

From the Musical "FUNNY GIRL"

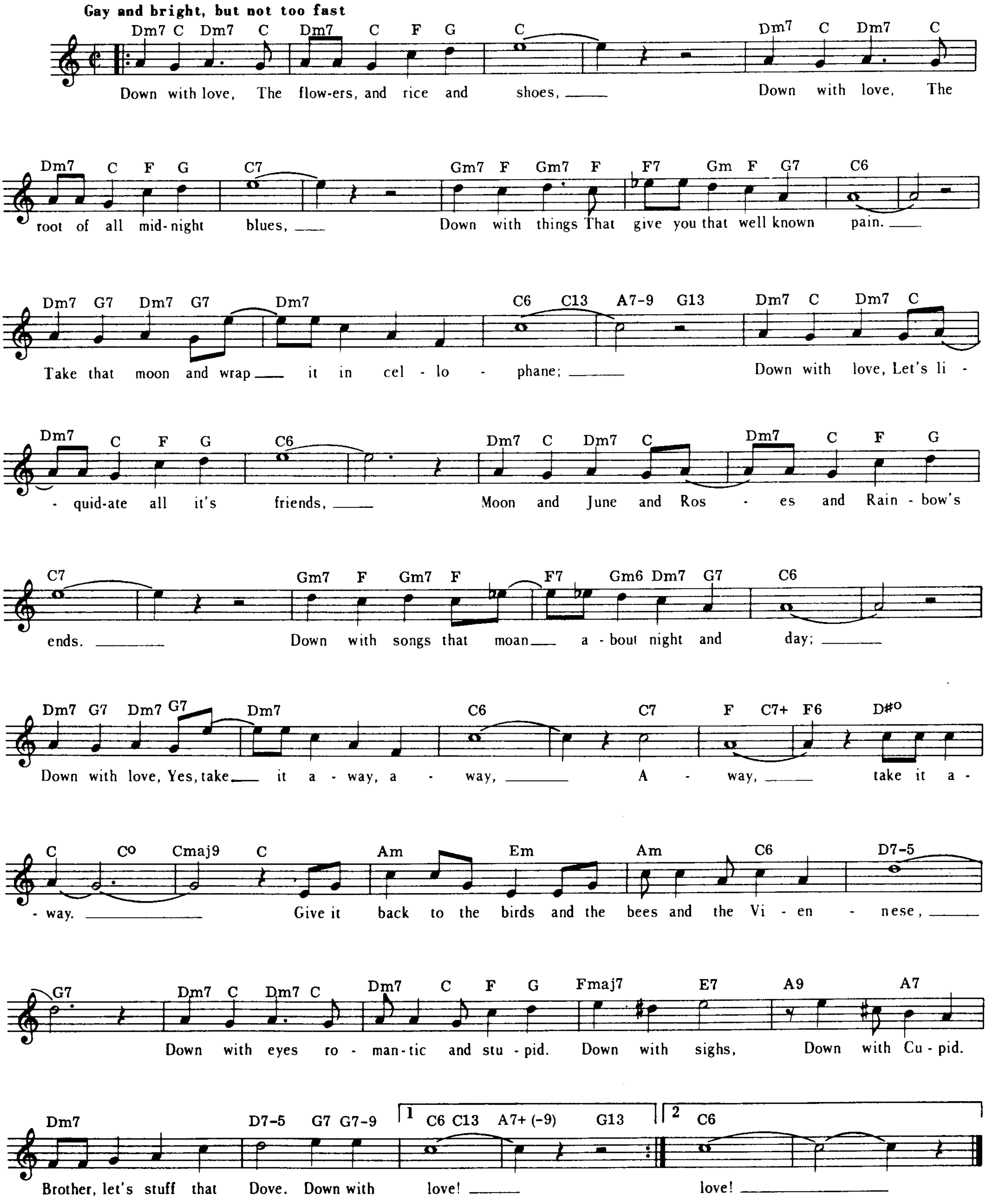
Words by BOB MERRILL
Music by JULE STYNE


Moderately
C C+ C6 C C+ C6 C C+ C6
Don't tell me not to fly I've simp-ly got to If some - one takes a
C7 C6 C+ C Dm Em Dm7 G7 C / C+C6 C7 / C6 C+
spill, it's me and not you. Don't bring a-round a cloud to rain on my pa - rade.
C C+ C6 C C+ C6 C C+ C6
Don't tell me not to - live, just sit and put - ter. Life's can - dy and the
C7 C6 C+ C Dm Em Dm7 G7 C / C+ C6
sun's a ball of but - ter. Who told you you're al - lowed to rain on my pa - rade?
C7 C7+ F Gm7 C13 C9+ F Fm
I'll march my band out I'll beat my drum. And if I'm
C Gm6 A7-9 A7 Fm6 G7
fanned out, Your turn at bat, sir, At least I did - n't fake it. Hat, sir, I
Dm7 G7-9 C C+ C6 C C+ C6 C C+ C6
guess I did - n't make it! But wheth - er I'm the rose of sheer per-fec-tion or freck - le on the
C7 C6 C+ C Dm Em Dm7 G7 Gm6 A7
nose of life's com-plex-ion The cin - der or the shin - y ap-ple of it's eye,
D D° C C° G7 Cmaj7 C6
I got - ta fly once, I got - ta try once, on - ly can die once, Right sir?
D D° C Am6 B7 B+ B7 Em Dm7 G7
Ooh, love is juic - y, juic - y and you see I got - ta have my bite, sir.
C C+ C6 C C+ C6 C C+ C6 C7 C6 C+
Get rea - dy for me, love, 'cause I'm a "com-er" I sim - ply got-ta march, my heart's a drummer.
C Dm Em Dm7 G7 1 C / C+ C6 C7/C6 C+ 2 C/C+ C6 C
Don't bring a-round a cloud to rain on my pa - rade. - rade.

Copyright © 1963 (unpub.) and 1964 by Bob Merrill and Jule Styne.
Chappell-Styne, Inc. and Wonderful Music Corp., owners of publication and allied rights throughout the world.
Chappell & Co., Inc., sole and exclusive agent. Used by permission.

DOWN WITH LOVE *From the Musical "HOORAY FOR WHAT"*

Words by E.Y. HARBURG
Music by HAROLD ARLEN

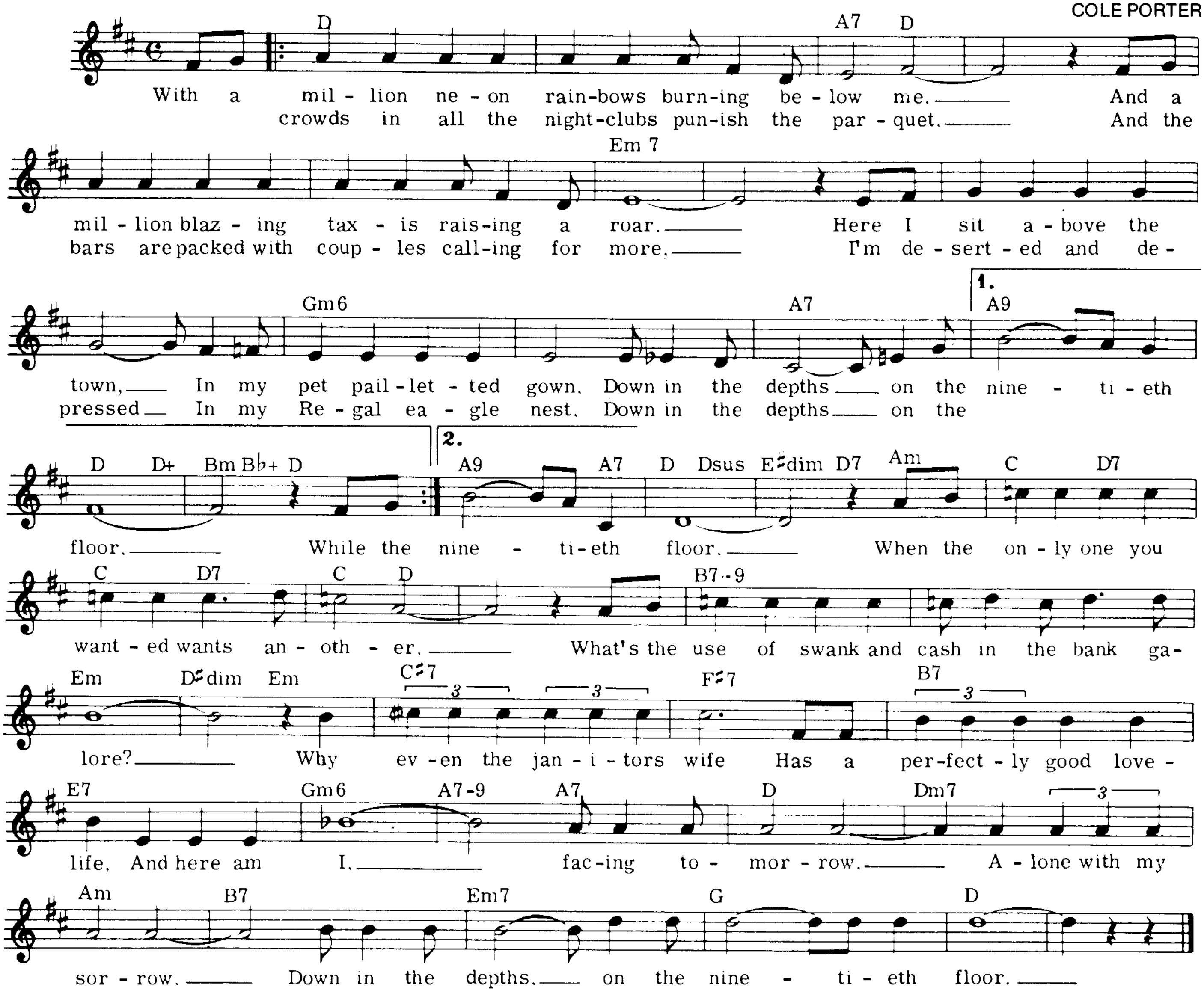

Gay and bright, but not too fast
Dm7 C Dm7 C Dm7 C F G C Dm7 C Dm7 C
Down with love, The flow-ers, and rice and shoes, Down with love, The
Dm7 C F G C7 Gm7 F Gm7 F F7 Gm F G7 C6
root of all mid-night blues, Down with things That give you that well known pain.
Dm7 G7 Dm7 G7 Dm7 C6 C13 A7-9 G13 Dm7 C Dm7 C
Take that moon and wrap it in cel - lo - phane; Down with love, Let's li -
Dm7 C F G C6 Dm7 C Dm7 C Dm7 C F G
- quid-ate all it's friends, Moon and June and Ros - es and Rain - bow's
C7 Gm7 F Gm7 F F7 Gm6 Dm7 G7 C6
ends. Down with songs that moan a - bout night and day;
Dm7 G7 Dm7 G7 Dm7 C6 C7 F C7+ F6 D#o
Down with love, Yes, take it a - way, a - way, A - way, take it a -
C Co Cmaj9 C Am Em Am C6 D7-5
- way. Give it back to the birds and the bees and the Vi - en - nese,
G7 Dm7 C Dm7 C Dm7 C F G Fmaj7 E7 A9 A7
Down with eyes ro - man-tic and stu - pid. Down with sighs, Down with Cu - pid.
Dm7 D7-5 G7 G7-9 1 C6 C13 A7+ (-9) G13 2 C6
Brother, let's stuff that Dove. Down with love! love!

Copyright © 1937 by Chappell & Co., Inc. Copyright renewed. Used by permission.

DOWN IN THE DEPTHS ON THE NINETIETH FLOOR

From the Musical "RED, HOT AND BLUE"

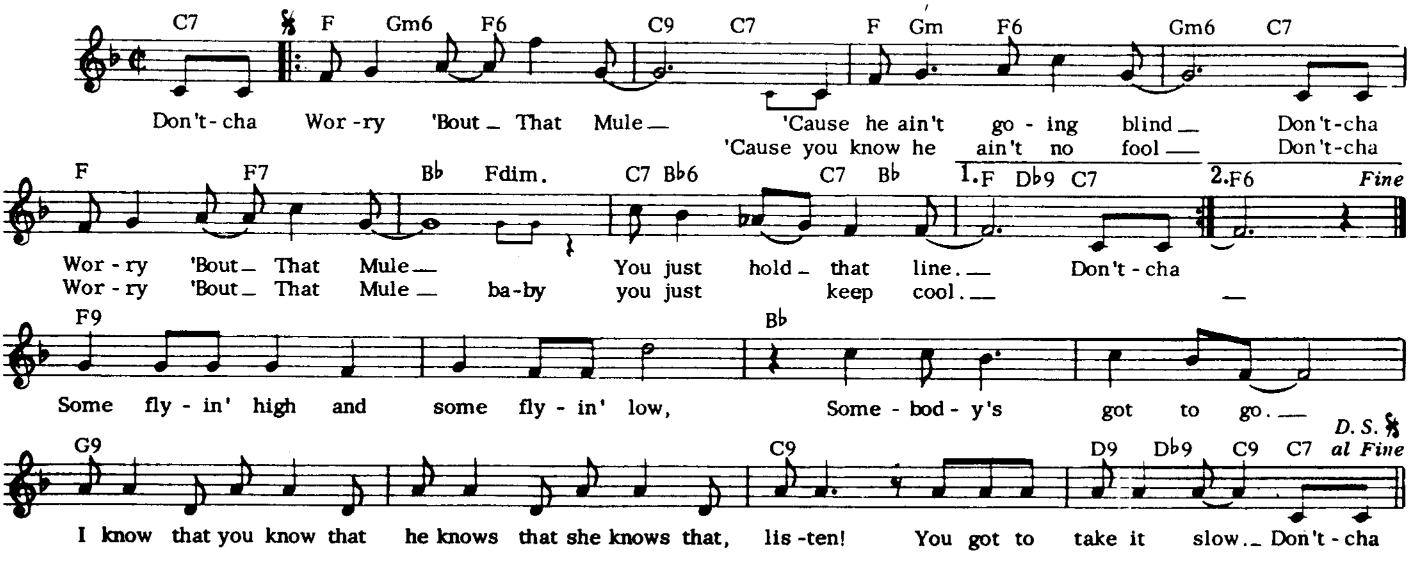
Words and Music by
COLE PORTER


D A7 D
With a mil - lion ne - on rain-bows burn-ing be - low me. ___ And a
crowds in all the night-clubs pun-ish the par - quet. ___ And the
Em 7
mil - lion blaz - ing tax - is rais-ing a roar. ___ Here I sit a - bove the
bars are packed with coup - les call-ing for more. ___ I'm de - sert - ed and de -
Gm6 A7 1. A9
town, ___ In my pet pail - let - ted gown. Down in the depths ___ on the nine - ti - eth
pressed ___ In my Re - gal ea - gle nest. Down in the depths ___ on the
D D+ Bm B♭+ D 2. A9 A7 D Dsus E♯dim D7 Am C D7
floor. ___ While the nine - ti-eth floor. ___ When the on - ly one you
C D7 C D B7-9
want - ed wants an - oth - er. ___ What's the use of swank and cash in the bank ga -
Em D♯dim Em C♯7 3 3 F♯7 B7 3
lore? ___ Why ev - en the jan - i - tors wife Has a per-fect - ly good love -
E7 Gm6 A7-9 A7 D Dm7 3
life, And here am I, ___ fac-ing to - mor - row. ___ A - lone with my
Am B7 Em7 G D
sor - row. ___ Down in the depths. ___ on the nine - ti - eth floor. ___

Copyright © 1936 by Chappell & Co., Inc. Copyright renewed. Used by permission.

DON'T WORRY 'BOUT THAT MULE

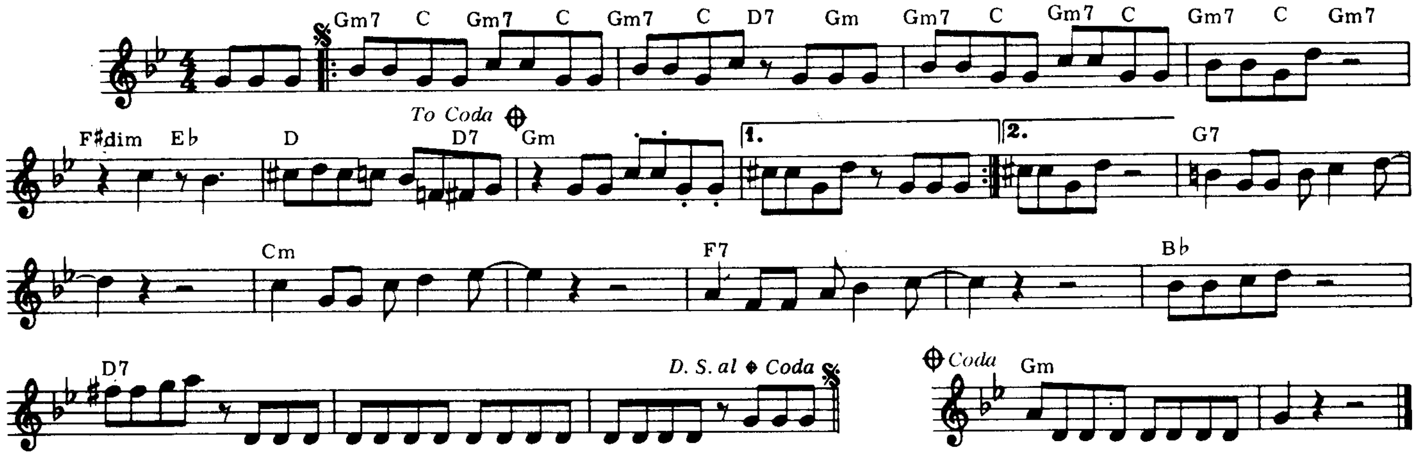
WILLIAM DAVIS, CHARLES STEWART and DUKE GRONER


C7 𝄋 F Gm6 F6 C9 C7 F Gm F6 Gm6 C7
Don't-cha Wor - ry 'Bout _ That Mule ___ 'Cause he ain't go - ing blind ___ Don't-cha
'Cause you know he ain't no fool ___ Don't-cha
F F7 B♭ Fdim. C7 B♭6 C7 B♭ 1. F D♭9 C7 2. F6 Fine
Wor - ry 'Bout _ That Mule ___ You just hold _ that line. ___ Don't - cha
Wor - ry 'Bout _ That Mule ___ ba - by you just keep cool. ___
F9 B♭
Some fly - in' high and some fly - in' low, Some - bod - y's got to go. ___
G9 C9 D9 D♭9 C9 C7 D. S. 𝄋 al Fine
I know that you know that he knows that she knows that, lis - ten! You got to take it slow. _ Don't - cha

Copyright © 1946 by Cherio Corp. Copyright renewed. Used by permission.

END GAME *From the Film "MANNIX"*

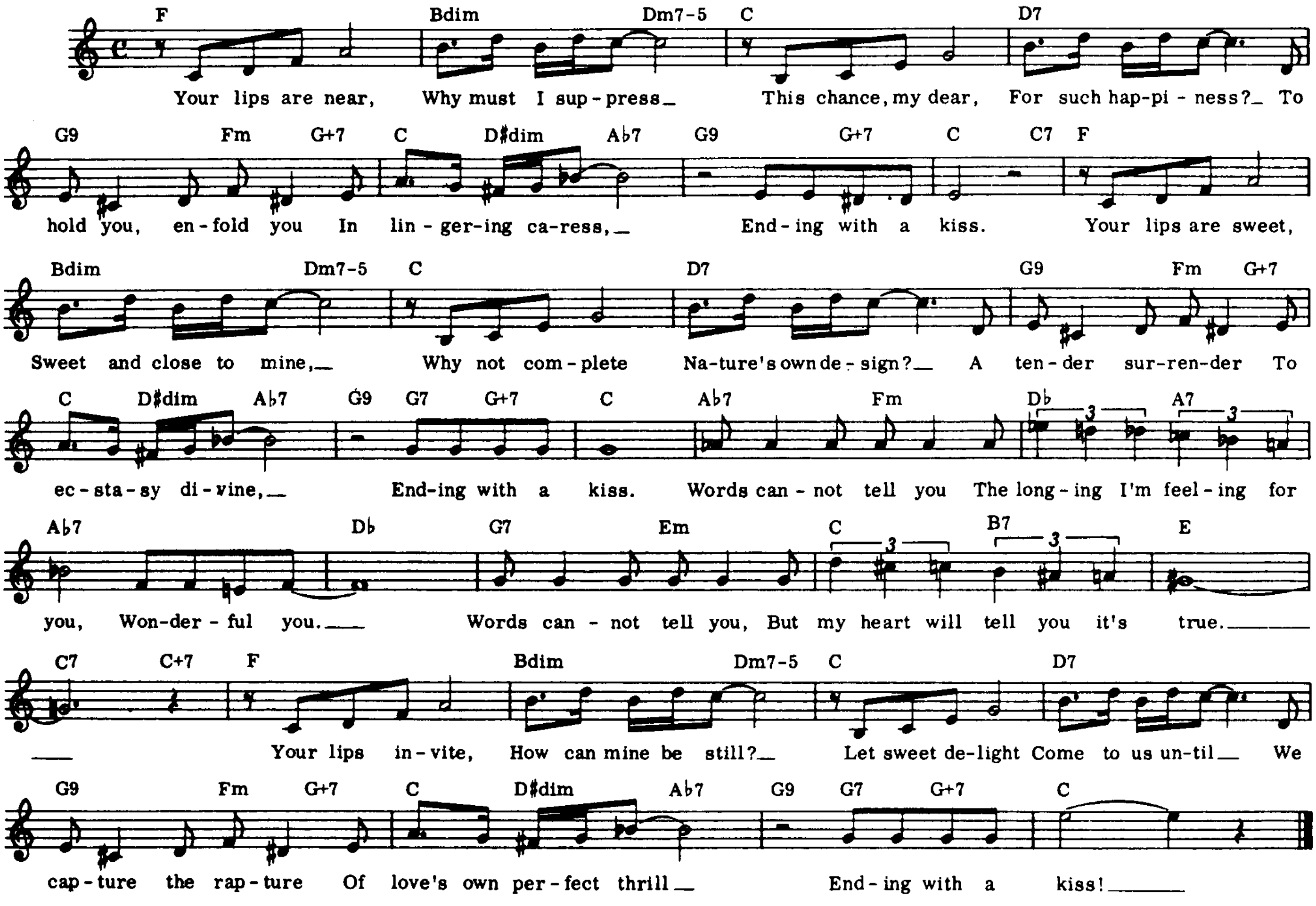
LALO SCHIFRIN


Gm7 C Gm7 C Gm7 C D7 Gm Gm7 C Gm7 C Gm7 C Gm7
F♯dim E♭ D D7 Gm
To Coda
1.
2.
G7
Cm
F7
B♭
D7
D. S. al Coda
Coda
Gm

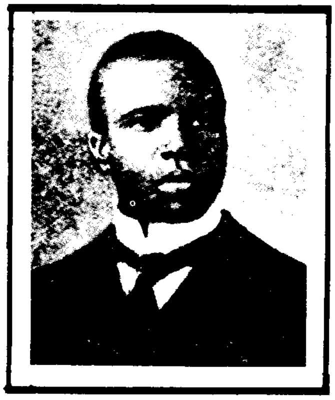
Copyright © 1969 by Ensign Music Corporation, New York, N.Y. Used by permission.

ENDING WITH A KISS *From the Film "MELODY IN SPRING"*

HARLAN THOMPSON and LEWIS E. GENSLER

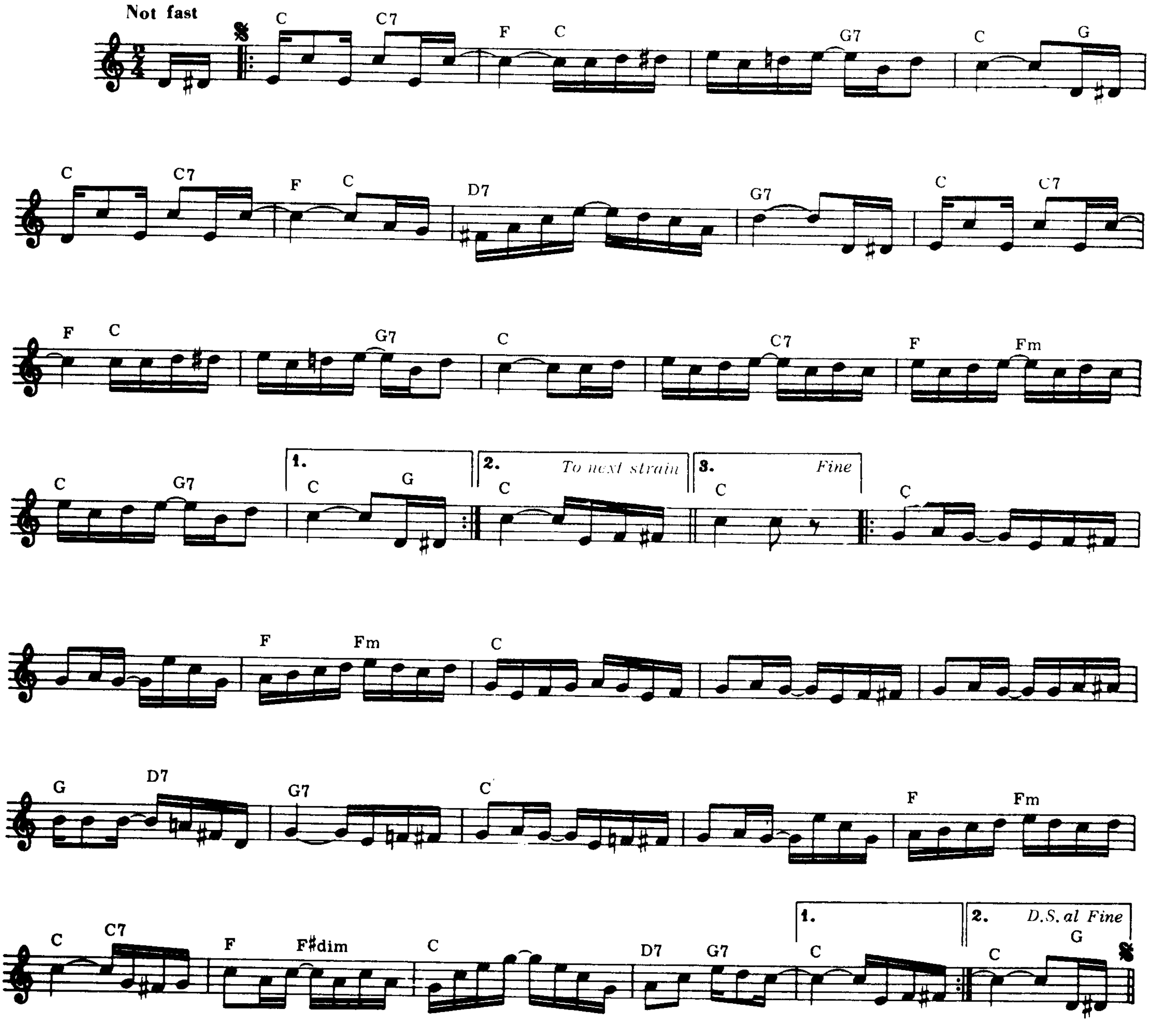

F Bdim Dm7-5 C D7
Your lips are near, Why must I sup-press_ This chance, my dear, For such hap-pi-ness?_ To
G9 Fm G+7 C D♯dim A♭7 G9 G+7 C C7 F
hold you, en-fold you In lin-ger-ing ca-ress,_ End-ing with a kiss. Your lips are sweet,
Bdim Dm7-5 C D7 G9 Fm G+7
Sweet and close to mine,_ Why not com-plete Na-ture's own de-sign?_ A ten-der sur-ren-der To
C D♯dim A♭7 G9 G7 G+7 C A♭7 Fm D♭ A7
ec-sta-sy di-vine,_ End-ing with a kiss. Words can-not tell you The long-ing I'm feel-ing for
A♭7 D♭ G7 Em C B7 E
you, Won-der-ful you._ Words can-not tell you, But my heart will tell you it's true._
C7 C+7 F Bdim Dm7-5 C D7
Your lips in-vite, How can mine be still?_ Let sweet de-light Come to us un-til_ We
G9 Fm G+7 C D♯dim A♭7 G9 G7 G+7 C
cap-ture the rap-ture Of love's own per-fect thrill_ End-ing with a kiss!_

Copyright © 1934 by Famous Music Corporation. Copyright renewed 1961. Used by permission.



THE ENTERTAINER

By SCOTT JOPLIN

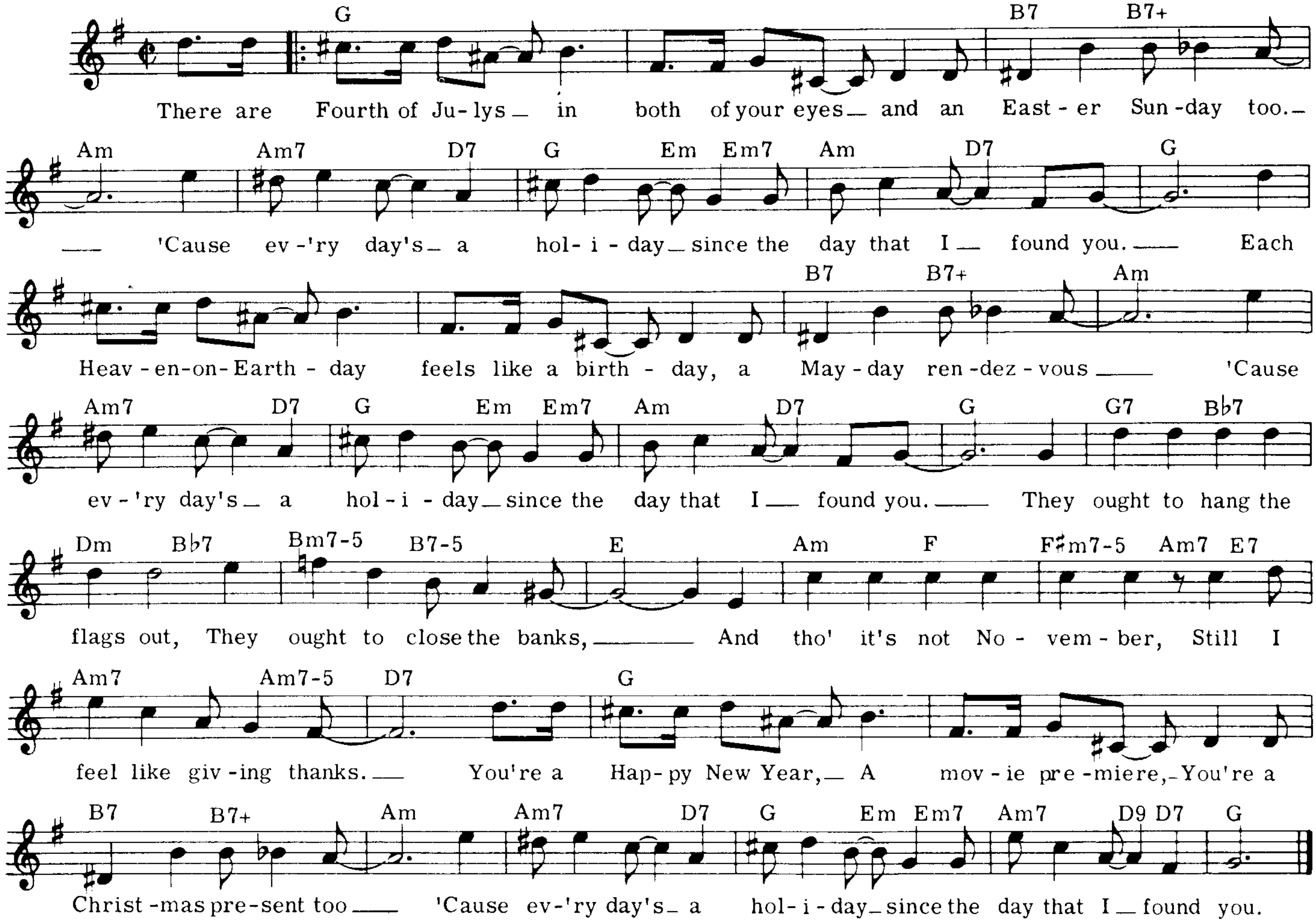

Not fast
C
C7
F
C
G7
C
G
D7
Fm
1.
2.
To next strain
3.
Fine
F♯dim
D.S. al Fine

Copyright © 1974 by Charles Hansen Educational Music & Books, Inc., New York, N.Y. Used by permission.

EVERY DAY'S A HOLIDAY

From the Film "EVERY DAY'S A HOLIDAY"

By SAM COSLOW and BARRY TRIVERS

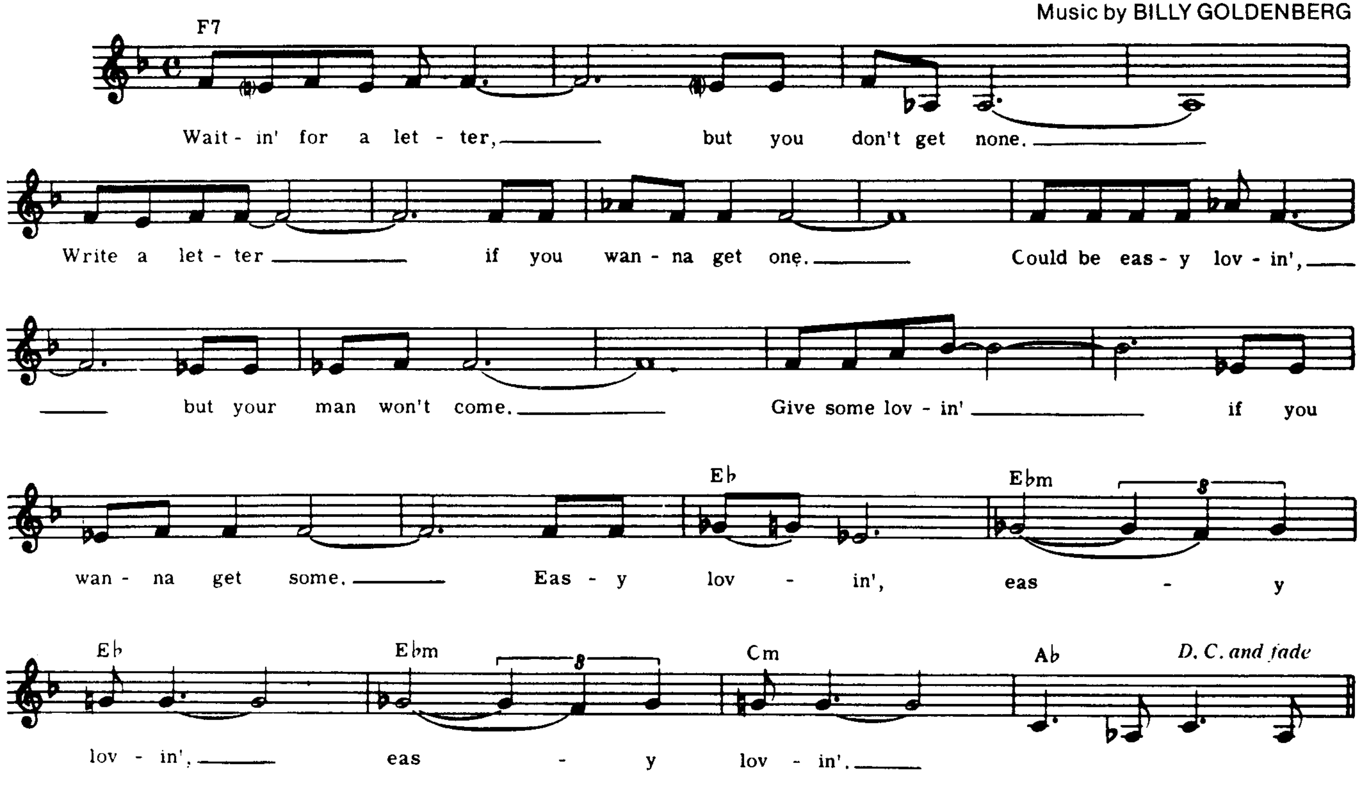

G B7 B7+
There are Fourth of Ju-lys — in both of your eyes — and an East - er Sun-day too. —
Am Am7 D7 G Em Em7 Am D7 G
— 'Cause ev-'ry day's — a hol - i - day — since the day that I — found you. — Each
B7 B7+ Am
Heav-en-on-Earth - day feels like a birth - day, a May-day ren-dez-vous — 'Cause
Am7 D7 G Em Em7 Am D7 G G7 B♭7
ev-'ry day's — a hol - i - day — since the day that I — found you. — They ought to hang the
Dm B♭7 Bm7-5 B7-5 E Am F F♯m7-5 Am7 E7
flags out, They ought to close the banks, — And tho' it's not No - vem - ber, Still I
Am7 Am7-5 D7 G
feel like giv-ing thanks. — You're a Hap-py New Year, — A mov-ie pre-miere, - You're a
B7 B7+ Am Am7 D7 G Em Em7 Am7 D9 D7 G
Christ-mas pre-sent too — 'Cause ev-'ry day's — a hol-i-day — since the day that I — found you.

Copyright © 1936 and 1937 by Famous Music Corporation, New York, N.Y. Copyright renewed 1963 and 1964. Used by permission.

EASY LOVIN'

From the Film "PLAY IT AGAIN SAM"

Words by GRAEME KRONSBERG
Music by BILLY GOLDENBERG

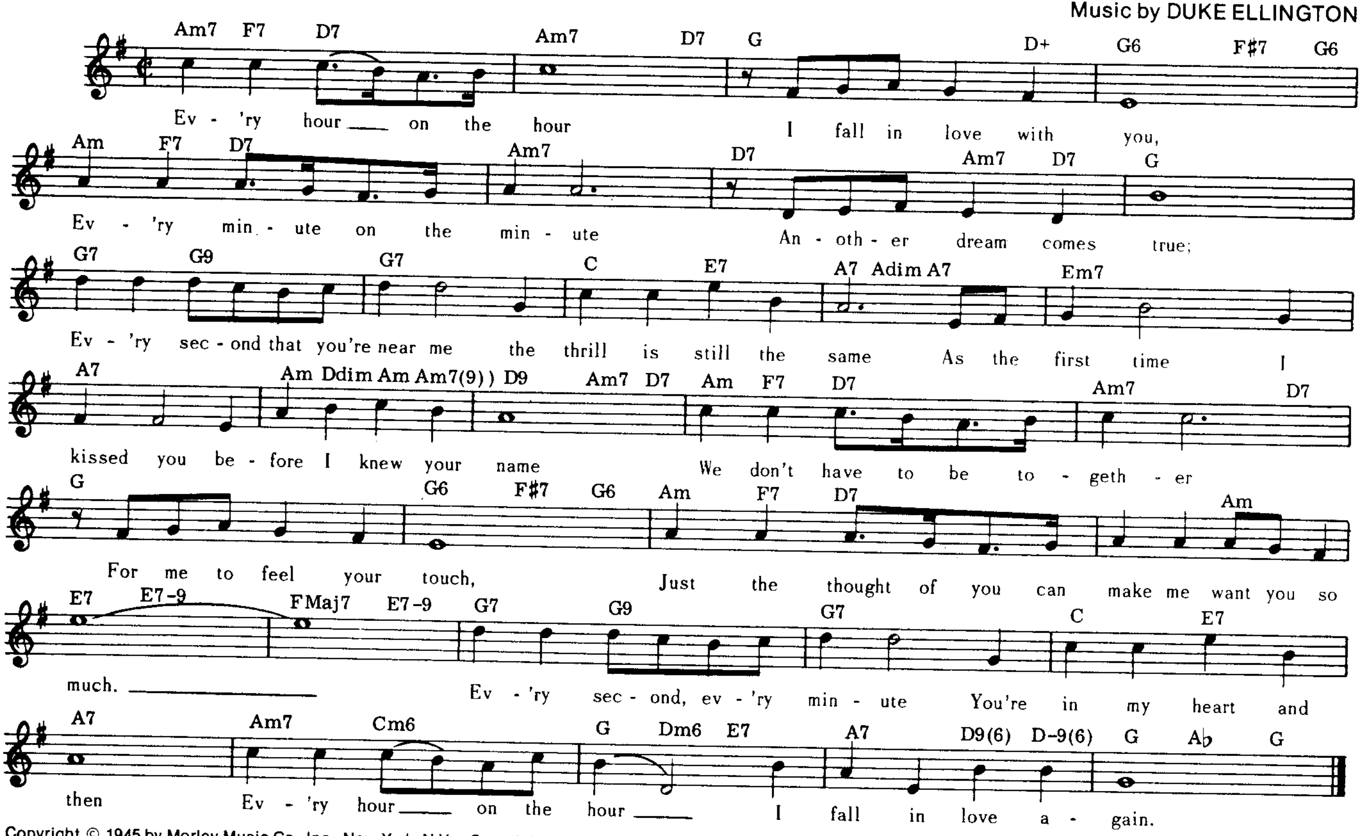

F7
Wait - in' for a let - ter, — but you don't get none. —
Write a let - ter — if you wan - na get one. — Could be eas - y lov - in', —
— but your man won't come. — Give some lov - in' — if you
E♭ E♭m
wan - na get some. — Eas - y lov - in', eas - y
3
E♭ E♭m Cm A♭
lov - in', — eas - y lov - in'. —
3
D. C. and fade

Copyright © 1972 by Famous Music Corporation and Ensign Music Corporation, New York, N.Y. Used by permission.

EV'RY HOUR ON THE HOUR (I Fall In Love With You)

From the Film "PEOPLE ARE FUNNY"

Lyric by DON GEORGE
Music by DUKE ELLINGTON

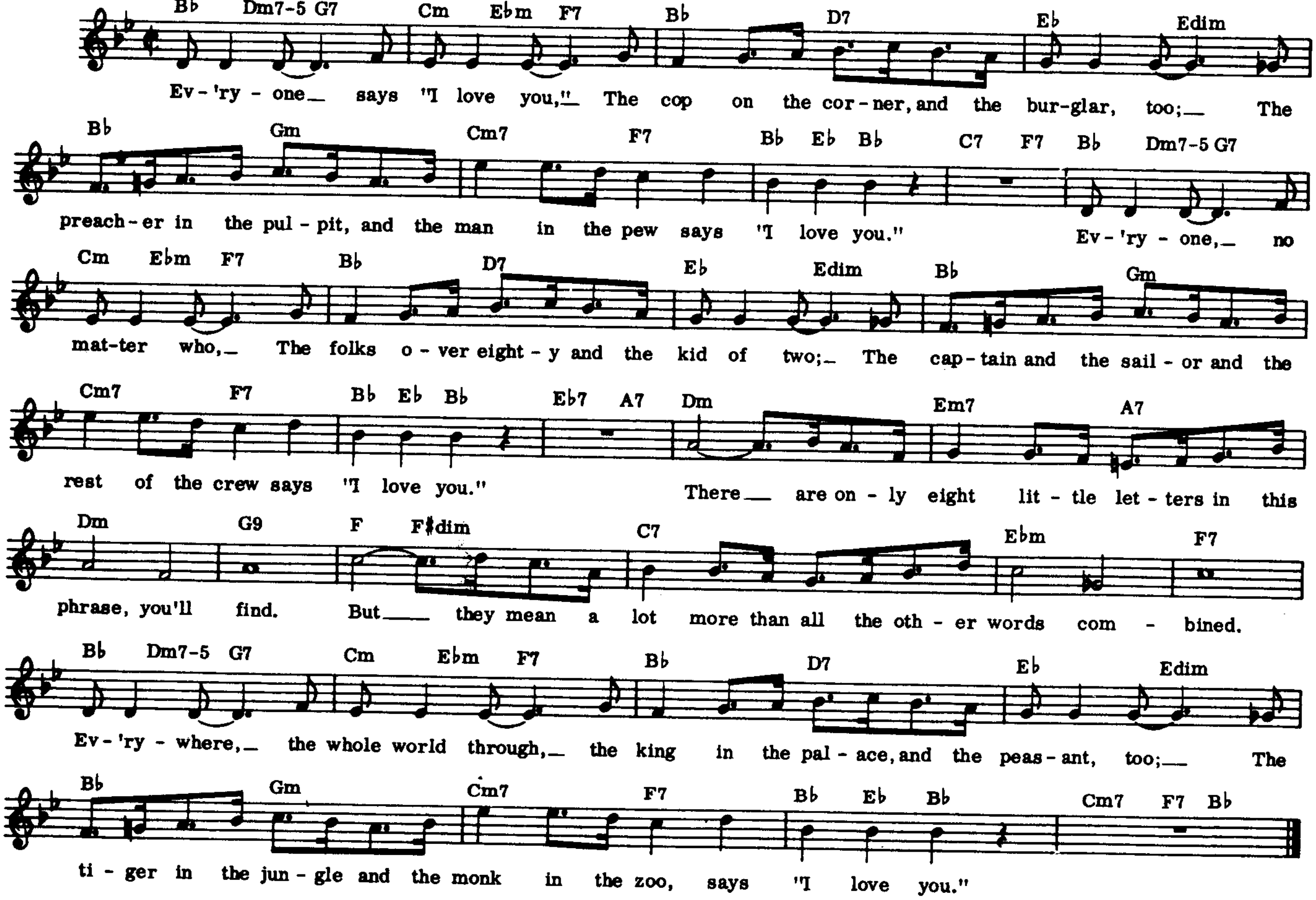

Am7 F7 D7 Am7 D7 G D+ G6 F#7 G6
Ev - 'ry hour ___ on the hour I fall in love with you,
Am F7 D7 Am7 D7 Am7 D7 G
Ev - 'ry min - ute on the min - ute An - oth - er dream comes true;
G7 G9 G7 C E7 A7 Adim A7 Em7
Ev - 'ry sec - ond that you're near me the thrill is still the same As the first time I
A7 Am Ddim Am Am7(9)) D9 Am7 D7 Am F7 D7 Am7 D7
kissed you be - fore I knew your name We don't have to be to - geth - er
G G6 F#7 G6 Am F7 D7 Am
For me to feel your touch, Just the thought of you can make me want you so
E7 E7-9 FMaj7 E7-9 G7 G9 G7 C E7
much. ___ Ev - 'ry sec - ond, ev - 'ry min - ute You're in my heart and
A7 Am7 Cm6 G Dm6 E7 A7 D9(6) D-9(6) G A♭ G
then Ev - 'ry hour ___ on the hour ___ I fall in love a - gain.

Copyright © 1945 by Morley Music Co., Inc., New York, N.Y. Copyright renewed. Used by permission.

EV'RYONE SAYS "I LOVE YOU"

From the Film "HORSE FEATHERS"

BERT KALMAR and HARRY RUBY

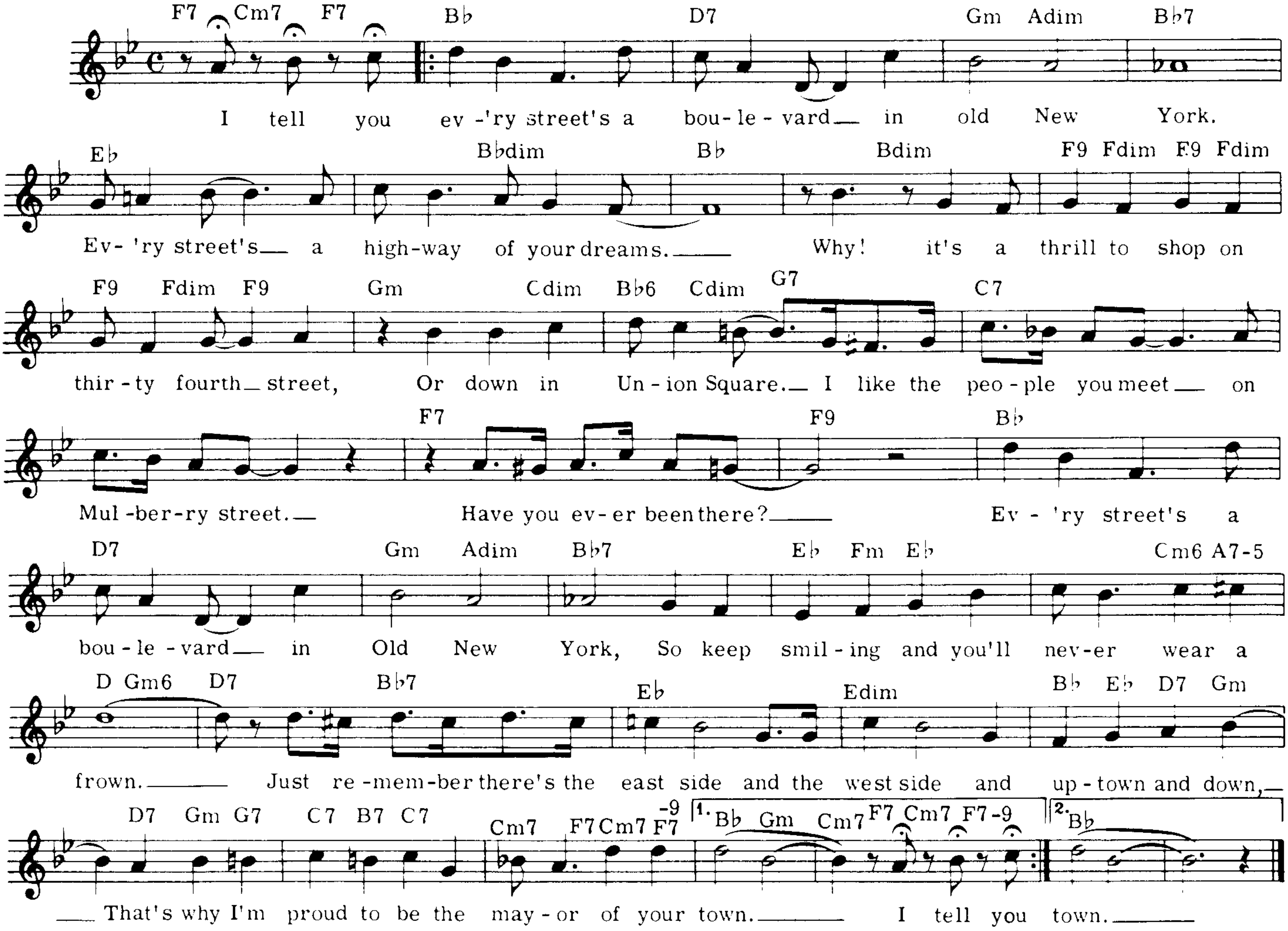

B♭ Dm7-5 G7 Cm E♭m F7 B♭ D7 E♭ Edim
Ev-'ry - one ___ says "I love you," ___ The cop on the cor-ner, and the bur-glar, too; ___ The
B♭ Gm Cm7 F7 B♭ E♭ B♭ C7 F7 B♭ Dm7-5 G7
preach-er in the pul-pit, and the man in the pew says "I love you." Ev-'ry-one, ___ no
Cm E♭m F7 B♭ D7 E♭ Edim B♭ Gm
mat-ter who, ___ The folks o-ver eight-y and the kid of two; ___ The cap-tain and the sail-or and the
Cm7 F7 B♭ E♭ B♭ E♭7 A7 Dm Em7 A7
rest of the crew says "I love you." There ___ are on-ly eight lit-tle let-ters in this
Dm G9 F F♯dim C7 E♭m F7
phrase, you'll find. But ___ they mean a lot more than all the oth-er words com - bined.
B♭ Dm7-5 G7 Cm E♭m F7 B♭ D7 E♭ Edim
Ev-'ry-where, ___ the whole world through, ___ the king in the pal-ace, and the peas-ant, too; ___ The
B♭ Gm Cm7 F7 B♭ E♭ B♭ Cm7 F7 B♭
ti-ger in the jun-gle and the monk in the zoo, says "I love you."

Copyright © 1932 by Famous Music Corporation. Copyright renewed 1959. Used by permission.

EV'RY STREET'S A BOULEVARD (In Old New York)

From the Film "LIVING IT UP"

Words by BOB HILLIARD
Music by JULE STYNE

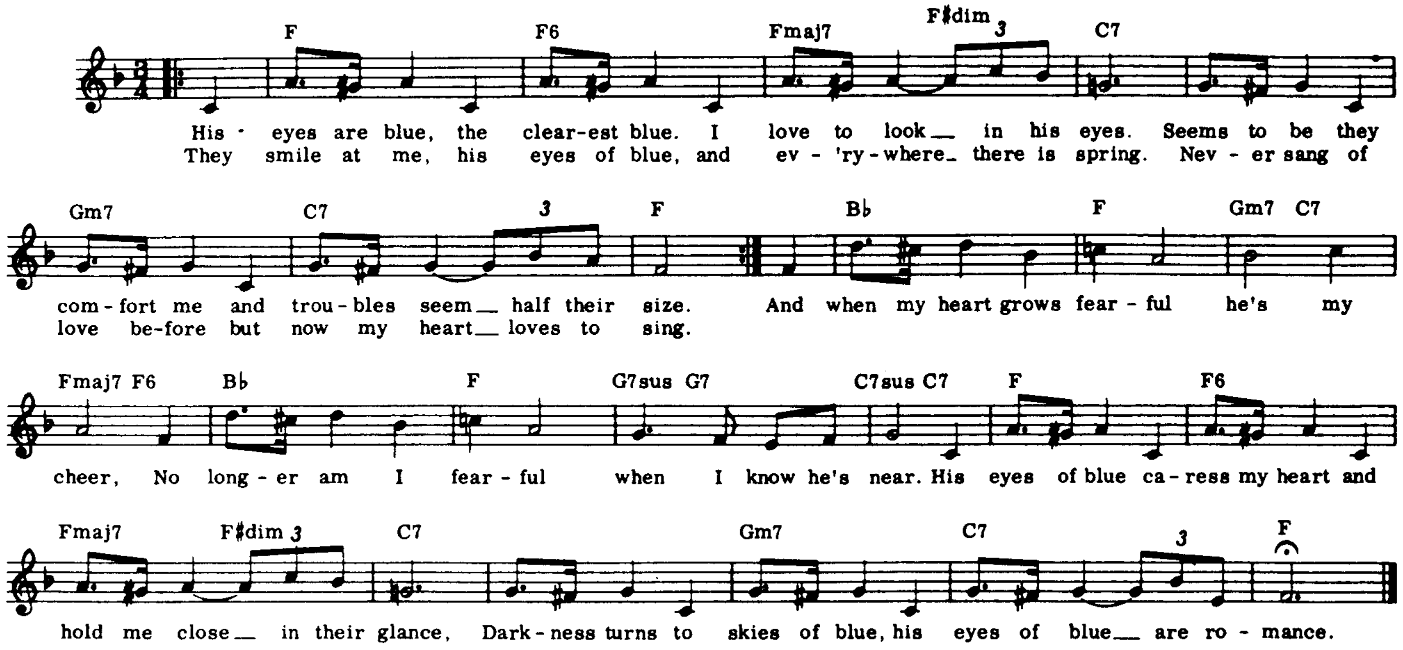

F7 Cm7 F7 B♭ D7 Gm Adim B♭7
I tell you ev-'ry street's a bou-le-vard in old New York.
E♭ B♭dim B♭ Bdim F9 Fdim F9 Fdim
Ev-'ry street's a high-way of your dreams. Why! it's a thrill to shop on
F9 Fdim F9 Gm Cdim B♭6 Cdim G7 C7
thir-ty fourth street, Or down in Un-ion Square. I like the peo-ple you meet on
F7 F9 B♭
Mul-ber-ry street. Have you ev-er been there? Ev-'ry street's a
D7 Gm Adim B♭7 E♭ Fm E♭ Cm6 A7-5
bou-le-vard in Old New York, So keep smil-ing and you'll nev-er wear a
D Gm6 D7 B♭7 E♭ Edim B♭ E♭ D7 Gm
frown. Just re-mem-ber there's the east side and the west side and up-town and down,
D7 Gm G7 C7 B7 C7 Cm7 F7 Cm7 F7-9 1. B♭ Gm Cm7 F7 Cm7 F7-9 2. B♭
That's why I'm proud to be the may-or of your town. I tell you town.

Copyright © 1953 (unpub.) and 1954 by Jule Styne and Bob Hilliard.
Chappell & Co., Inc., publisher and owner of publication and allied rights throughout the world. Used by permission.

EYES OF BLUE

From the Film "SHANE"

WILSON STONE and VICTOR YOUNG

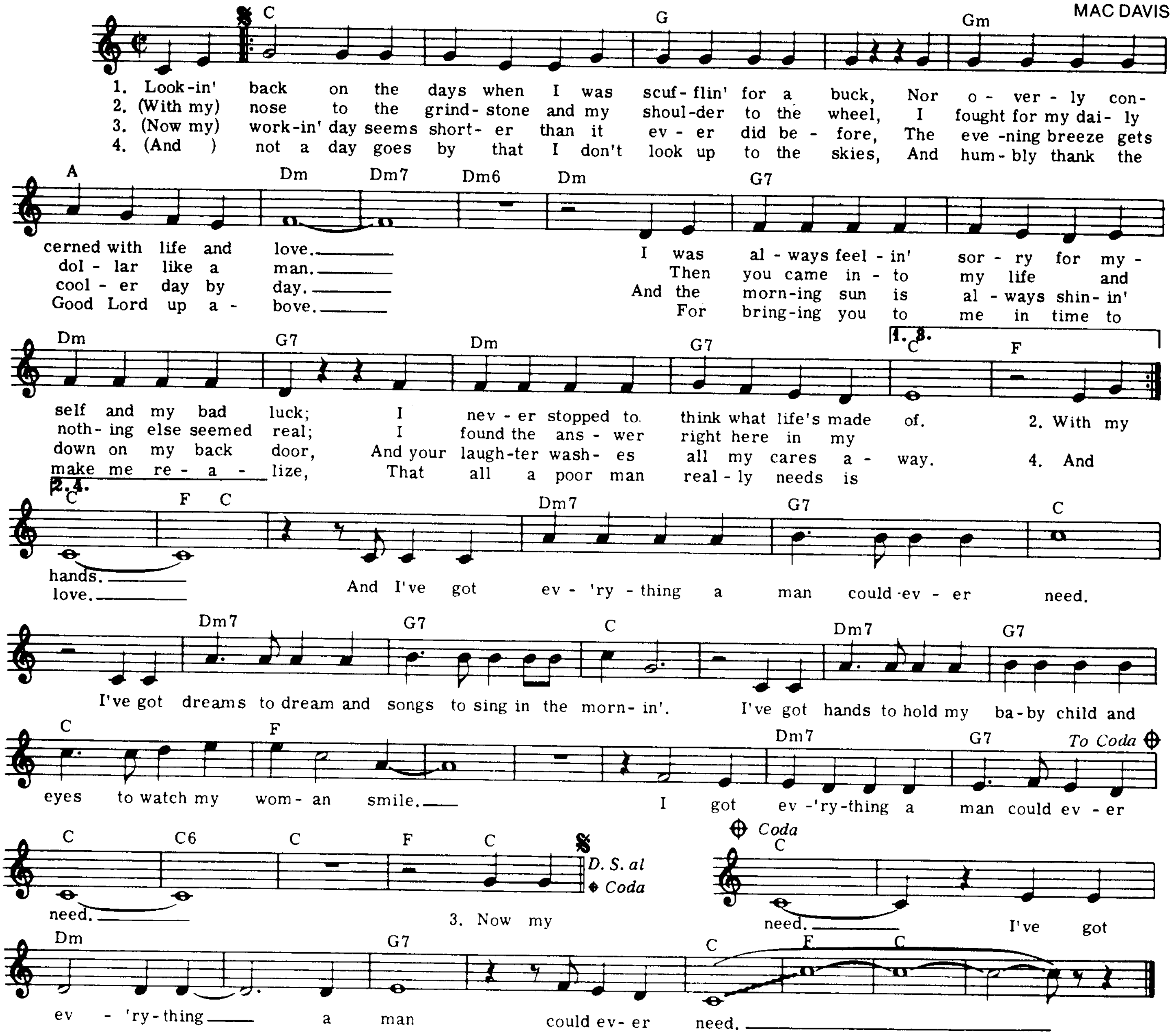

F F6 Fmaj7 F♯dim C7
His eyes are blue, the clear-est blue. I love to look in his eyes. Seems to be they
They smile at me, his eyes of blue, and ev-'ry-where there is spring. Nev-er sang of
Gm7 C7 F B♭ F Gm7 C7
com-fort me and trou-bles seem half their size. And when my heart grows fear-ful he's my
love be-fore but now my heart loves to sing.
Fmaj7 F6 B♭ F G7sus G7 C7sus C7 F F6
cheer, No long-er am I fear-ful when I know he's near. His eyes of blue ca-ress my heart and
Fmaj7 F♯dim C7 Gm7 C7 F
hold me close in their glance, Dark-ness turns to skies of blue, his eyes of blue are ro-mance.

Copyright © 1953 by Paramount Music Corporation. Used by permission.

EVERYTHING A MAN COULD EVER NEED

From the Film "NORWOOD"

MAC DAVIS

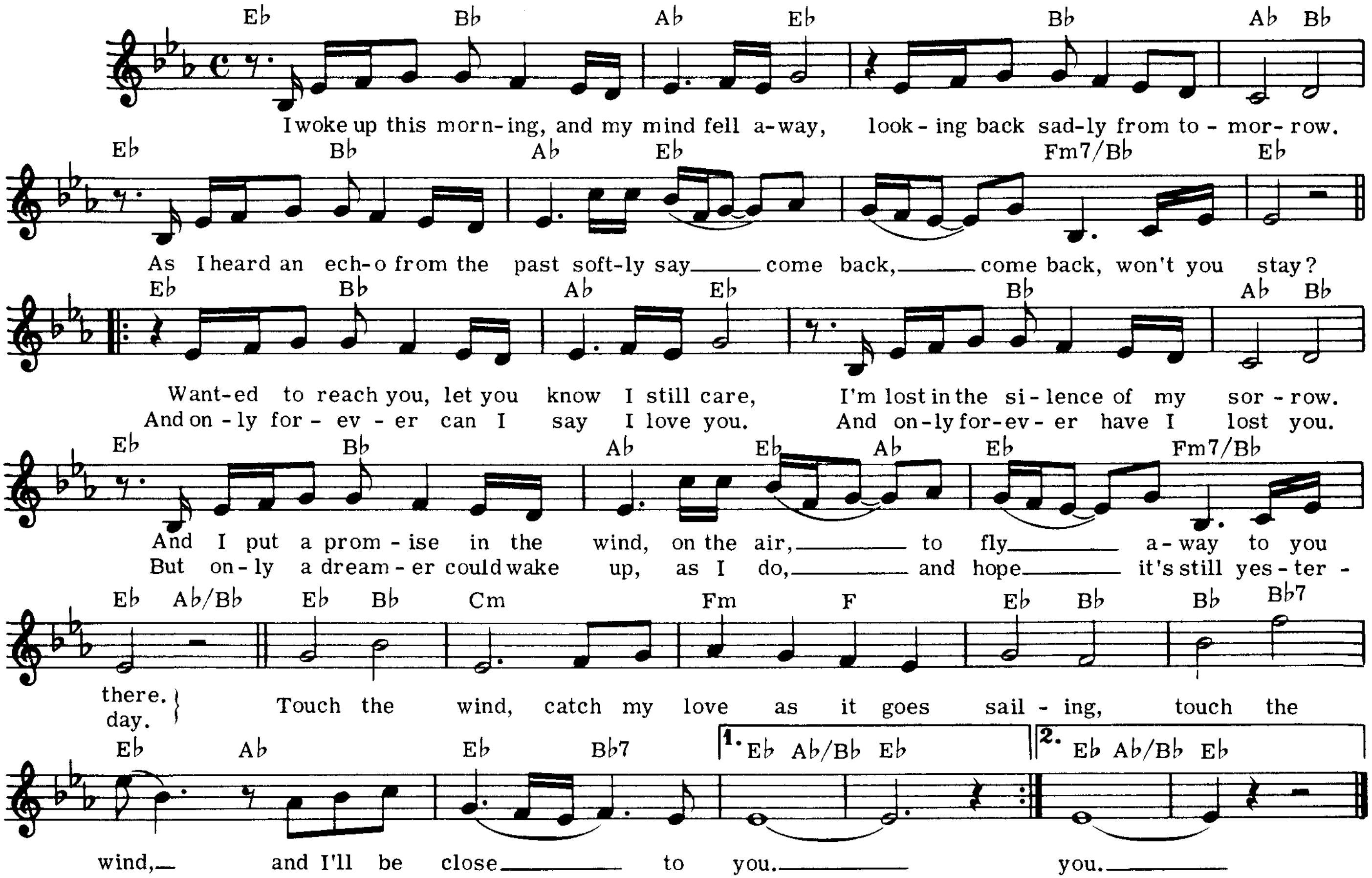

C G Gm
1. Look-in' back on the days when I was scuf-flin' for a buck, Nor o-ver-ly con-
2. (With my) nose to the grind-stone and my shoul-der to the wheel, I fought for my dai-ly
3. (Now my) work-in' day seems short-er than it ev-er did be-fore, The eve-ning breeze gets
4. (And) not a day goes by that I don't look up to the skies, And hum-bly thank the
A Dm Dm7 Dm6 Dm G7
cerned with life and love. I was al-ways feel-in' sor-ry for my-
dol-lar like a man. Then you came in-to my life and
cool-er day by day. And the morn-ing sun is al-ways shin-in'
Good Lord up a-bove. For bring-ing you to me in time to
Dm G7 Dm G7 1. 3. C F
self and my bad luck; I nev-er stopped to think what life's made of. 2. With my
noth-ing else seemed real; I found the ans-wer right here in my
down on my back door, And your laugh-ter wash-es all my cares a-way. 4. And
make me re-a-lize, That all a poor man real-ly needs is
2. 4. C F C Dm7 G7 C
hands.
love. And I've got ev-'ry-thing a man could ev-er need.
Dm7 G7 C Dm7 G7
I've got dreams to dream and songs to sing in the morn-in'. I've got hands to hold my ba-by child and
C F Dm7 G7 To Coda
eyes to watch my wom-an smile. I got ev-'ry-thing a man could ev-er
C C6 C F C D. S. al Coda
need. 3. Now my
Coda C
need. I've got
Dm G7 C F C
ev-'ry-thing a man could ev-er need.

Copyright © 1969 and 1970 by Ensign Music Corporation, New York, N.Y. Used by permission.

ERES TU / TOUCH THE WIND

Words and Music by JUAN CARLOS CALDERON
and MIKE HAWKER

Slowly

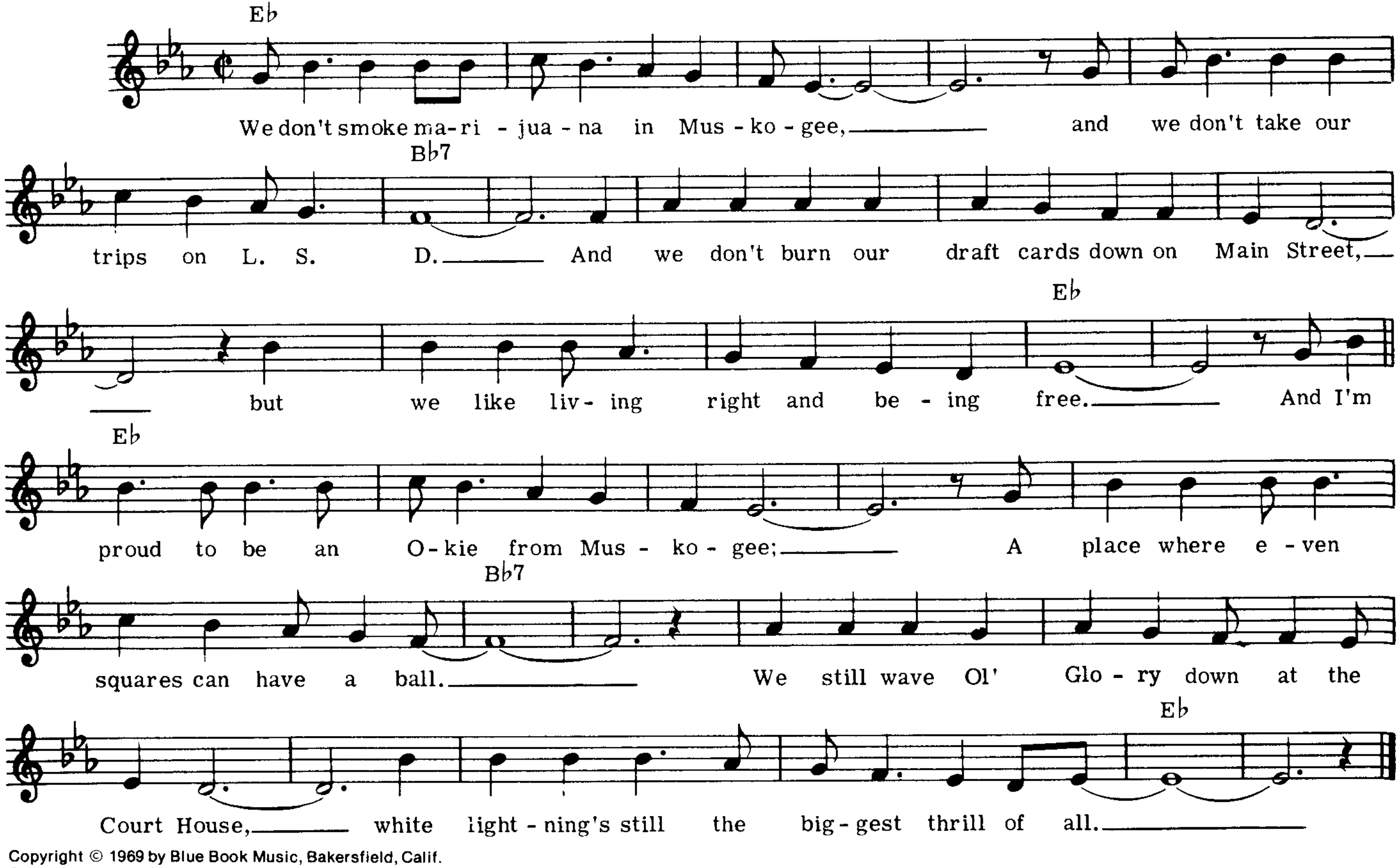

I woke up this morn-ing, and my mind fell a-way, look-ing back sad-ly from to-mor-row.
As I heard an ech-o from the past soft-ly say come back, come back, won't you stay?
Want-ed to reach you, let you know I still care, I'm lost in the si-lence of my sor-row.
And on-ly for-ev-er can I say I love you. And on-ly for-ev-er have I lost you.
And I put a prom-ise in the wind, on the air, to fly a-way to you there.
But on-ly a dream-er could wake up, as I do, and hope it's still yes-ter-day.
Touch the wind, catch my love as it goes sail-ing, touch the wind, and I'll be close to you. you.

Copyright © 1973 and 1974 by Radmus Publishing Inc.
This arrangement Copyright © 1979. Used by permission.

OKIE FROM MUSKOGEE

Words and Music by MERLE HAGGARD
and ROY EDWARD BURNS

Moderately

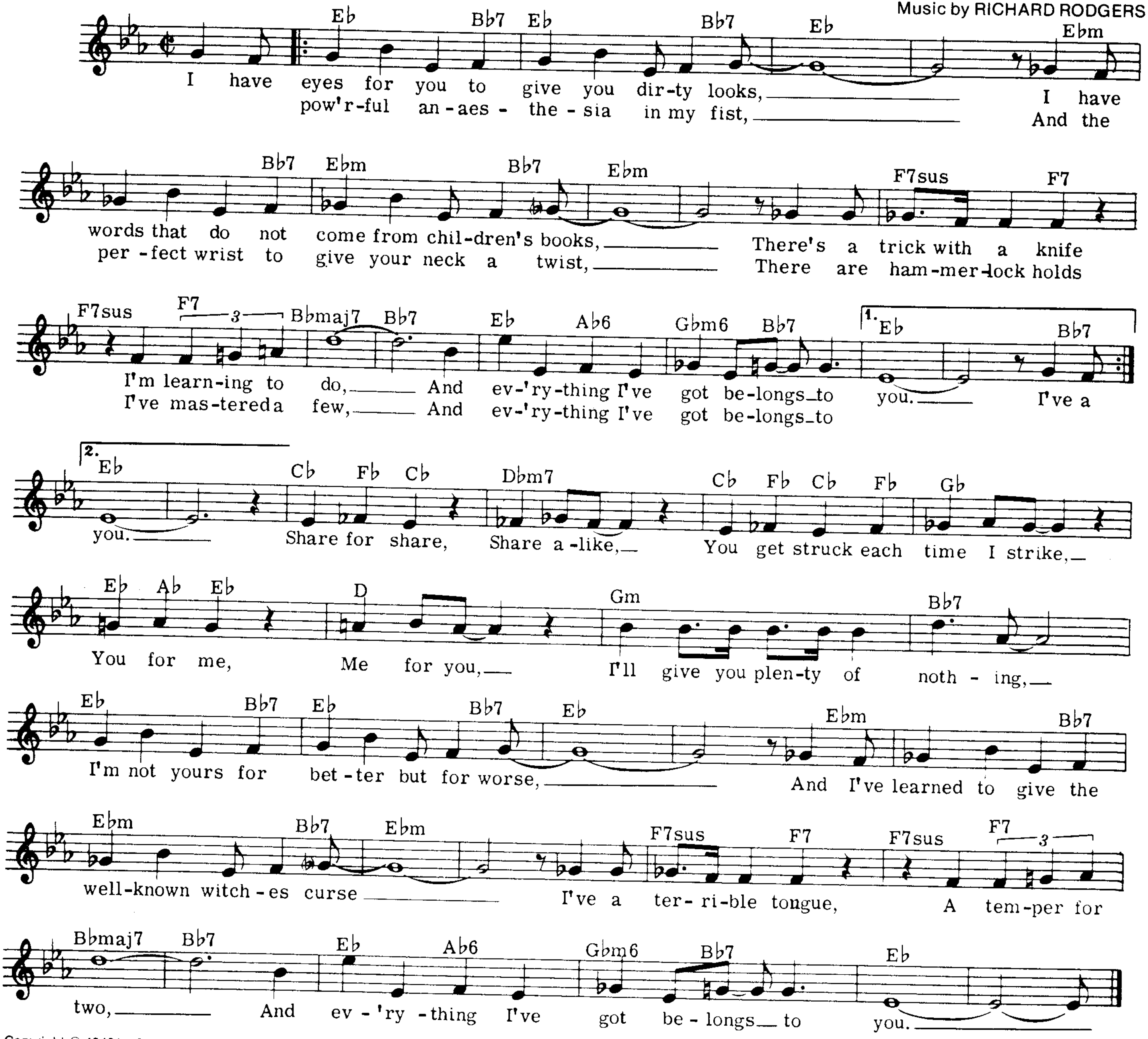

We don't smoke ma-ri-jua-na in Mus-ko-gee, and we don't take our trips on L. S. D. And we don't burn our draft cards down on Main Street, but we like liv-ing right and be-ing free.
And I'm proud to be an O-kie from Mus-ko-gee; A place where e-ven squares can have a ball. We still wave Ol' Glo-ry down at the Court House, white light-ning's still the big-gest thrill of all.

Copyright © 1969 by Blue Book Music, Bakersfield, Calif.
This arrangement Copyright © 1979. Used by permission.

EV'RYTHING I'VE GOT

From the Musical "BY JUPITER"

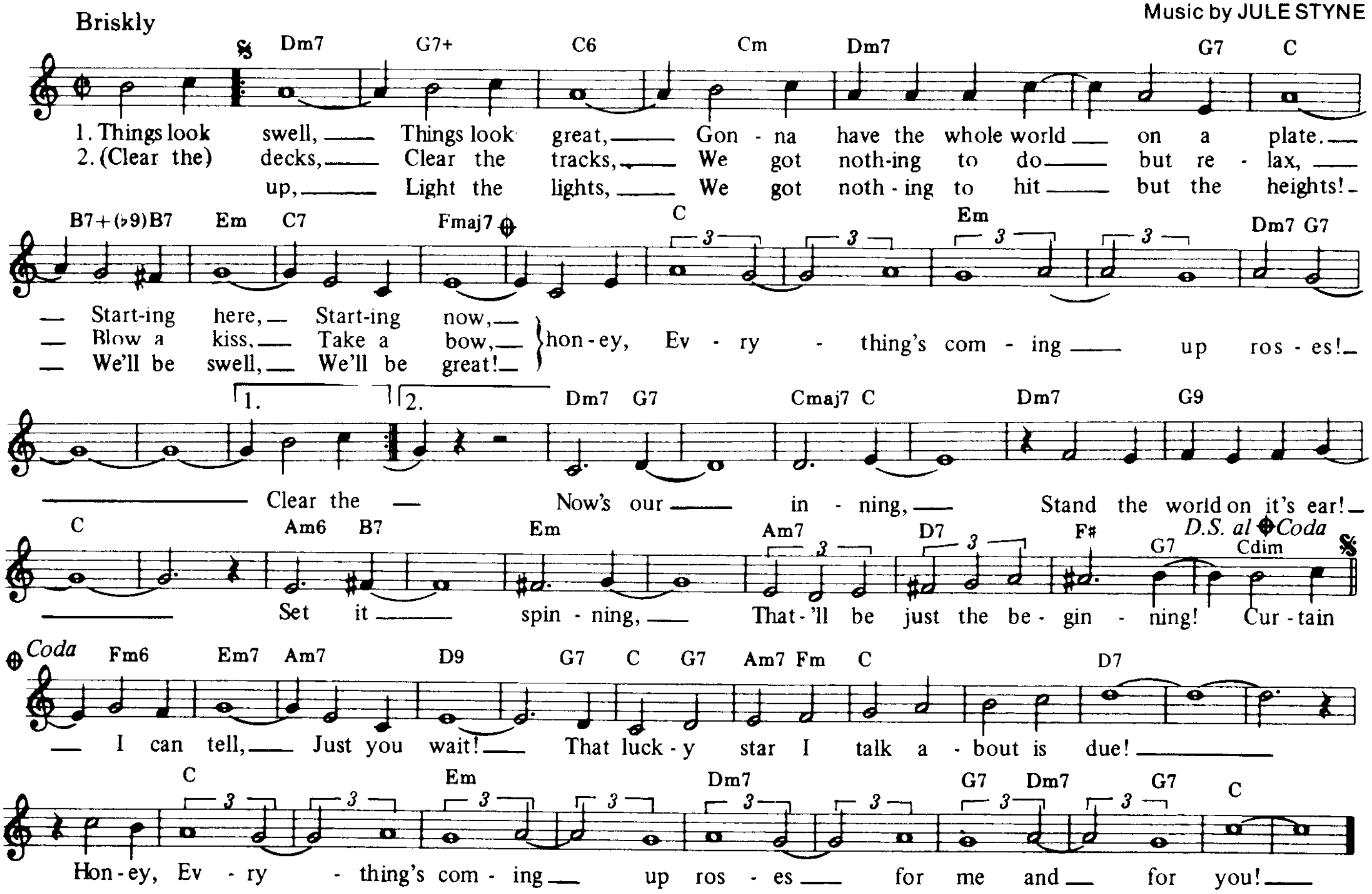
Lyric by LORENZ HART
Music by RICHARD RODGERS


Eb Bb7 Eb Bb7 Eb Ebm
I have eyes for you to give you dir-ty looks, I have words that do not come from chil-dren's books,
pow'r-ful an-aes-the-sia in my fist, And the per-fect wrist to give your neck a twist,
Bb7 Ebm Bb7 Ebm F7sus F7
There's a trick with a knife
There are ham-mer-lock holds
F7sus F7 3 Bbmaj7 Bb7 Eb Ab6 Gbm6 Bb7 1. Eb Bb7
I'm learn-ing to do, And ev-'ry-thing I've got be-longs to you. I've a
I've mas-tered a few, And ev-'ry-thing I've got be-longs to
2. Eb Cb Fb Cb Dbm7 Cb Fb Cb Fb Gb
you. Share for share, Share a-like, You get struck each time I strike,
Eb Ab Eb D Gm Bb7
You for me, Me for you, I'll give you plen-ty of noth-ing,
Eb Bb7 Eb Bb7 Eb Ebm Bb7
I'm not yours for bet-ter but for worse, And I've learned to give the
Ebm Bb7 Ebm F7sus F7 F7sus F7 3
well-known witch-es curse I've a ter-ri-ble tongue, A tem-per for
Bbmaj7 Bb7 Eb Ab6 Gbm6 Bb7 Eb
two, And ev-'ry-thing I've got be-longs to you.

Copyright © 1942 by Chappell & Co., Inc., New York, N.Y. Copyright renewed. Used by permission.

EVERYTHING'S COMING UP ROSES *From the Musical "GYPSY"*

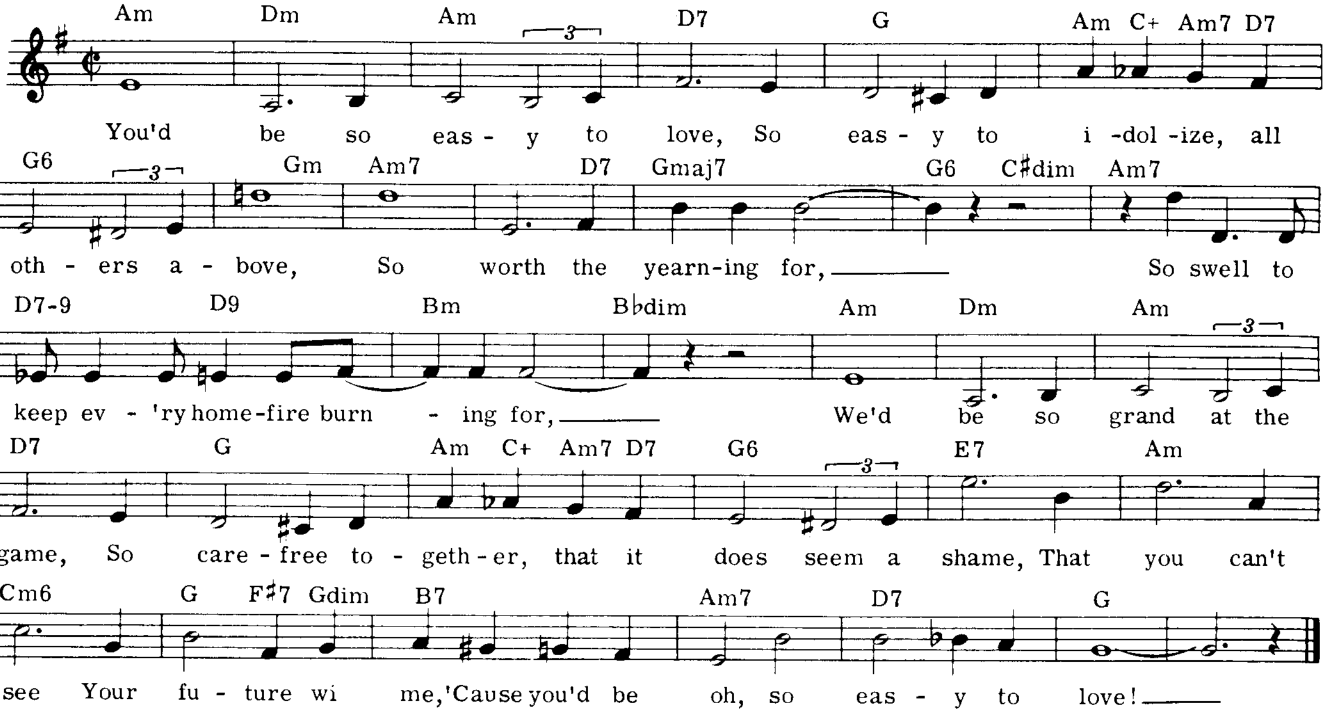
Words by STEPHEN SONDHEIM
Music by JULE STYNE


Briskly
Dm7 G7+ C6 Cm Dm7 G7 C
1. Things look swell, Things look great, Gon-na have the whole world on a plate.
2. (Clear the) decks, Clear the tracks, We got noth-ing to do but re-lax,
up, Light the lights, We got noth-ing to hit but the heights!
B7+(♭9)B7 Em C7 Fmaj7 C Em Dm7 G7
Start-ing here, Start-ing now,
Blow a kiss, Take a bow,
We'll be swell, We'll be great!
hon-ey, Ev-ry-thing's com-ing up ros-es!
1. 2.
Dm7 G7 Cmaj7 C Dm7 G9
Clear the Now's our in-ning, Stand the world on it's ear!
C Am6 B7 Em Am7 D7 F♯ G7 Cdim
D.S. al Coda
Set it spin-ning, That-'ll be just the be-gin-ning! Cur-tain
Coda
Fm6 Em7 Am7 D9 G7 C G7 Am7 Fm C D7
I can tell, Just you wait! That luck-y star I talk a-bout is due!
C Em Dm7 G7 Dm7 G7 C
Hon-ey, Ev-ry-thing's com-ing up ros-es for me and for you!

Copyright © 1959 by Norbeth Productions, Inc. and Stephen Sondheim.
Stratford Music Corporation and Williamson Music, Inc., owners of publication and allied rights for the western hemisphere.
Chappell & Co., Inc., sole selling agent. Used by permission.

EASY TO LOVE *From the Film "BORN TO DANCE"*

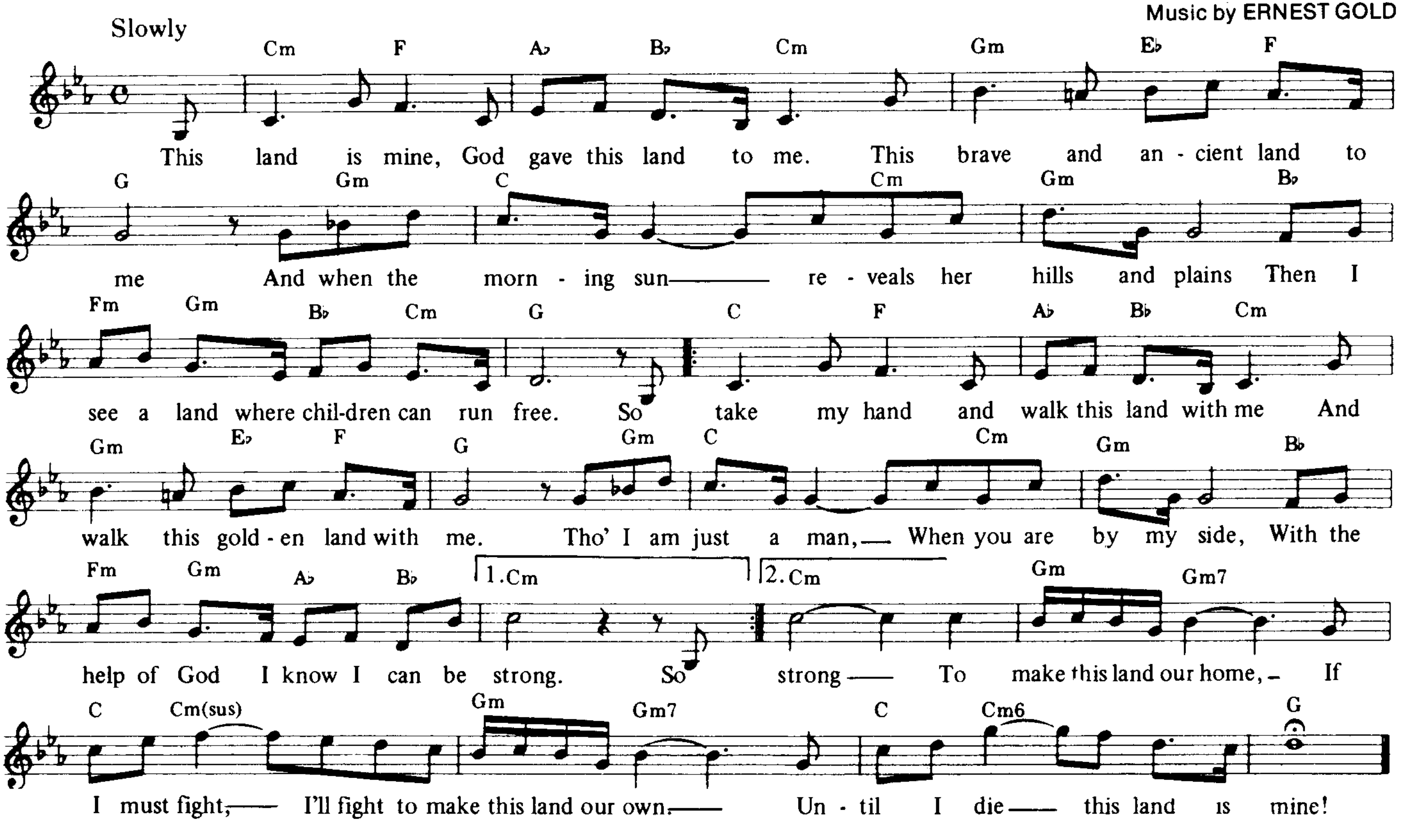
Words and Music by COLE PORTER


Am Dm Am D7 G Am C+ Am7 D7
You'd be so eas-y to love, So eas-y to i-dol-ize, all
G6 Gm Am7 D7 Gmaj7 G6 C♯dim Am7
oth-ers a-bove, So worth the yearn-ing for, So swell to
D7-9 D9 Bm B♭dim Am Dm Am
keep ev-'ry home-fire burn-ing for, We'd be so grand at the
D7 G Am C+ Am7 D7 G6 E7 Am
game, So care-free to-geth-er, that it does seem a shame, That you can't
Cm6 G F♯7 Gdim B7 Am7 D7 G
see Your fu-ture wi me, 'Cause you'd be oh, so eas-y to love!

Copyright © 1936 by Chappell & Co., Inc., New York, N.Y. Copyright renewed. Used by permission.

THE EXODUS SONG *From the Film "EXODUS"*

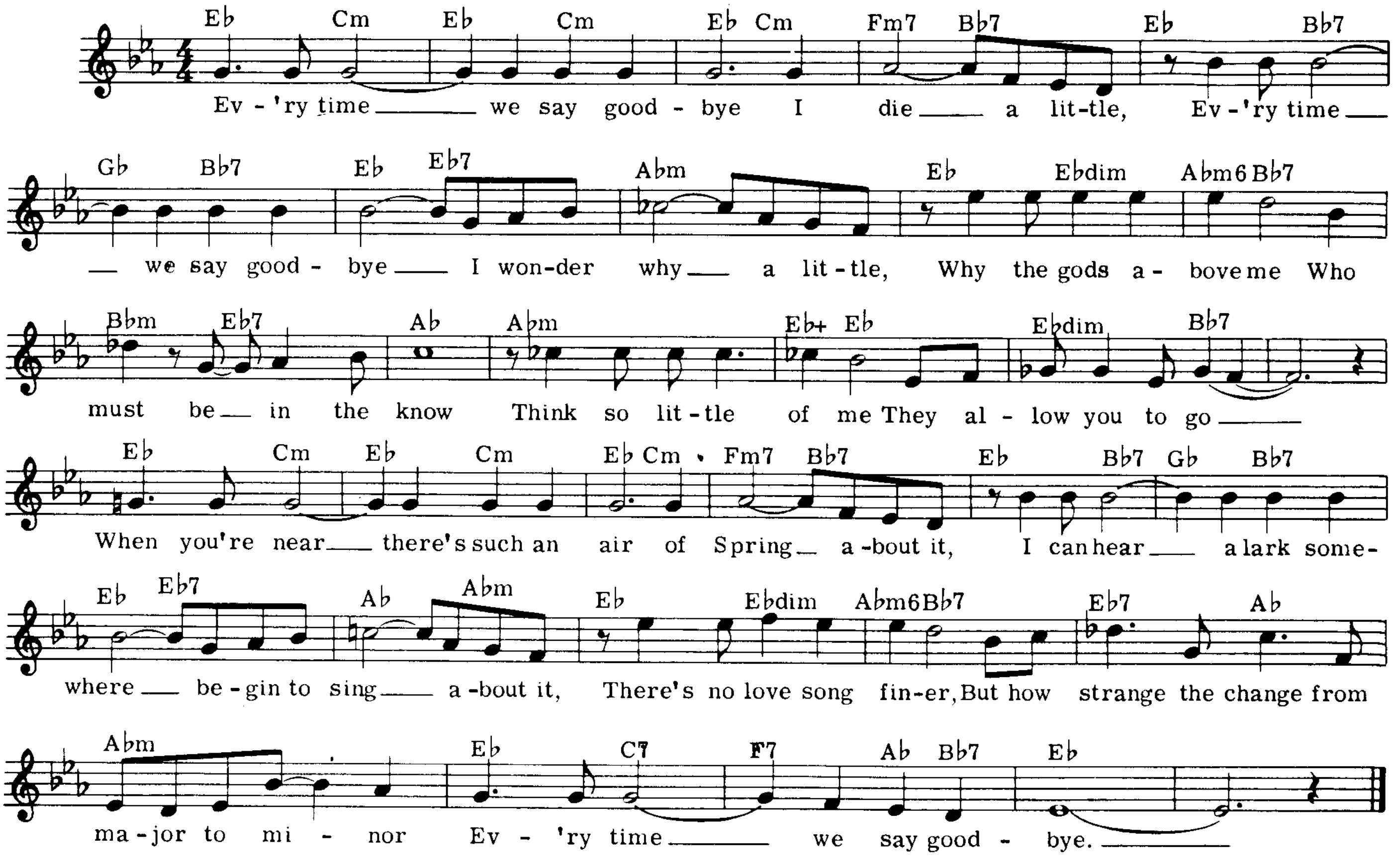
Words by PAT BOONE
Music by ERNEST GOLD


Slowly
Cm F A♭ B♭ Cm Gm E♭ F
This land is mine, God gave this land to me. This brave and an - cient land to
G Gm C Cm Gm B♭
me And when the morn - ing sun—— re - veals her hills and plains Then I
Fm Gm B♭ Cm G C F A♭ B♭ Cm
see a land where chil-dren can run free. So take my hand and walk this land with me And
Gm E♭ F G Gm C Cm Gm B♭
walk this gold - en land with me. Tho' I am just a man,— When you are by my side, With the
Fm Gm A♭ B♭ 1.Cm 2.Cm Gm Gm7
help of God I know I can be strong. So strong—— To make this land our home,– If
C Cm(sus) Gm Gm7 C Cm6 G
I must fight,—— I'll fight to make this land our own.—— Un - til I die—— this land is mine!

Copyright © 1960 by Carlyle-Alpina, S.A. Chappell & Co., Inc., publisher. Used by permission.

EV'RY TIME WE SAY GOODBYE *From the Musical "SEVEN LIVELY ARTS"*

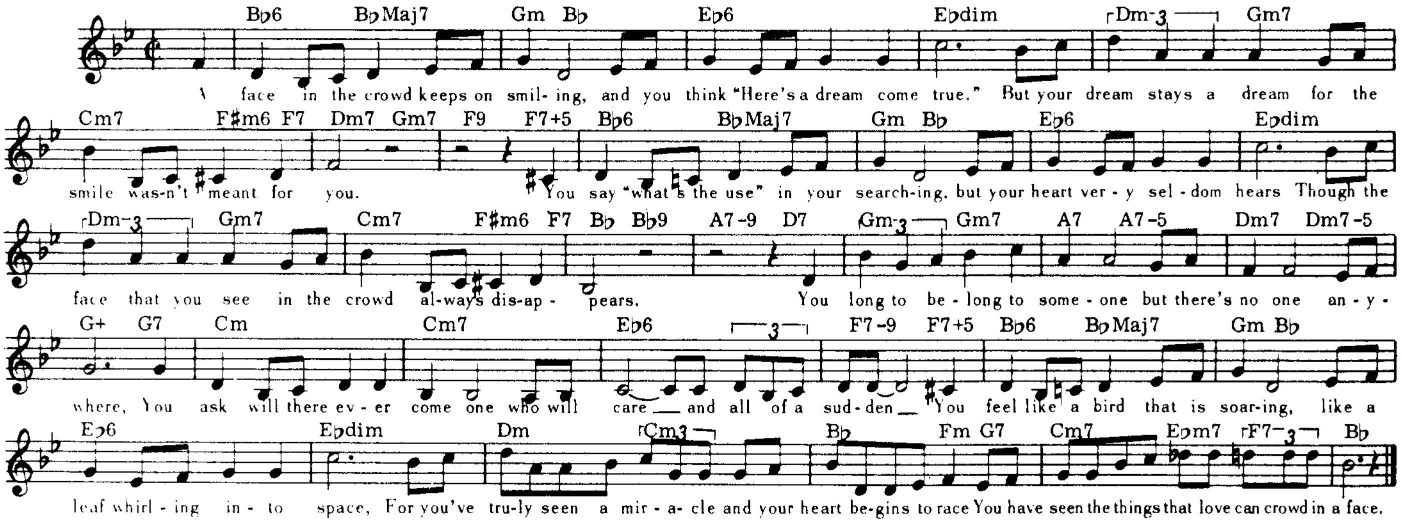
Words and Music by COLE PORTER


E♭ Cm E♭ Cm E♭ Cm Fm7 B♭7 E♭ B♭7
Ev - 'ry time—— we say good - bye I die—— a lit-tle, Ev - 'ry time——
G♭ B♭7 E♭ E♭7 A♭m E♭ E♭dim A♭m6 B♭7
— we say good - bye—— I won-der why—— a lit - tle, Why the gods a - bove me Who
B♭m E♭7 A♭ A♭m E♭+ E♭ E♭dim B♭7
must be—— in the know Think so lit - tle of me They al - low you to go——
E♭ Cm E♭ Cm E♭ Cm Fm7 B♭7 E♭ B♭7 G♭ B♭7
When you're near—— there's such an air of Spring— a-bout it, I can hear—— a lark some-
E♭ E♭7 A♭ A♭m E♭ E♭dim A♭m6 B♭7 E♭7 A♭
where—— be-gin to sing—— a-bout it, There's no love song fin-er, But how strange the change from
A♭m E♭ C7 F7 A♭ B♭7 E♭
ma-jor to mi - nor Ev - 'ry time—— we say good - bye.——

Copyright © 1944 by Chappell & Co., Inc., New York, N.Y. Copyright renewed. Used by permission.

A FACE IN THE CROWD *From the Musical "PARDON OUR FRENCH"*

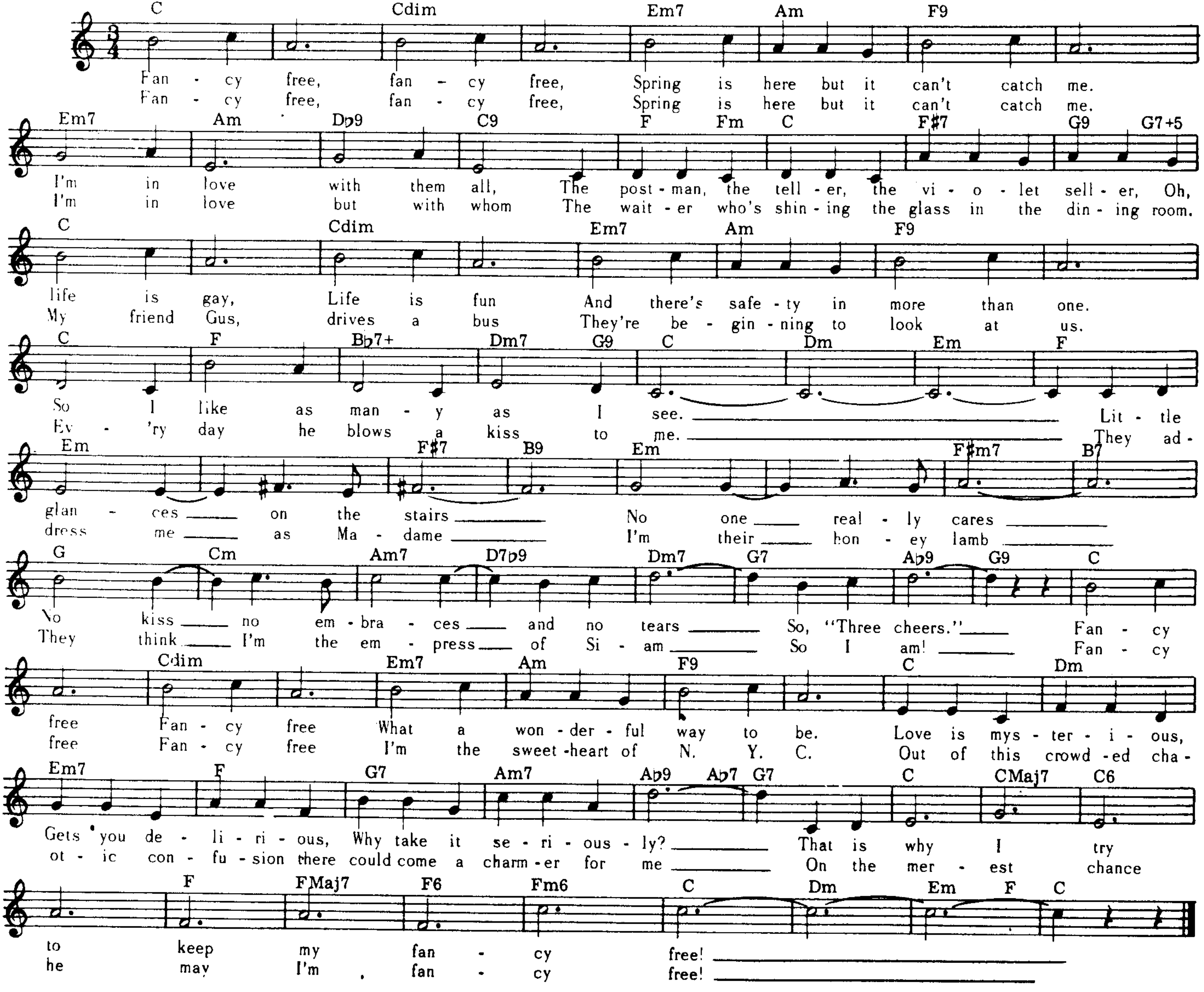
Lyric by EDWARD HEYMAN
Music by VICTOR YOUNG


B♭6 B♭Maj7 Gm B♭ E♭6 E♭dim Dm Gm7
A face in the crowd keeps on smil-ing, and you think "Here's a dream come true." But your dream stays a dream for the
Cm7 F♯m6 F7 Dm7 Gm7 F9 F7+5 B♭6 B♭Maj7 Gm B♭ E♭6 E♭dim
smile was-n't meant for you. You say "what's the use" in your search-ing, but your heart ver-y sel-dom hears Though the
Dm Gm7 Cm7 F♯m6 F7 B♭ B♭9 A7-9 D7 Gm Gm7 A7 A7-5 Dm7 Dm7-5
face that you see in the crowd al-ways dis-ap-pears. You long to be-long to some-one but there's no one an-y-
G+ G7 Cm Cm7 E♭6 F7-9 F7+5 B♭6 B♭Maj7 Gm B♭
where, You ask will there ev-er come one who will care and all of a sud-den You feel like a bird that is soar-ing, like a
E♭6 E♭dim Dm Cm B♭ Fm G7 Cm7 E♭m7 F7 B♭
leaf whirl-ing in-to space, For you've tru-ly seen a mir-a-cle and your heart be-gins to race You have seen the things that love can crowd in a face.

Copyright © 1949 by Edward Heyman and Victor Young.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

FANCY FREE *From the Film "THE PRETTY GIRL"*

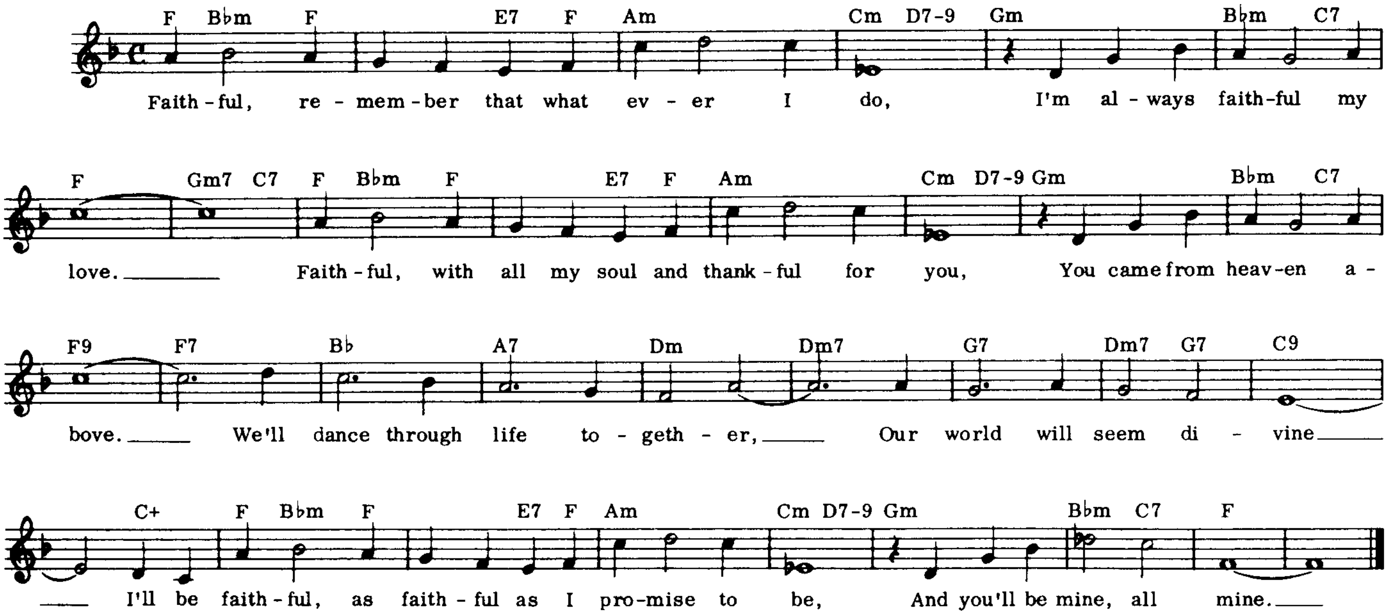
Lyric by JOHNNY MERCER Music by HAROLD ARLEN


C Cdim Em7 Am F9
Fan-cy free, fan-cy free, Spring is here but it can't catch me.
Fan-cy free, fan-cy free, Spring is here but it can't catch me.
Em7 Am D♭9 C9 F Fm C F♯7 G9 G7+5
I'm in love with them all, The post-man, the tell-er, the vi-o-let sell-er, Oh,
I'm in love but with whom The wait-er who's shin-ing the glass in the din-ing room.
C Cdim Em7 Am F9
life is gay, Life is fun And there's safe-ty in more than one.
My friend Gus, drives a bus They're be-gin-ning to look at us.
C F B♭7+ Dm7 G9 C Dm Em F
So I like as man-y as I see. Lit-tle
Ev-'ry day he blows a kiss to me. They ad-
Em F♯7 B9 Em F♯m7 B7
glan-ces on the stairs No one real-ly cares
dress me as Ma-dame I'm their hon-ey lamb
G Cm Am7 D7♭9 Dm7 G7 A♭9 G9 C
No kiss no em-bra-ces and no tears So, "Three cheers." Fan-cy
They think I'm the em-press of Si-am So I am! Fan-cy
Cdim Em7 Am F9 C Dm
free Fan-cy free What a won-der-ful way to be. Love is mys-ter-i-ous,
free Fan-cy free I'm the sweet-heart of N. Y. C. Out of this crowd-ed cha-
Em7 F G7 Am7 A♭9 A♭7 G7 C CMaj7 C6
Gets you de-li-ri-ous, Why take it se-ri-ous-ly? That is why I try
ot-ic con-fu-sion there could come a charm-er for me On the mer-est chance
F FMaj7 F6 Fm6 C Dm Em F C
to keep my fan-cy free!
he may I'm, fan-cy free!

Copyright © 1950 by Harwin Music Corp., New York, N.Y. Used by permission.

FAITHFUL *From the Film "GULLIVER'S TRAVELS"*

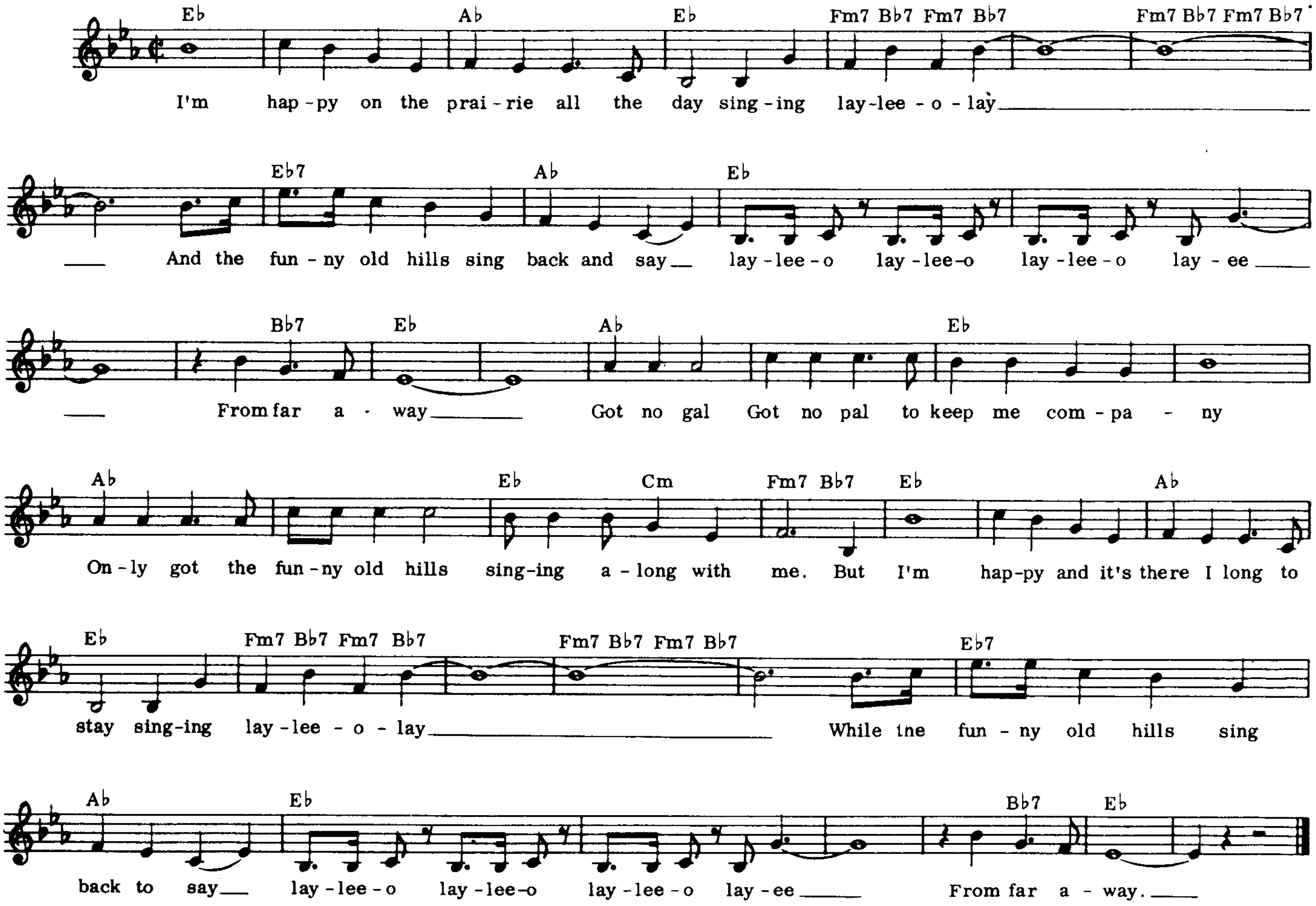
LEO ROBIN and RALPH RAINGER


F Bbm F E7 F Am Cm D7-9 Gm Bbm C7
Faith-ful, re-mem-ber that what ev-er I do, I'm al-ways faith-ful my
F Gm7 C7 F Bbm F E7 F Am Cm D7-9 Gm Bbm C7
love. Faith-ful, with all my soul and thank-ful for you, You came from heav-en a-
F9 F7 Bb A7 Dm Dm7 G7 Dm7 G7 C9
bove. We'll dance through life to-geth-er, Our world will seem di-vine
C+ F Bbm F E7 F Am Cm D7-9 Gm Bbm C7 F
I'll be faith-ful, as faith-ful as I pro-mise to be, And you'll be mine, all mine.

Copyright © 1939 by Famous Music Corporation. Copyright renewed 1966. Used by permission.

THE FUNNY OLD HILLS *From the Film "PARIS HONEYMOON"*

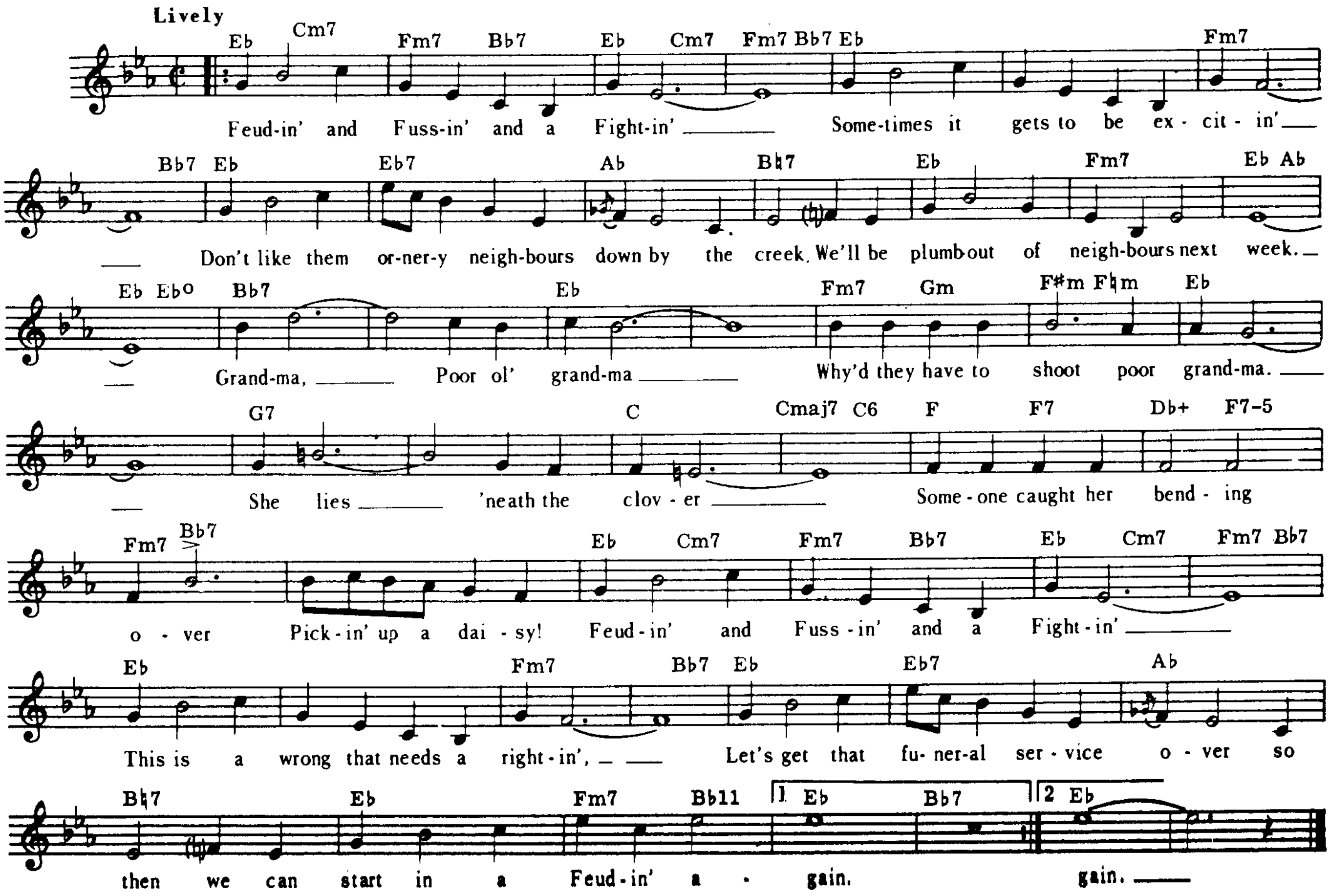
LEO ROBIN and RALPH RAINGER


Eb Ab Eb Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7
I'm hap-py on the prai-rie all the day sing-ing lay-lee-o-lay
Eb7 Ab Eb
And the fun-ny old hills sing back and say lay-lee-o lay-lee-o lay-lee-o lay-ee
Bb7 Eb Ab Eb
From far a-way Got no gal Got no pal to keep me com-pa-ny
Ab Eb Cm Fm7 Bb7 Eb Ab
On-ly got the fun-ny old hills sing-ing a-long with me. But I'm hap-py and it's there I long to
Eb Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Eb7
stay sing-ing lay-lee-o-lay While the fun-ny old hills sing
Ab Eb Bb7 Eb
back to say lay-lee-o lay-lee-o lay-lee-o lay-ee From far a-way.

Copyright © 1938 by Paramount Music Corporation. Copyright renewed 1965. Used by permission.

FEUDIN' AND FIGHTIN'

Words by AL DUBIN and BURTON LANE
Music by BURTON LANE

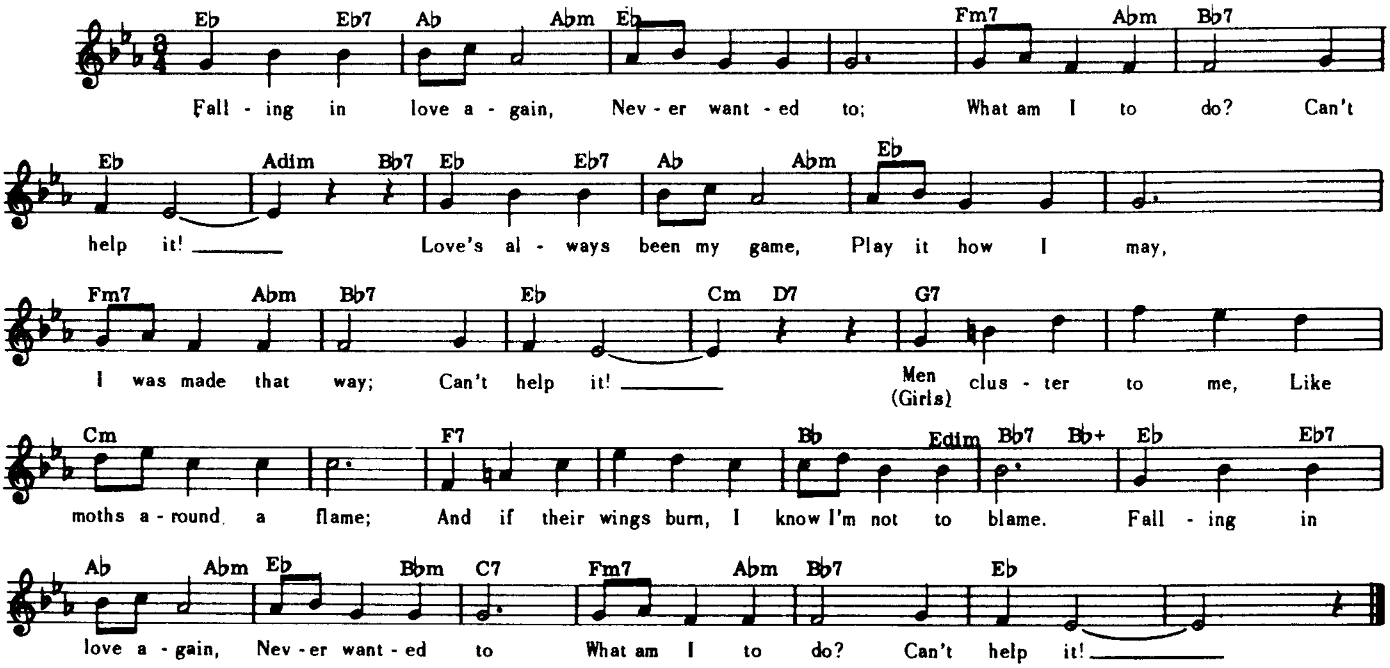

Lively
Eb Cm7 Fm7 Bb7 Eb Cm7 Fm7 Bb7 Eb Fm7
Feud-in' and Fuss-in' and a Fight-in' Some-times it gets to be ex-cit-in'
Bb7 Eb Eb7 Ab B♮7 Eb Fm7 Eb Ab
Don't like them or-ner-y neigh-bours down by the creek. We'll be plumb out of neigh-bours next week.
Eb Eb° Bb7 Eb Fm7 Gm F#m F♮m Eb
Grand-ma, Poor ol' grand-ma Why'd they have to shoot poor grand-ma.
G7 C Cmaj7 C6 F F7 Db+ F7-5
She lies 'neath the clov-er Some-one caught her bend-ing
Fm7 Bb7 Eb Cm7 Fm7 Bb7 Eb Cm7 Fm7 Bb7
o-ver Pick-in' up a dai-sy! Feud-in' and Fuss-in' and a Fight-in'
Eb Fm7 Bb7 Eb Eb7 Ab
This is a wrong that needs a right-in', Let's get that fu-ner-al ser-vice o-ver so
B♮7 Eb Fm7 Bb11 1 Eb Bb7 2 Eb
then we can start in a Feud-in' a-gain. gain.

Copyright © 1944 and 1947 by Chappell & Co., Inc. Copyright renewed. Used by permission.

FALLING IN LOVE AGAIN (Can't Help It)

From the Film "THE BLUE ANGEL"

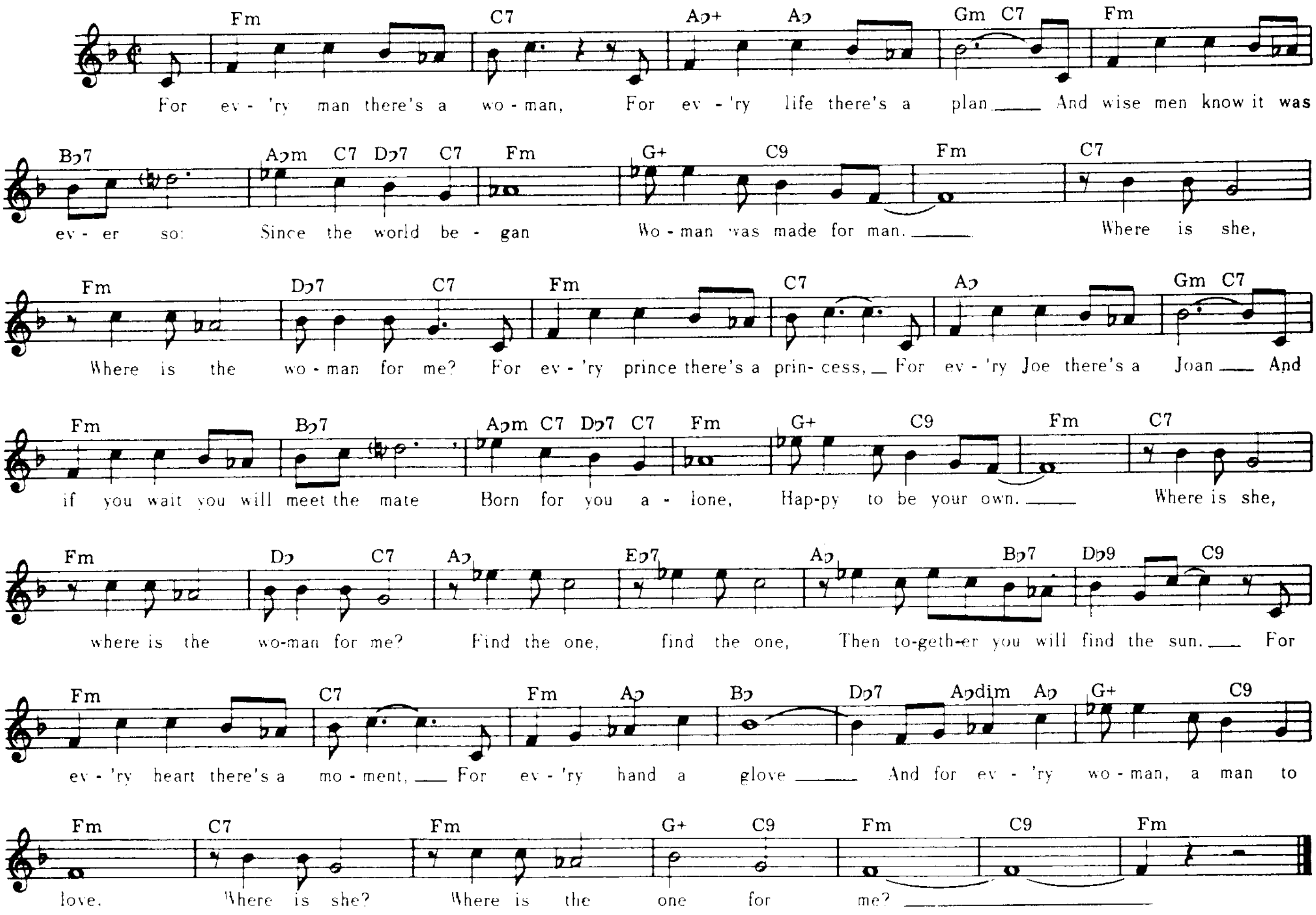
FREDRICH HOLLANDER


Eb Eb7 Ab Abm Eb Fm7 Abm Bb7
Fall-ing in love a-gain, Nev-er want-ed to; What am I to do? Can't
Eb Adim Bb7 Eb Eb7 Ab Abm Eb
help it! Love's al-ways been my game, Play it how I may,
Fm7 Abm Bb7 Eb Cm D7 G7
I was made that way; Can't help it! Men (Girls) clus-ter to me, Like
Cm F7 Bb Edim Bb7 Bb+ Eb Eb7
moths a-round a flame; And if their wings burn, I know I'm not to blame. Fall-ing in
Ab Abm Eb Bbm C7 Fm7 Abm Bb7 Eb
love a-gain, Nev-er want-ed to What am I to do? Can't help it!

Copyright © MCMXXX by Famous Music Corporation, New York, N.Y.
Copyright © MCMLVII and MCMLVIII by Famous Music Corporation. Used by permission.

FOR EVERY MAN THERE'S A WOMAN *From the Film "CASBAH"*

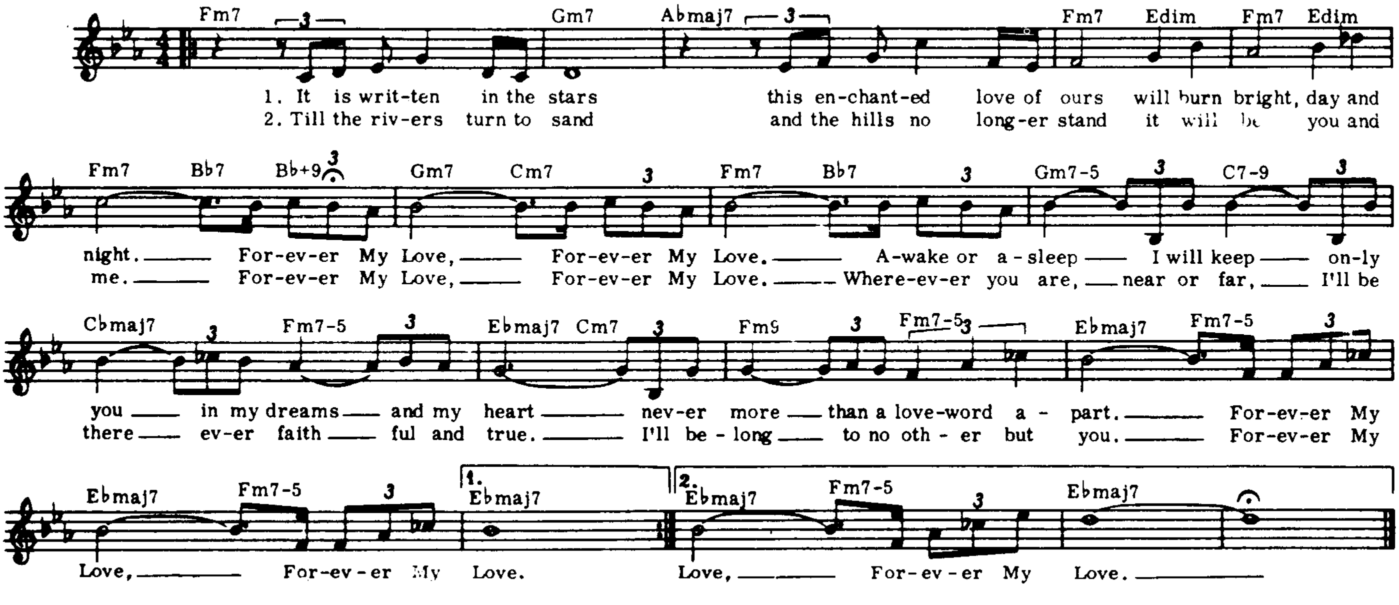
Lyric by LEO ROBIN
Music by HAROLD ARLEN


Fm C7 A♭+ A♭ Gm C7 Fm
For ev-'ry man there's a wo-man, For ev-'ry life there's a plan And wise men know it was
B♭7 A♭m C7 D♭7 C7 Fm G+ C9 Fm C7
ev-er so: Since the world be-gan Wo-man was made for man. Where is she,
Fm D♭7 C7 Fm C7 A♭ Gm C7
Where is the wo-man for me? For ev-'ry prince there's a prin-cess, For ev-'ry Joe there's a Joan And
Fm B♭7 A♭m C7 D♭7 C7 Fm G+ C9 Fm C7
if you wait you will meet the mate Born for you a-lone, Hap-py to be your own. Where is she,
Fm D♭ C7 A♭ E♭7 A♭ B♭7 D♭9 C9
where is the wo-man for me? Find the one, find the one, Then to-geth-er you will find the sun. For
Fm C7 Fm A♭ B♭ D♭7 A♭dim A♭ G+ C9
ev-'ry heart there's a mo-ment, For ev-'ry hand a glove And for ev-'ry wo-man, a man to
Fm C7 Fm G+ C9 Fm C9 Fm
love. Where is she? Where is the one for me?

Copyright © 1948 by Harwin Music Corp., New York, N.Y. Used by permission.

FOREVER MY LOVE *From the Film "FOREVER MY LOVE"*

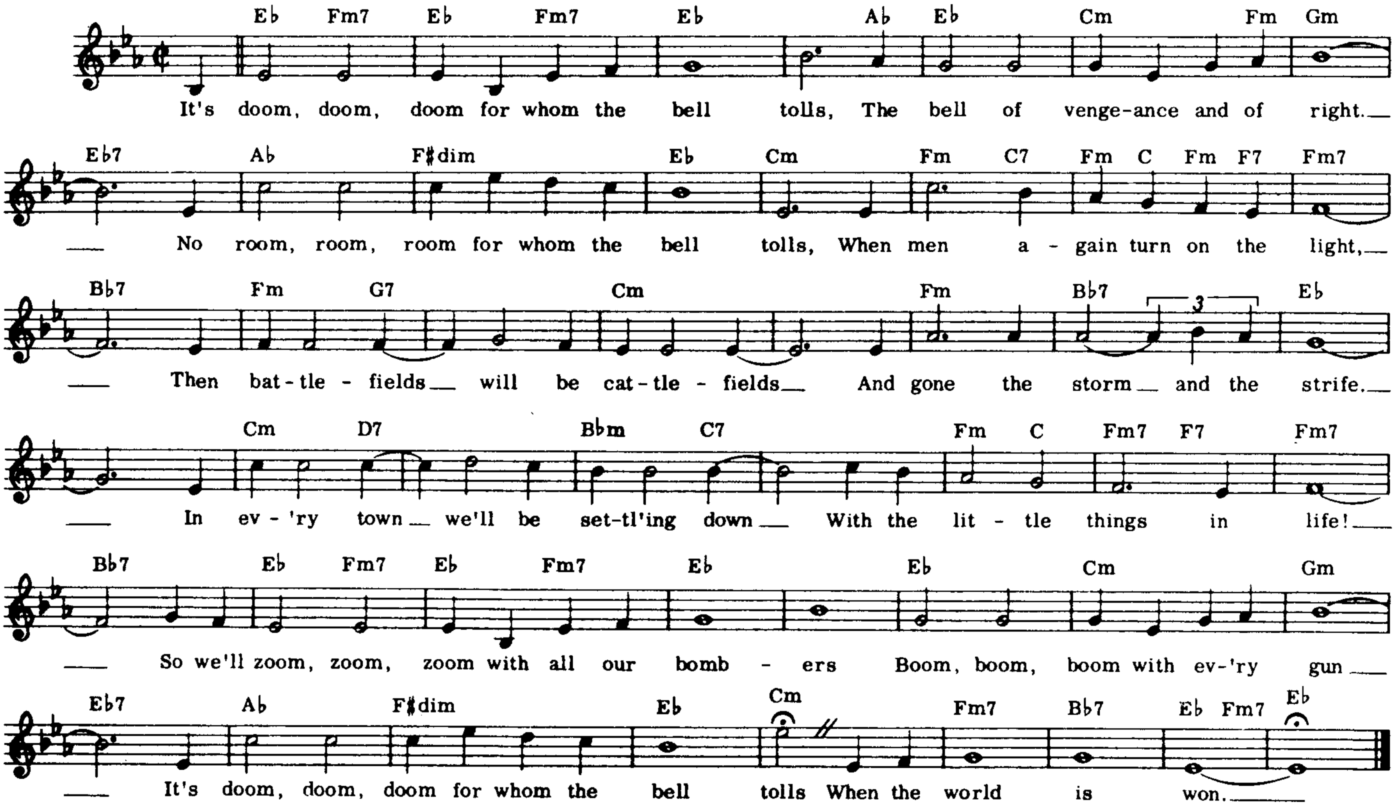
HAL DAVID and BURT F. BACHARACH


Fm7 Gm7 Abmaj7 Fm7 Edim Fm7 Edim
1. It is writ-ten in the stars this en-chant-ed love of ours will burn bright, day and
2. Till the riv-ers turn to sand and the hills no long-er stand it will be you and
Fm7 Bb7 Bb+9 Gm7 Cm7 Fm7 Bb7 Gm7-5 C7-9
night. For-ev-er My Love, For-ev-er My Love. A-wake or a-sleep I will keep on-ly
me. For-ev-er My Love, For-ev-er My Love. Where-ev-er you are, near or far, I'll be
Cbmaj7 Fm7-5 Ebmaj7 Cm7 Fm9 Fm7-5 Ebmaj7 Fm7-5
you in my dreams and my heart nev-er more than a love-word a-part. For-ev-er My
there ev-er faith ful and true. I'll be-long to no oth-er but you. For-ev-er My
Ebmaj7 Fm7-5 1. Ebmaj7 2. Ebmaj7 Fm7-5 Ebmaj7
Love, For-ev-er My Love. Love, For-ev-er My Love.

Copyright © 1961 and 1962 by Famous Music Corporation. Used by permission.

FOR WHOM THE BELL TOLLS *From the Film "FOR WHOM THE BELL TOLLS"*

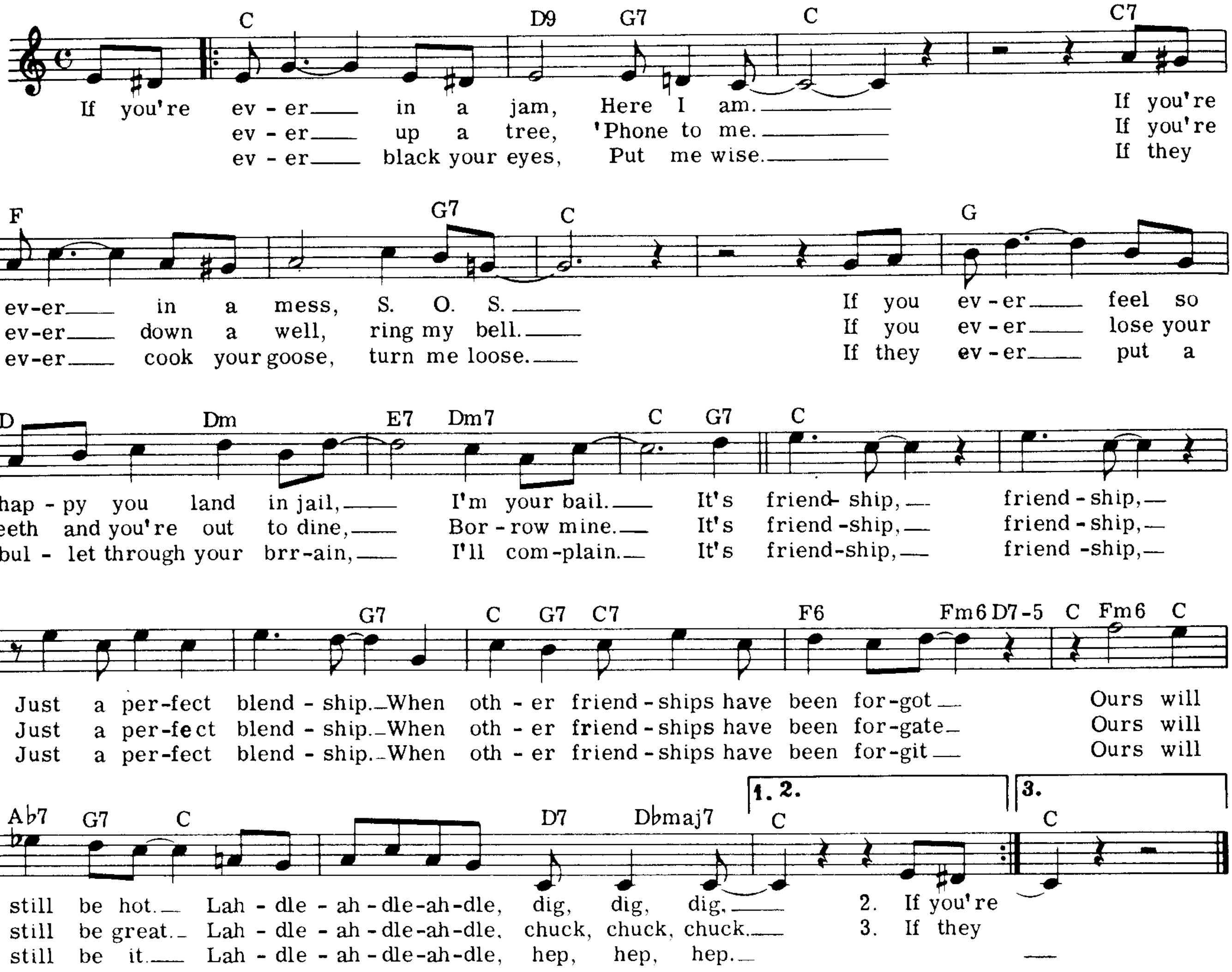
MILTON DRAKE and WALTER KENT


Eb Fm7 Eb Fm7 Eb Ab Eb Cm Fm Gm
It's doom, doom, doom for whom the bell tolls, The bell of venge-ance and of right.
Eb7 Ab F#dim Eb Cm Fm C7 Fm C Fm F7 Fm7
No room, room, room for whom the bell tolls, When men a - gain turn on the light,
Bb7 Fm G7 Cm Fm Bb7 3 Eb
Then bat-tle - fields will be cat-tle - fields And gone the storm and the strife.
Cm D7 Bbm C7 Fm C Fm7 F7 Fm7
In ev - 'ry town we'll be set-tl'ing down With the lit - tle things in life!
Bb7 Eb Fm7 Eb Fm7 Eb Eb Cm Gm
So we'll zoom, zoom, zoom with all our bomb - ers Boom, boom, boom with ev-'ry gun
Eb7 Ab F#dim Eb Cm Fm7 Bb7 Eb Fm7 Eb
It's doom, doom, doom for whom the bell tolls When the world is won.

Copyright © 1943 by Famous Music Corporation.
Copyright renewed 1970 and assigned to Famous Music Corporation. Used by permission.

FRIENDSHIP *From the Musical "DUBARRY WAS A LADY"*

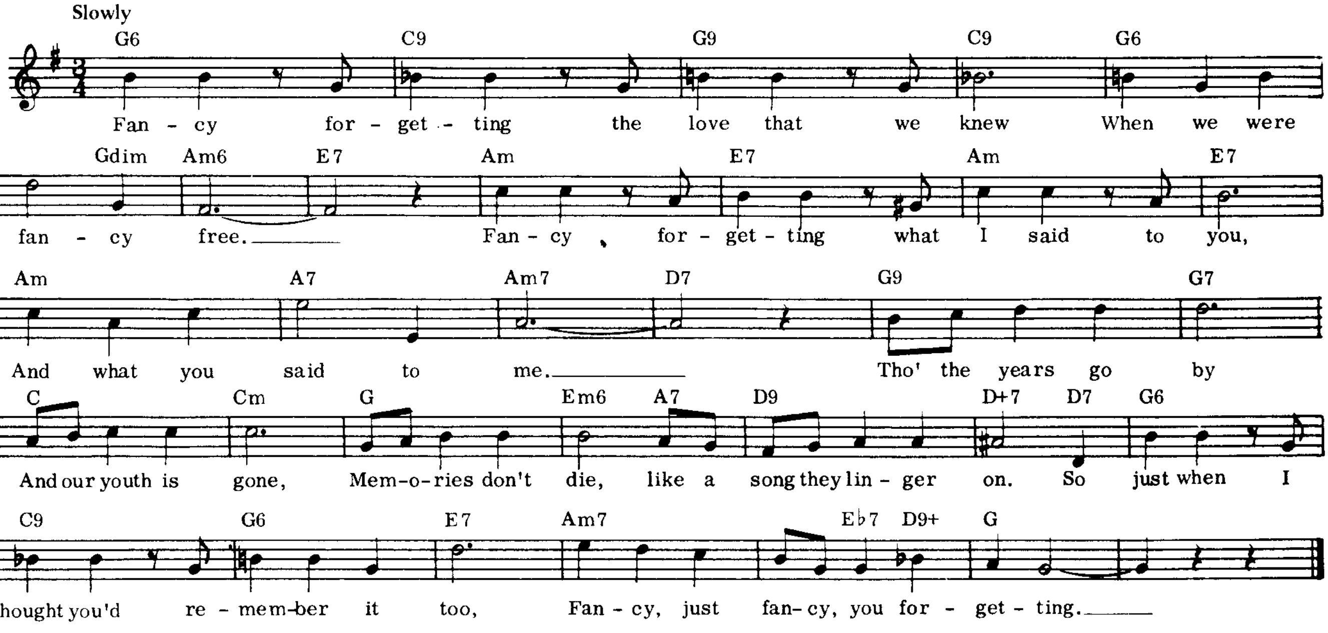
Words and Music by COLE PORTER


If you're ev - er in a jam, Here I am. If you're ev-er in a mess, S. O. S. If you ev - er feel so hap - py you land in jail, I'm your bail. It's friend- ship, friend - ship, Just a per-fect blend - ship. When oth - er friend - ships have been for-got Ours will still be hot. Lah - dle - ah - dle-ah-dle, dig, dig, dig. 2. If you're
ev - er up a tree, 'Phone to me. If you're ev-er down a well, ring my bell. If you ev - er lose your teeth and you're out to dine, Bor - row mine. It's friend -ship, friend - ship, Just a per-fect blend - ship. When oth - er friend - ships have been for-gate Ours will still be great. Lah - dle - ah - dle-ah-dle. chuck, chuck, chuck. 3. If they
ev - er black your eyes, Put me wise. If they ev-er cook your goose, turn me loose. If they ev - er put a bul - let through your brr-ain, I'll com-plain. It's friend-ship, friend -ship, Just a per-fect blend - ship. When oth - er friend - ships have been for-git Ours will still be it. Lah - dle - ah - dle-ah-dle, hep, hep, hep.

Copyright © 1939 by Chappell & Co., Inc., New York, N.Y. Copyright renewed. Used by permission.

FANCY FORGETTING *From the Musical "THE BOY FRIEND"*

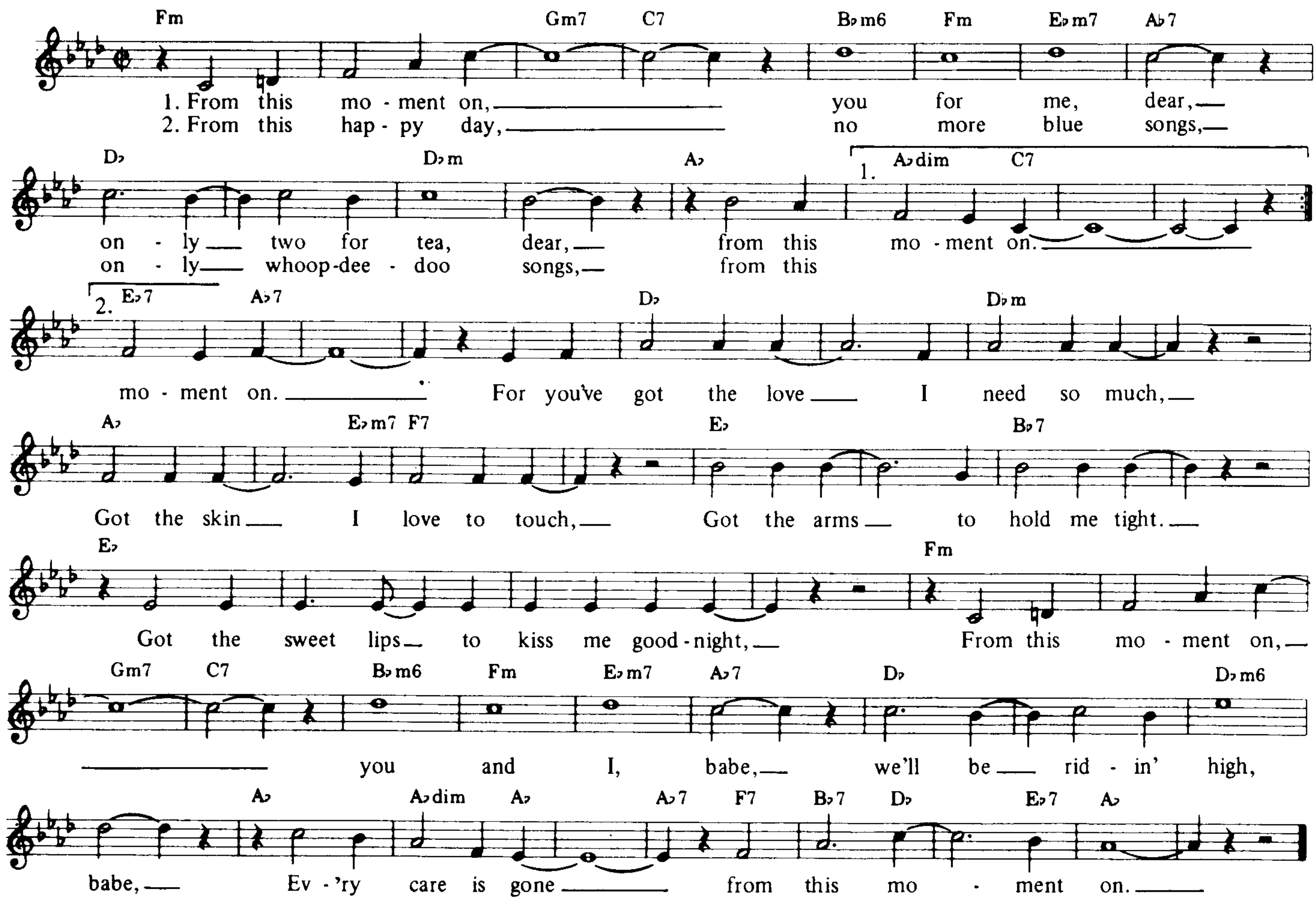
SANDY WILSON


Slowly
Fan - cy for - get - ting the love that we knew When we were fan - cy free. Fan - cy, for - get - ting what I said to you, And what you said to me. Tho' the years go by And our youth is gone, Mem-o-ries don't die, like a song they lin - ger on. So just when I thought you'd re - mem-ber it too, Fan - cy, just fan- cy, you for - get - ting.

Copyright © 1954 by Chappell & Co., Ltd., London. Chappell & Co., Inc., sub-publisher. Used by permission.

FROM THIS MOMENT ON *From the Musical "OUT OF THIS WORLD"*

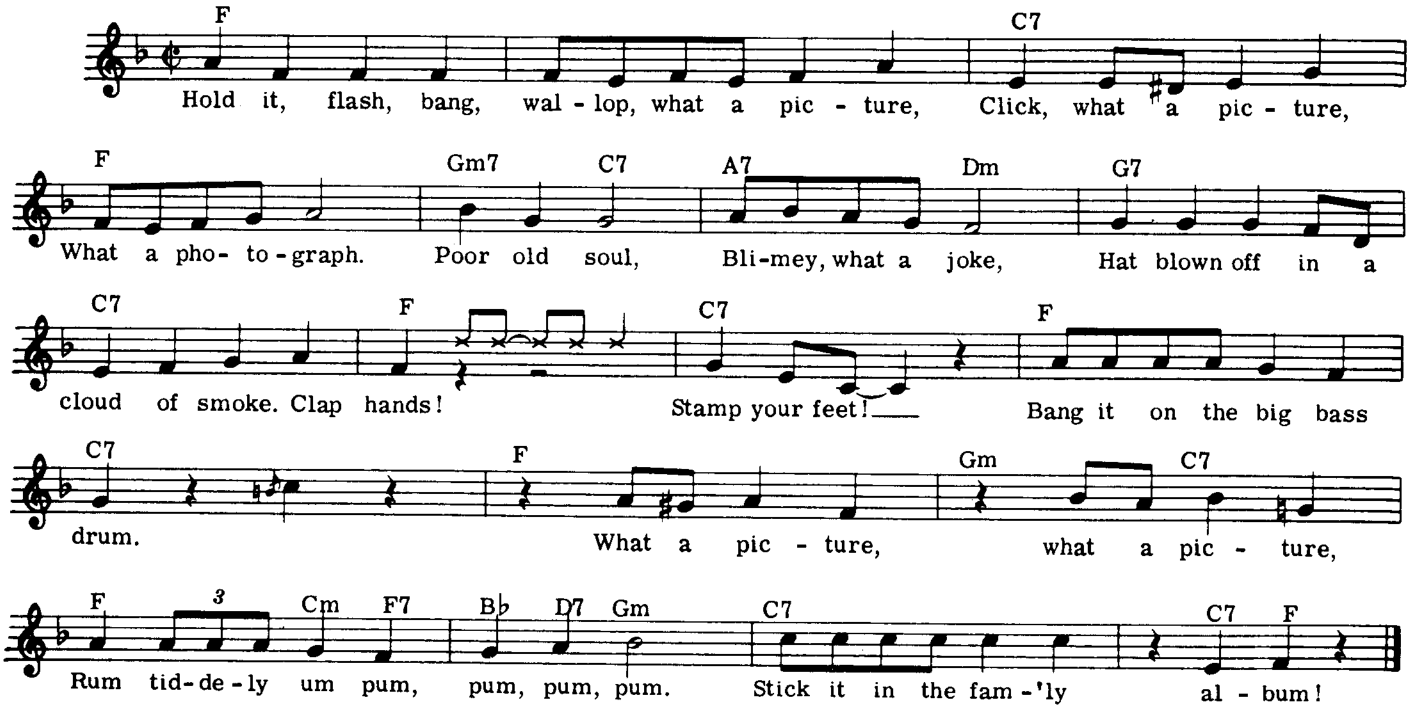
Words and Music by COLE PORTER


Fm Gm7 C7 B♭m6 Fm E♭m7 A♭7
1. From this mo - ment on, you for me, dear,
2. From this hap - py day, no more blue songs,
D♭ D♭m A♭ 1. A♭dim C7
on - ly two for tea, dear, from this mo - ment on.
on - ly whoop-dee - doo songs, from this
2. E♭7 A♭7 D♭ D♭m
mo - ment on. For you've got the love I need so much,
A♭ E♭m7 F7 E♭ B♭7
Got the skin I love to touch, Got the arms to hold me tight.
E♭ Fm
Got the sweet lips to kiss me good-night, From this mo - ment on,
Gm7 C7 B♭m6 Fm E♭m7 A♭7 D♭ D♭m6
you and I, babe, we'll be rid - in' high,
A♭ A♭dim A♭ A♭7 F7 B♭7 D♭ E♭7 A♭
babe, Ev - 'ry care is gone from this mo - ment on.

Copyright © 1950 by Cole Porter.
Chappell & Co., Inc., publisher and owner of publication and allied rights throughout the world.

FLASH, BANG, WALLOP! *From the Musical "HALF A SIXPENCE"*

Words and Music by DAVID HENEKER

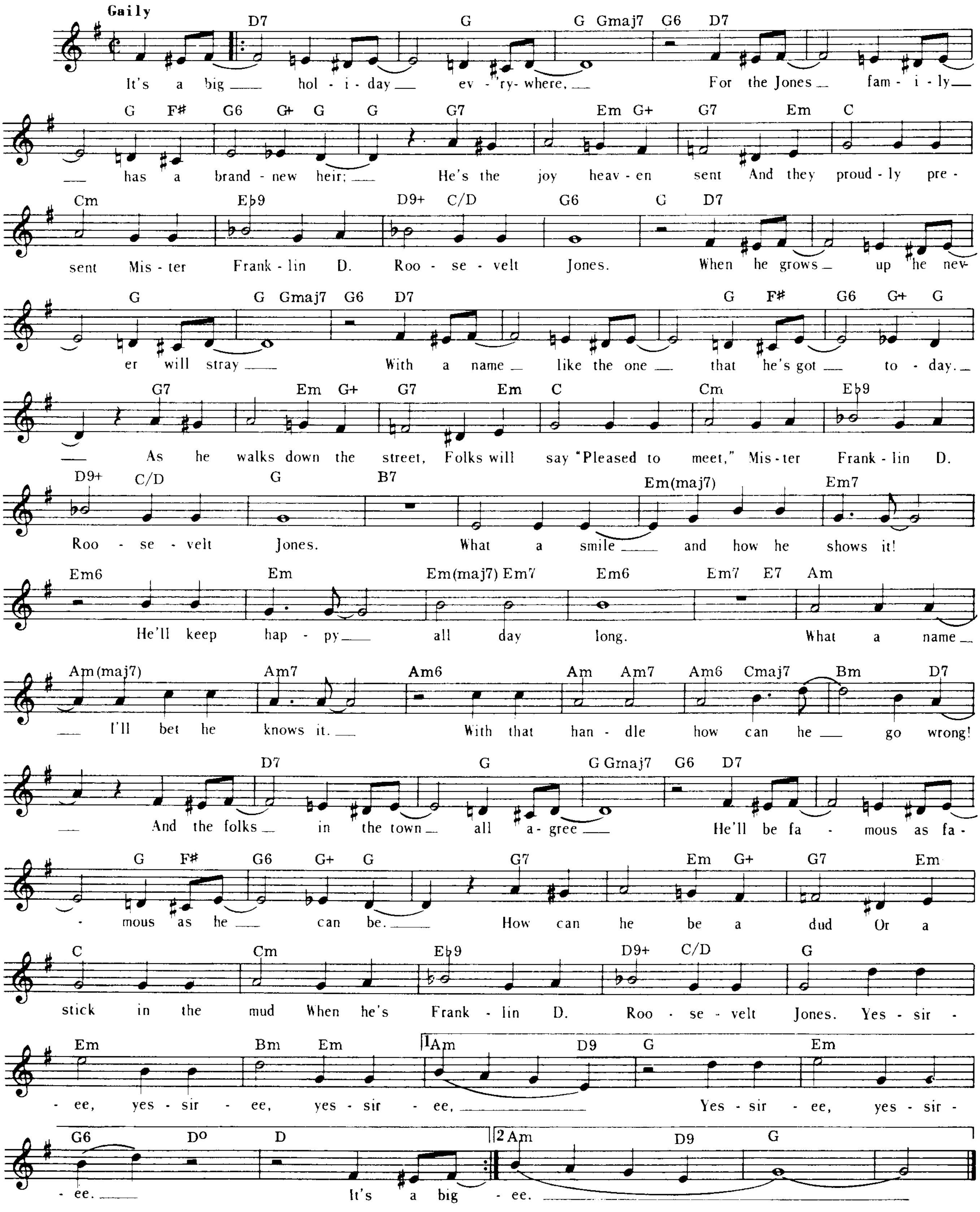

F C7
Hold it, flash, bang, wal - lop, what a pic - ture, Click, what a pic - ture,
F Gm7 C7 A7 Dm G7
What a pho - to - graph. Poor old soul, Bli-mey, what a joke, Hat blown off in a
C7 F C7 F
cloud of smoke. Clap hands! Stamp your feet! Bang it on the big bass
C7 F Gm C7
drum. What a pic - ture, what a pic - ture,
F 3 Cm F7 B♭ D7 Gm C7 C7 F
Rum tid-de-ly um pum, pum, pum, pum. Stick it in the fam-'ly al - bum!

Copyright © 1963 by Britannia Music Company, Ltd., London. Chappell & Co., Inc., publisher. Used by permission.

F. D. R. JONES

From the Musical "SING OUT THE NEWS"

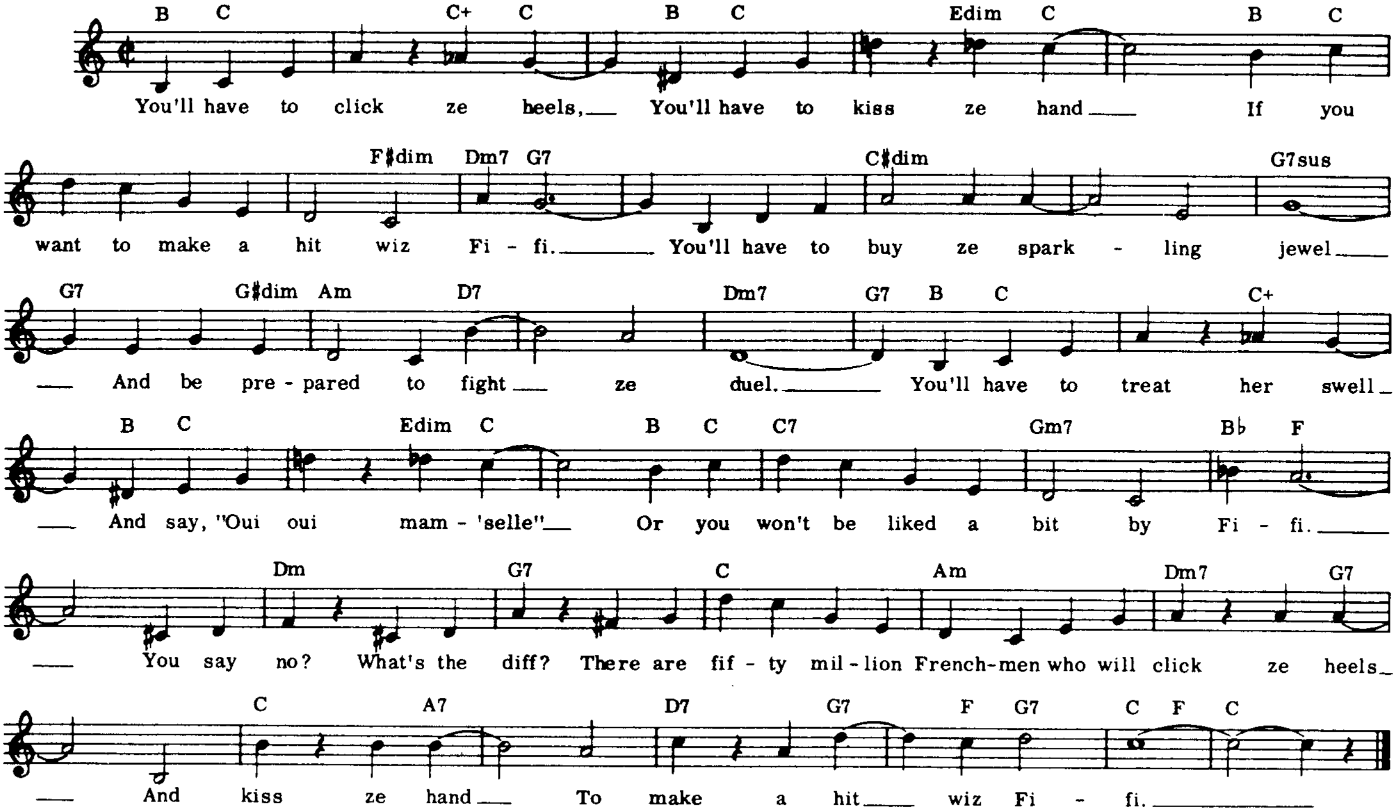
Words and Music by HAROLD J. ROME


Gaily
D7 G G Gmaj7 G6 D7
It's a big hol - i - day ev - 'ry- where, For the Jones fam - i - ly
G F# G6 G+ G G G7 Em G+ G7 Em C
has a brand - new heir; He's the joy heav - en sent And they proud - ly pre -
Cm Eb9 D9+ C/D G6 G D7
sent Mis - ter Frank - lin D. Roo - se - velt Jones. When he grows up he nev-
G G Gmaj7 G6 D7 G F# G6 G+ G
er will stray With a name like the one that he's got to - day.
G7 Em G+ G7 Em C Cm Eb9
As he walks down the street, Folks will say "Pleased to meet," Mis - ter Frank - lin D.
D9+ C/D G B7 Em(maj7) Em7
Roo - se - velt Jones. What a smile and how he shows it!
Em6 Em Em(maj7) Em7 Em6 Em7 E7 Am
He'll keep hap - py all day long. What a name
Am(maj7) Am7 Am6 Am Am7 Am6 Cmaj7 Bm D7
I'll bet he knows it. With that han - dle how can he go wrong!
D7 G G Gmaj7 G6 D7
And the folks in the town all a - gree He'll be fa - mous as fa -
G F# G6 G+ G G7 Em G+ G7 Em
mous as he can be. How can he be a dud Or a
C Cm Eb9 D9+ C/D G
stick in the mud When he's Frank - lin D. Roo - se - velt Jones. Yes - sir -
Em Bm Em 1 Am D9 G Em
ee, yes - sir - ee, yes - sir - ee, Yes - sir - ee, yes - sir -
G6 D° D 2 Am D9 G
ee. It's a big ee.

Copyright © 1938 by Chappell & Co., Inc. Copyright renewed. Used by permission.

FIFI *From the Movie "EVERY DAY'S A HOLIDAY"*

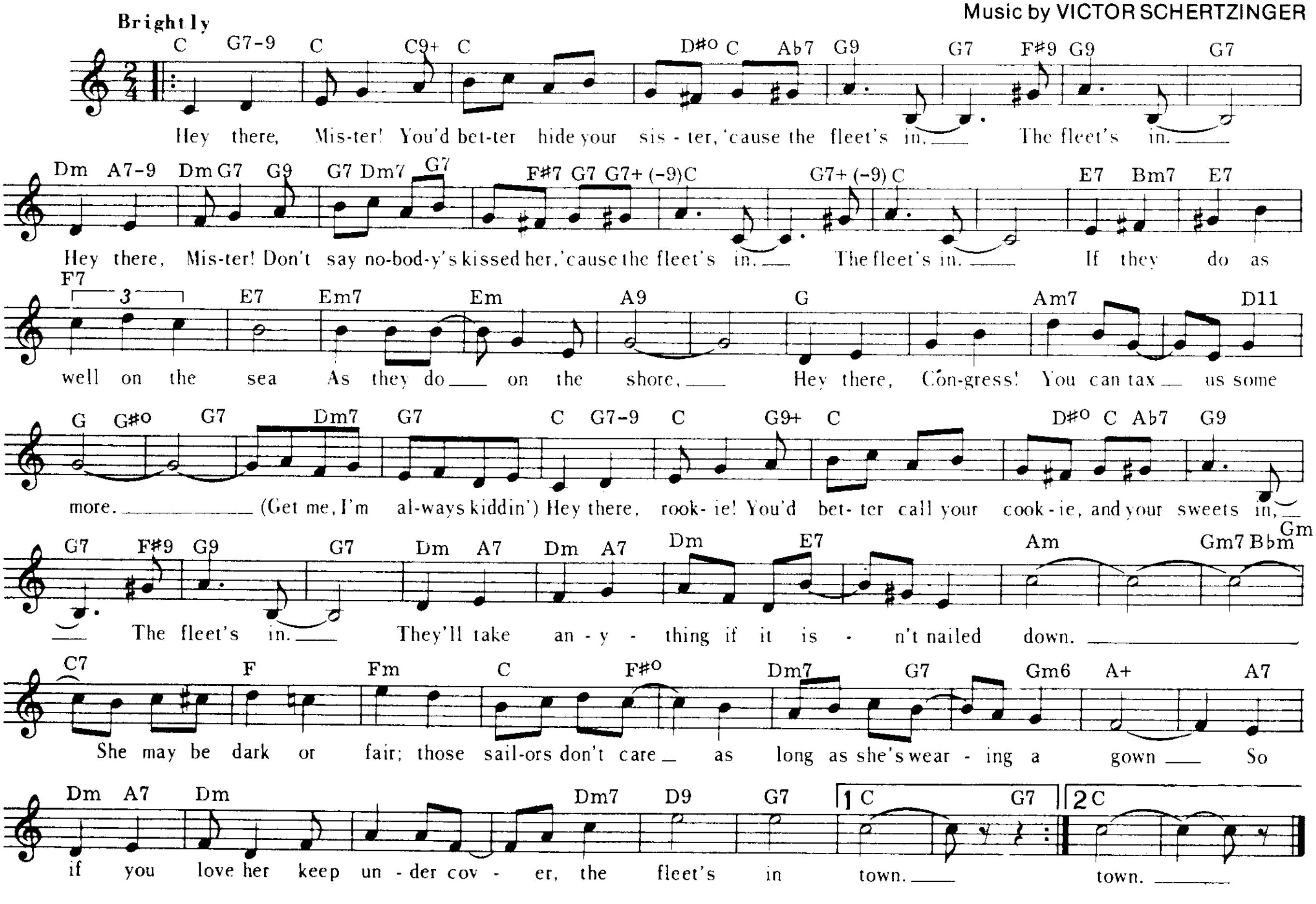
SAM COSLOW


B C C+ C B C Edim C B C
You'll have to click ze heels, You'll have to kiss ze hand If you
F♯dim Dm7 G7 C♯dim G7sus
want to make a hit wiz Fi - fi. You'll have to buy ze spark - ling jewel
G7 G♯dim Am D7 Dm7 G7 B C C+
And be pre - pared to fight ze duel. You'll have to treat her swell
B C Edim C B C C7 Gm7 B♭ F
And say, "Oui oui mam - 'selle" Or you won't be liked a bit by Fi - fi.
Dm G7 C Am Dm7 G7
You say no? What's the diff? There are fif - ty mil - lion French-men who will click ze heels
C A7 D7 G7 F G7 C F C
And kiss ze hand To make a hit wiz Fi - fi.

Copyright © 1937 by Famous Music Corporation. Copyright renewed 1964. Used by permission.

THE FLEET'S IN *From the Movie "THE FLEET'S IN"*

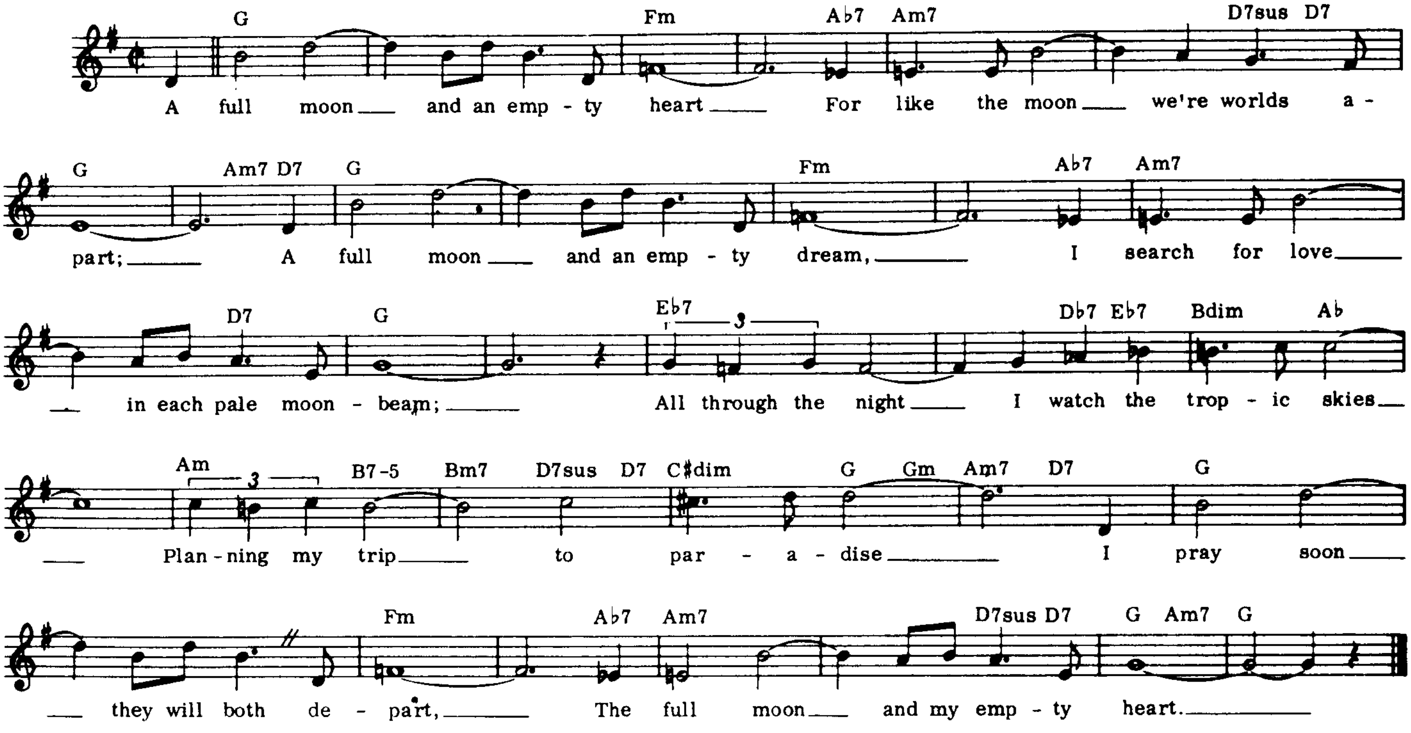
Words by JOHNNY MERCER
Music by VICTOR SCHERTZINGER


Brightly
C G7-9 C C9+ C D♯o C A♭7 G9 G7 F♯9 G9 G7
Hey there, Mis-ter! You'd bet-ter hide your sis - ter, 'cause the fleet's in. The fleet's in.
Dm A7-9 Dm G7 G9 G7 Dm7 G7 F♯7 G7 G7+ (-9) C G7+ (-9) C E7 Bm7 E7
Hey there, Mis-ter! Don't say no-bod-y's kissed her, 'cause the fleet's in. The fleet's in. If they do as
F7 3 E7 Em7 Em A9 G Am7 D11
well on the sea As they do on the shore, Hey there, Con-gress! You can tax us some
G G♯o G7 Dm7 G7 C G7-9 C G9+ C D♯o C A♭7 G9
more. (Get me, I'm al-ways kiddin') Hey there, rook - ie! You'd bet- ter call your cook - ie, and your sweets in,
G7 F♯9 G9 G7 Dm A7 Dm A7 Dm E7 Am Gm7 B♭m Gm
The fleet's in. They'll take an - y - thing if it is - n't nailed down.
C7 F Fm C F♯o Dm7 G7 Gm6 A+ A7
She may be dark or fair; those sail-ors don't care as long as she's wear - ing a gown So
Dm A7 Dm Dm7 D9 G7 1 C G7 2 C
if you love her keep un - der cov - er, the fleet's in town. town.

Copyright © 1942 by Famous Music Corporation. Copyright renewed. Used by permission.

A FULL MOON AND AN EMPTY HEART *From the Film "BEYOND THE BLUE HORIZON"*

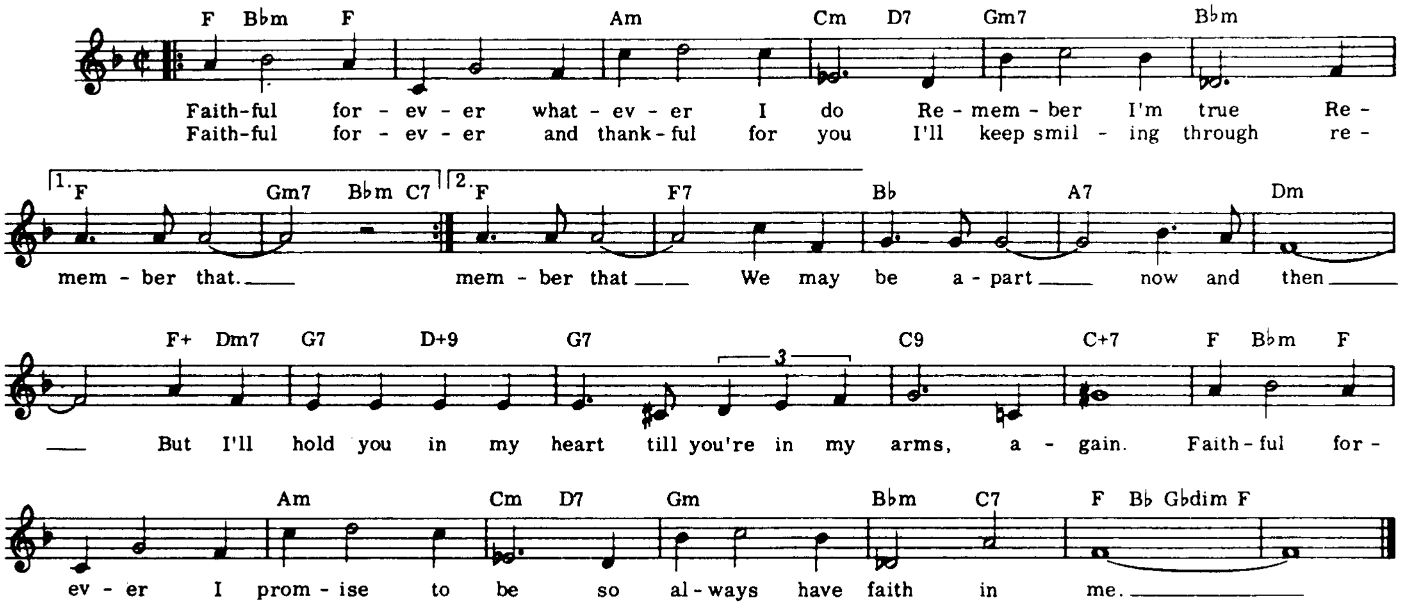
MORT GREENE and HARRY REVEL


G Fm A♭7 Am7 D7sus D7
A full moon and an emp - ty heart For like the moon we're worlds a -
G Am7 D7 G Fm A♭7 Am7
part; A full moon and an emp - ty dream, I search for love
D7 G E♭7 D♭7 E♭7 Bdim A♭
in each pale moon - beam; All through the night I watch the trop - ic skies
Am B7-5 Bm7 D7sus D7 C♯dim G Gm Am7 D7 G
Plan - ning my trip to par - a - dise I pray soon
Fm A♭7 Am7 D7sus D7 G Am7 G
they will both de - part, The full moon and my emp - ty heart.

Copyright © 1942 by Famous Music Corporation. Copyright renewed 1969. Used by permission.

FAITHFUL FOREVER *From the Film "GULLIVER'S TRAVELS"*

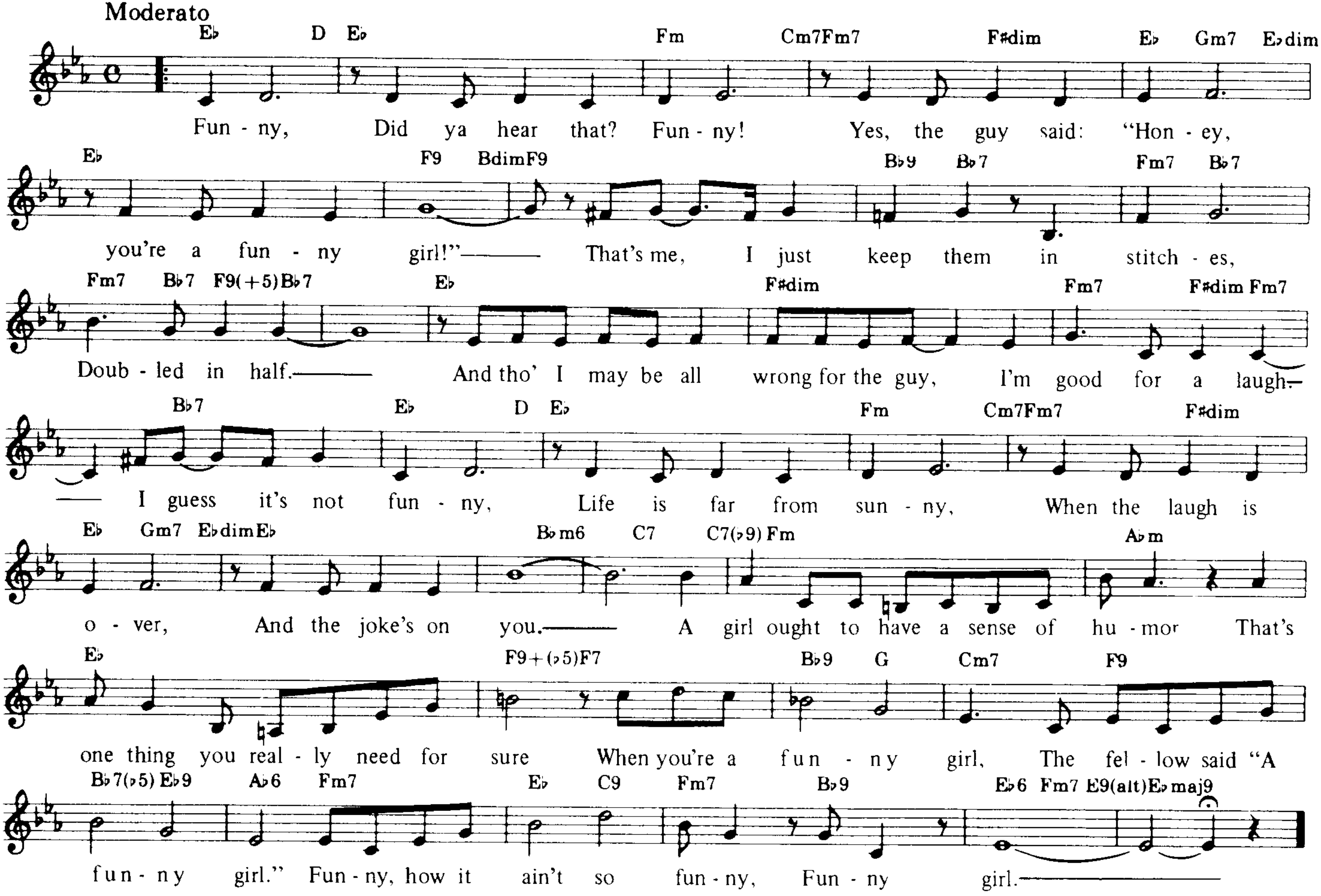
LEO ROBIN and RALPH RAINGER


F B♭m F Am Cm D7 Gm7 B♭m
Faith-ful for - ev - er what - ev - er I do Re - mem - ber I'm true Re -
Faith-ful for - ev - er and thank - ful for you I'll keep smil - ing through re -
1. F Gm7 B♭m C7 2. F F7 B♭ A7 Dm
mem - ber that. mem - ber that We may be a - part now and then
F+ Dm7 G7 D+9 G7 C9 C+7 F B♭m F
But I'll hold you in my heart till you're in my arms, a - gain. Faith - ful for -
Am Cm D7 Gm B♭m C7 F B♭ G♭dim F
ev - er I prom - ise to be so al - ways have faith in me.

Copyright © 1939 by Famous Music Corporation. Copyright renewed 1966. Used by permission.

FUNNY GIRL *From the Musical "FUNNY GIRL"*

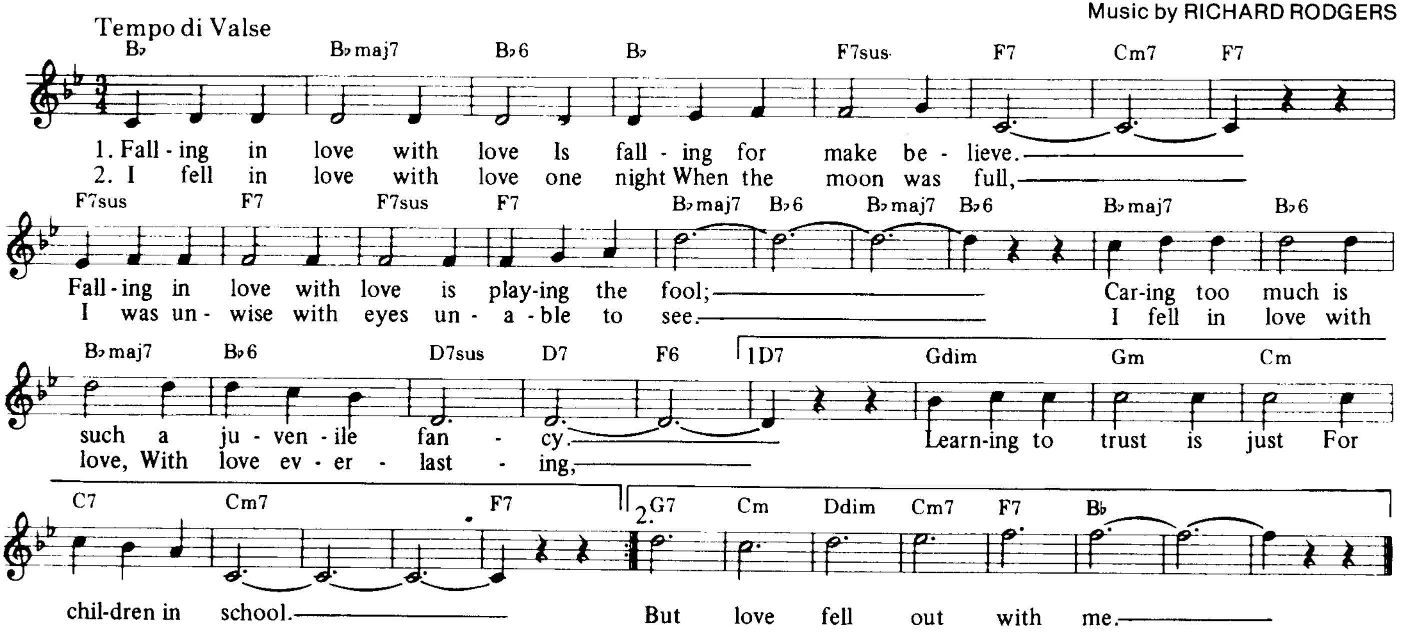
Words by BOB MERRILL
Music by JULE STYNE


Moderato
E♭ D E♭ Fm Cm7Fm7 F♯dim E♭ Gm7 E♭dim
Fun - ny, Did ya hear that? Fun - ny! Yes, the guy said: "Hon - ey,
E♭ F9 BdimF9 B♭9 B♭7 Fm7 B♭7
you're a fun - ny girl!" That's me, I just keep them in stitch - es,
Fm7 B♭7 F9(+5)B♭7 E♭ F♯dim Fm7 F♯dim Fm7
Doub - led in half. And tho' I may be all wrong for the guy, I'm good for a laugh
B♭7 E♭ D E♭ Fm Cm7Fm7 F♯dim
I guess it's not fun - ny, Life is far from sun - ny, When the laugh is
E♭ Gm7 E♭dimE♭ B♭m6 C7 C7(♭9) Fm A♭m
o - ver, And the joke's on you. A girl ought to have a sense of hu - mor That's
E♭ F9+(♭5)F7 B♭9 G Cm7 F9
one thing you real - ly need for sure When you're a fun - ny girl, The fel - low said "A
B♭7(♭5) E♭9 A♭6 Fm7 E♭ C9 Fm7 B♭9 E♭6 Fm7 E9(alt)E♭maj9
fun - ny girl." Fun - ny, how it ain't so fun - ny, Fun - ny girl.

Copyright © 1968 by Bob Merrill and Jule Styne.
Chappell-Styne, Inc. and Wonderful Music Corp., owners of publication and allied rights throughout the world.
Chappell & Co., Inc., sole and exclusive agent. Used by permission.

FALLING IN LOVE WITH LOVE *From the Musical "THE BOYS FROM SYRACUSE"*

Words by LORENZ HART
Music by RICHARD RODGERS


Tempo di Valse
B♭ B♭maj7 B♭6 B♭ F7sus F7 Cm7 F7
1. Fall - ing in love with love Is fall - ing for make be - lieve.
2. I fell in love with love one night When the moon was full,
F7sus F7 F7sus F7 B♭maj7 B♭6 B♭maj7 B♭6 B♭maj7 B♭6
Fall - ing in love with love is play - ing the fool; Car - ing too much is
I was un - wise with eyes un - a - ble to see. I fell in love with
B♭maj7 B♭6 D7sus D7 F6 1 D7 Gdim Gm Cm
such a ju - ven - ile fan - cy. Learn - ing to trust is just For
love, With love ev - er - last - ing,
C7 Cm7 F7 2 G7 Cm Ddim Cm7 F7 B♭
chil - dren in school. But love fell out with me.

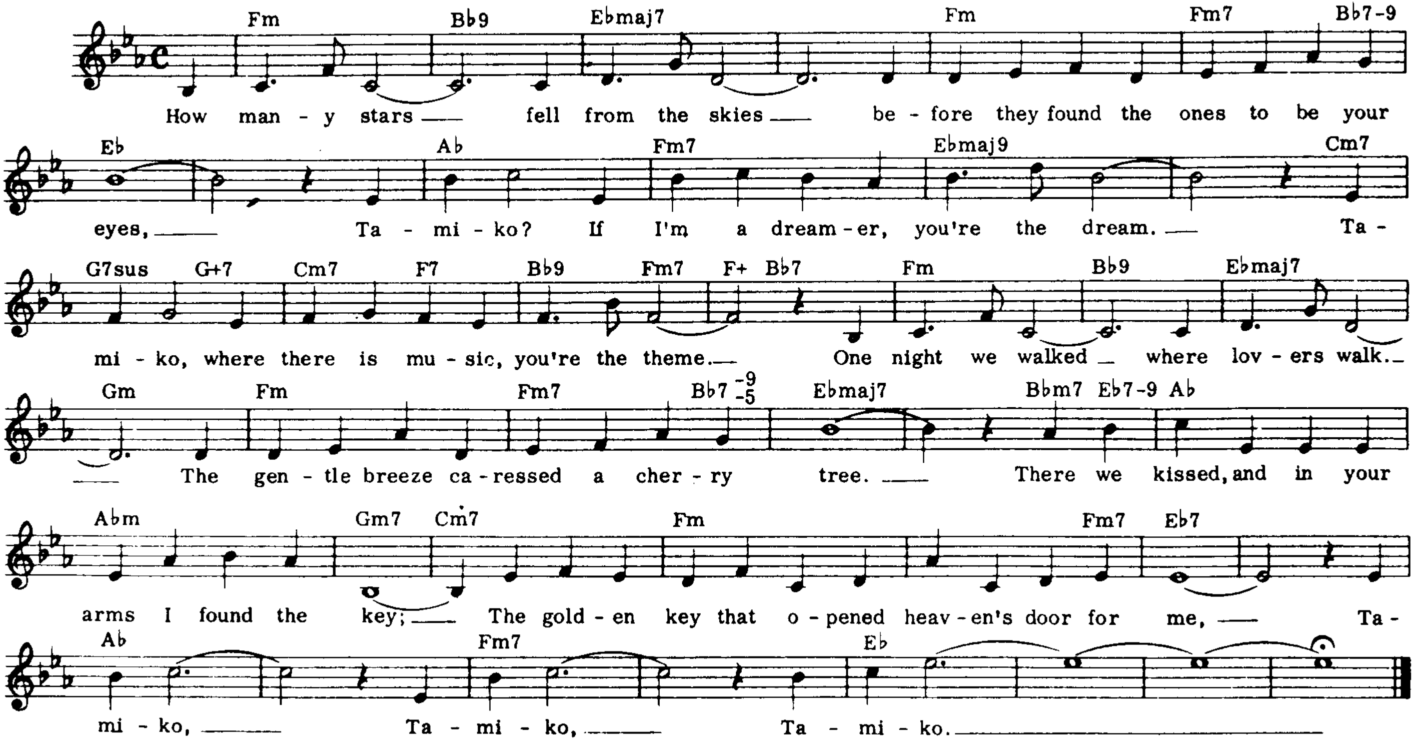
Copyright © 1938 Chappell & Co., Inc., New York, N.Y. Copyright renewed. Used by permission.

A GIRL NAMED TAMIKO

From the Film "A GIRL NAMED TAMIKO"

By MACK DAVID and ELMER BERNSTEIN

Moderately slow and expressively

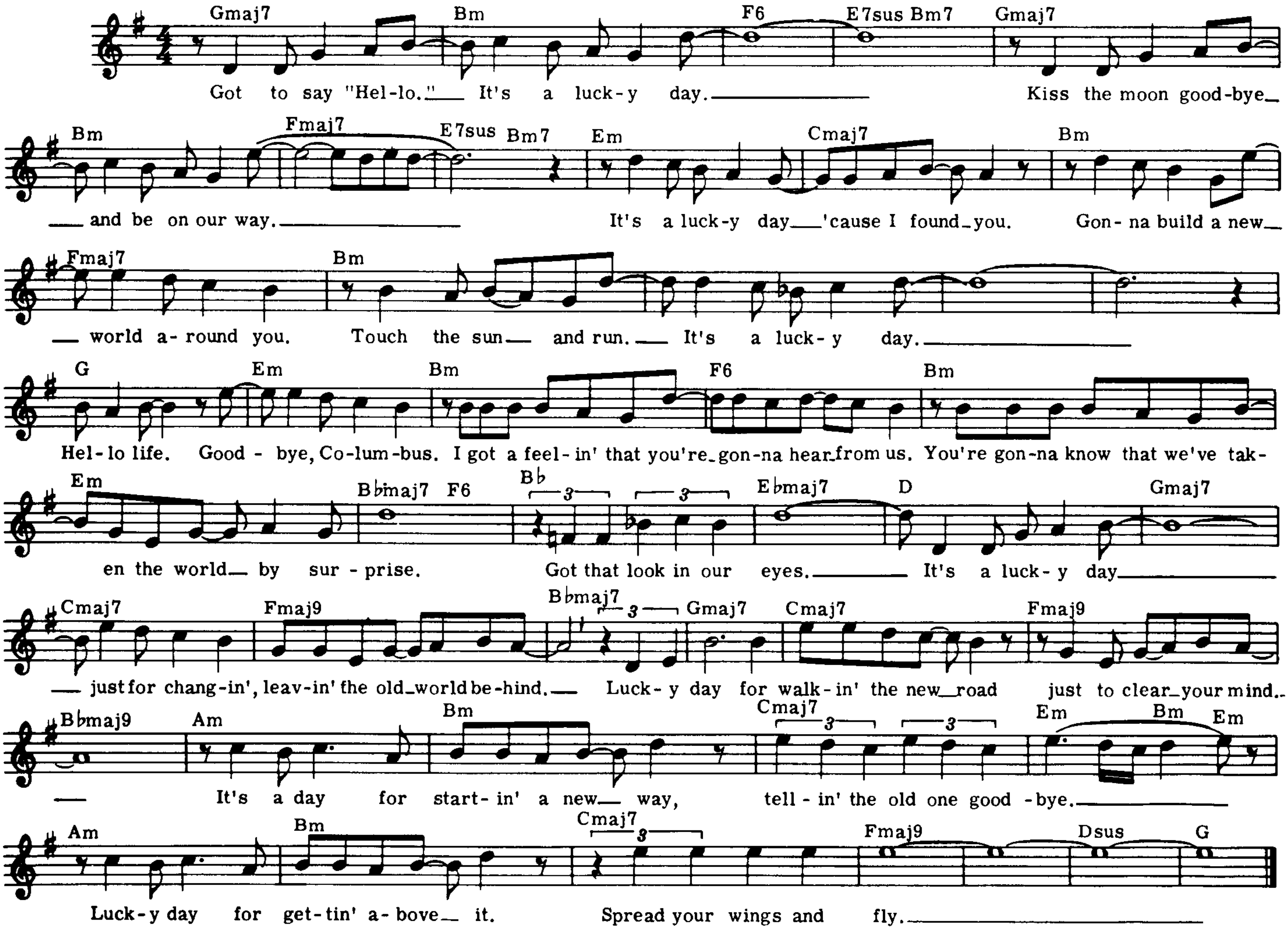

How many stars fell from the skies before they found the ones to be your
eyes, Tamiko? If I'm a dreamer, you're the dream. Ta-
miko, where there is music, you're the theme. One night we walked where lovers walk.
The gentle breeze caressed a cherry tree. There we kissed, and in your
arms I found the key; The golden key that opened heaven's door for me, Ta-
miko, Tamiko, Tamiko.

Copyright © 1962 by Famous Music Corporation. Used by permission.

GOODBYE, COLUMBUS

From the Film "GOODBYE, COLUMBUS"

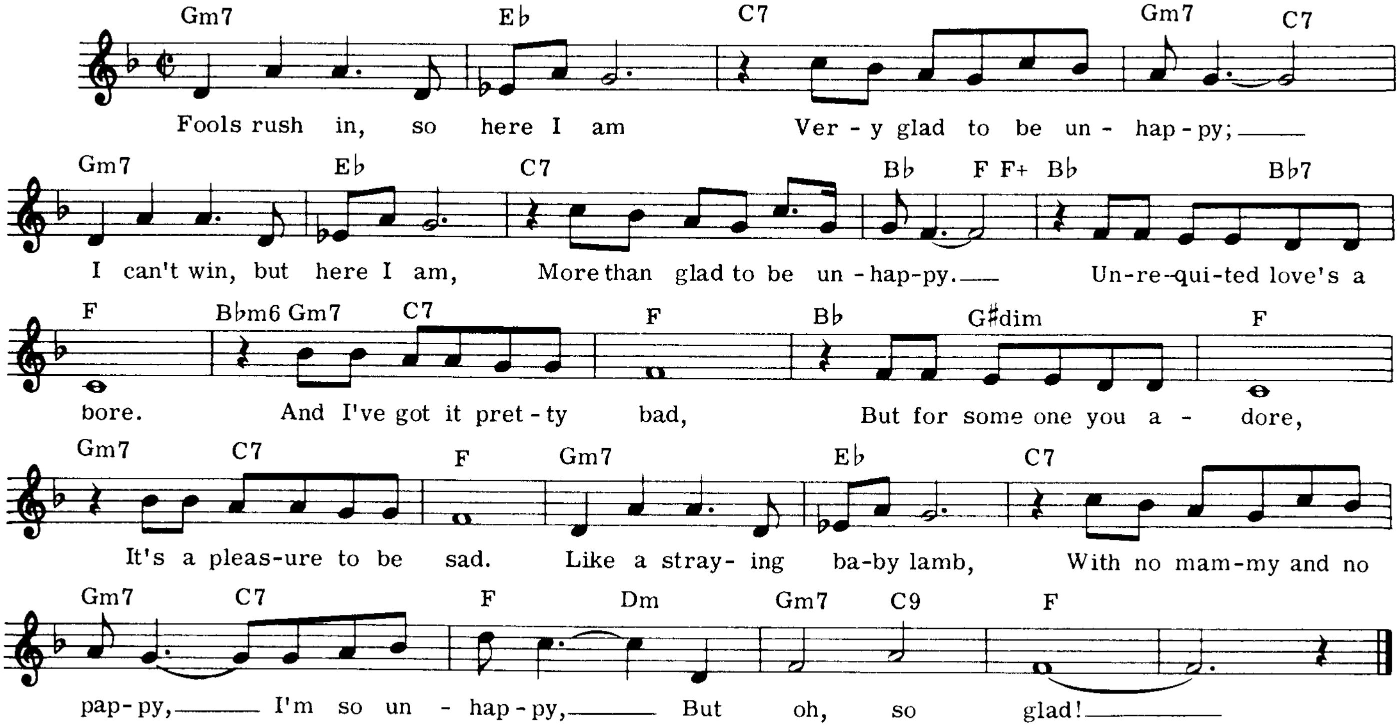
JAMES YESTER


Got to say "Hello." It's a lucky day. Kiss the moon goodbye
and be on our way. It's a lucky day 'cause I found you. Gonna build a new
world around you. Touch the sun and run. It's a lucky day.
Hello life. Goodbye, Columbus. I got a feelin' that you're gonna hear from us. You're gonna know that we've tak-
en the world by surprise. Got that look in our eyes. It's a lucky day
just for changin', leavin' the old world behind. Lucky day for walkin' the new road just to clear your mind.
It's a day for startin' a new way, tellin' the old one goodbye.
Lucky day for gettin' above it. Spread your wings and fly.

Copyright © 1969 by Ensign Music Corporation, New York, N.Y. Used by permission.

GLAD TO BE UNHAPPY *From the Musical "ON YOUR TOES"*

Lyric by LORENZ HART
Music by RICHARD RODGERS

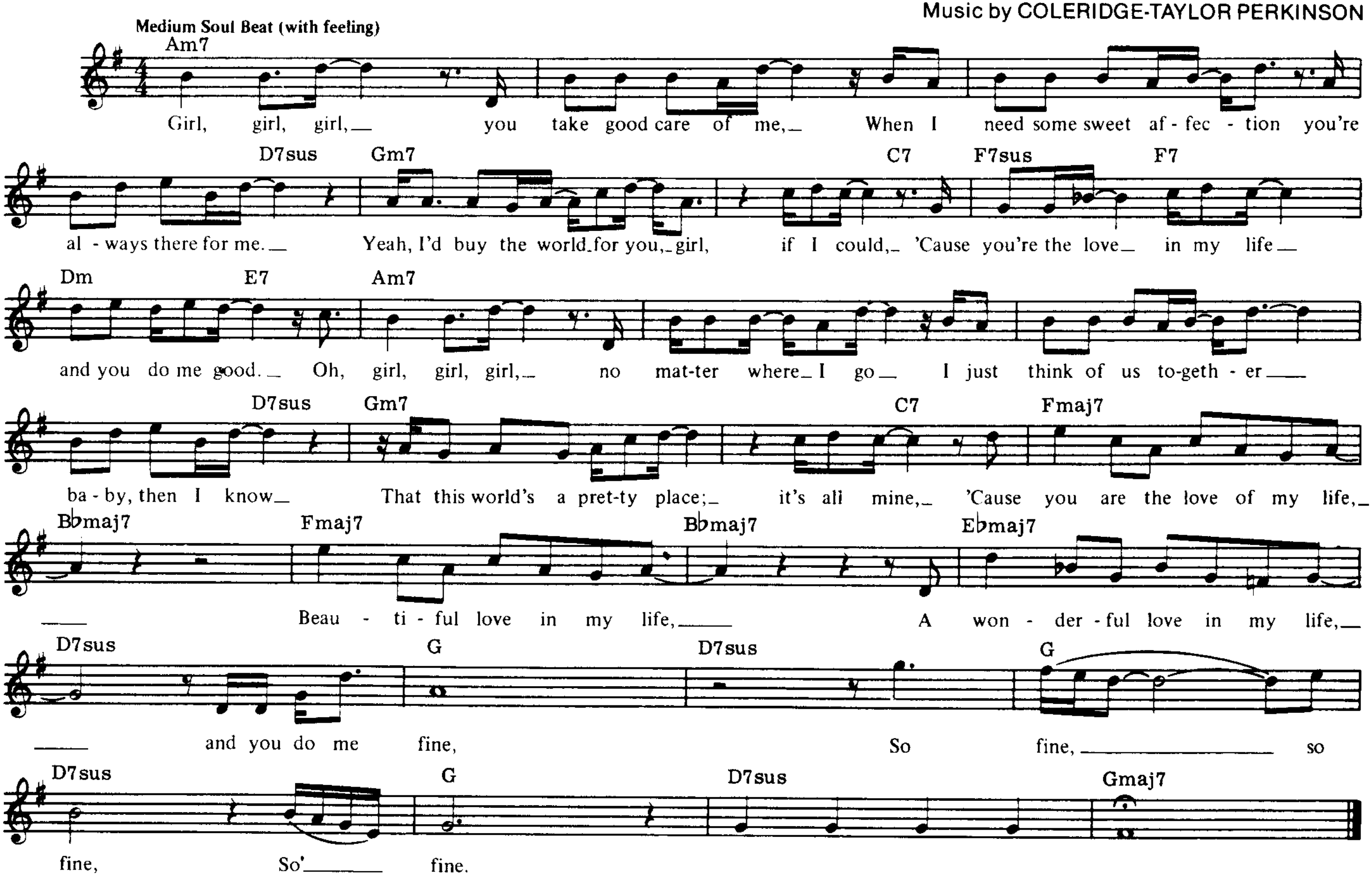

Gm7 E♭ C7 Gm7 C7
Fools rush in, so here I am Ver-y glad to be un-hap-py;
Gm7 E♭ C7 B♭ F F+ B♭ B♭7
I can't win, but here I am, More than glad to be un-hap-py. Un-re-qui-ted love's a
F B♭m6 Gm7 C7 F B♭ G♯dim F
bore. And I've got it pret-ty bad, But for some one you a-dore,
Gm7 C7 F Gm7 E♭ C7
It's a pleas-ure to be sad. Like a stray-ing ba-by lamb, With no mam-my and no
Gm7 C7 F Dm Gm7 C9 F
pap-py, I'm so un-hap-py, But oh, so glad!

Copyright © 1936 by Chappell & Co., Inc., New York, N.Y. Copyright renewed. Used by permission.

GIRL, GIRL, GIRL (Sonny And Virginia)

From the Film "THE EDUCATION OF SONNY CARSON"

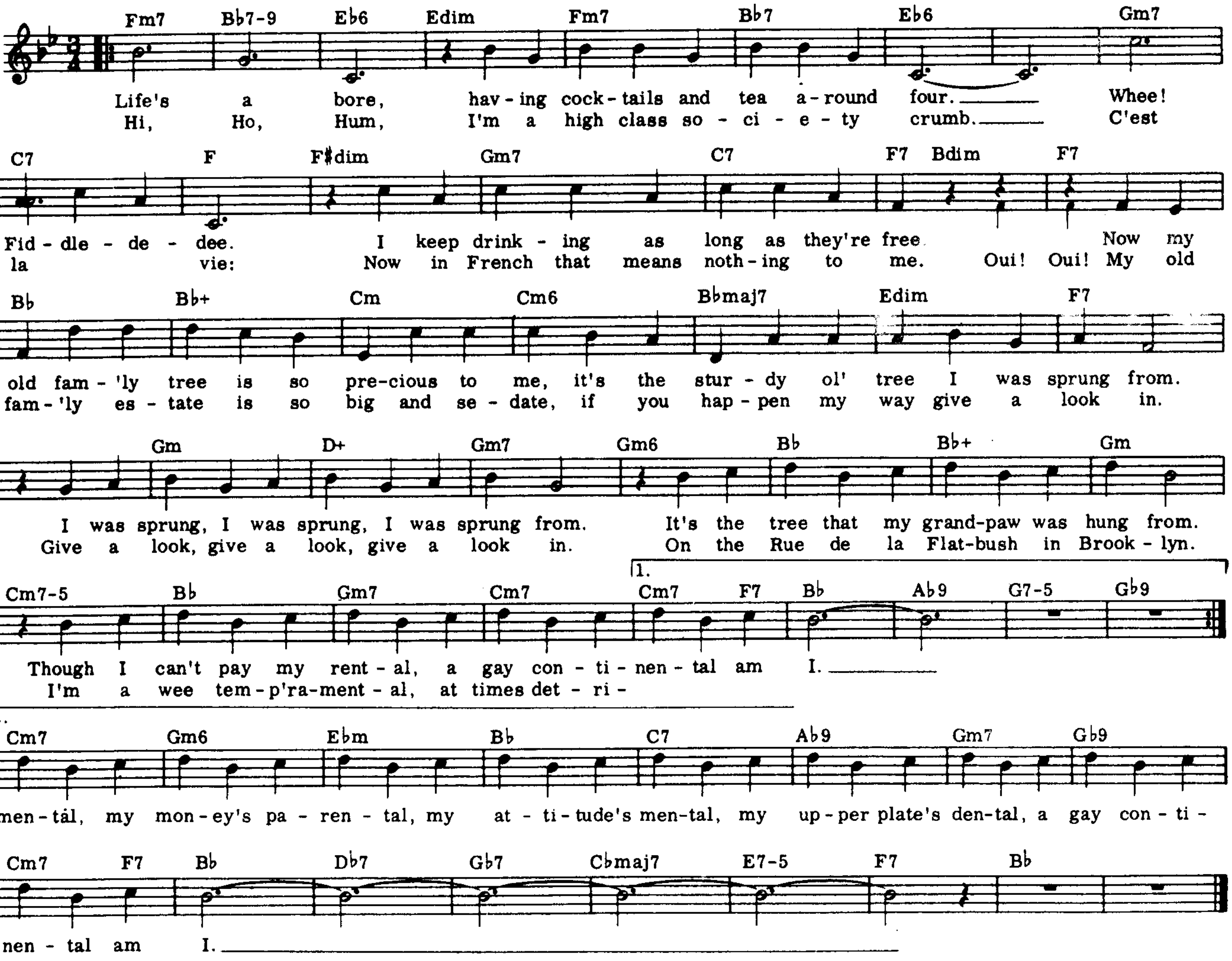
Words by BOB KESSLER
Music by COLERIDGE-TAYLOR PERKINSON


Medium Soul Beat (with feeling)
Am7
Girl, girl, girl, you take good care of me, When I need some sweet af-fec-tion you're
D7sus Gm7 C7 F7sus F7
al-ways there for me. Yeah, I'd buy the world for you, girl, if I could, 'Cause you're the love in my life
Dm E7 Am7
and you do me good. Oh, girl, girl, girl, no mat-ter where I go I just think of us to-geth-er
D7sus Gm7 C7 Fmaj7
ba-by, then I know That this world's a pret-ty place; it's all mine, 'Cause you are the love of my life,
B♭maj7 Fmaj7 B♭maj7 E♭maj7
Beau-ti-ful love in my life, A won-der-ful love in my life,
D7sus G D7sus G
and you do me fine, So fine, so
D7sus G D7sus Gmaj7
fine, So fine.

Copyright © 1974 by Famous Music Corporation and Ensign Music Corporation. Used by permission.

THE GAY CONTINENTAL

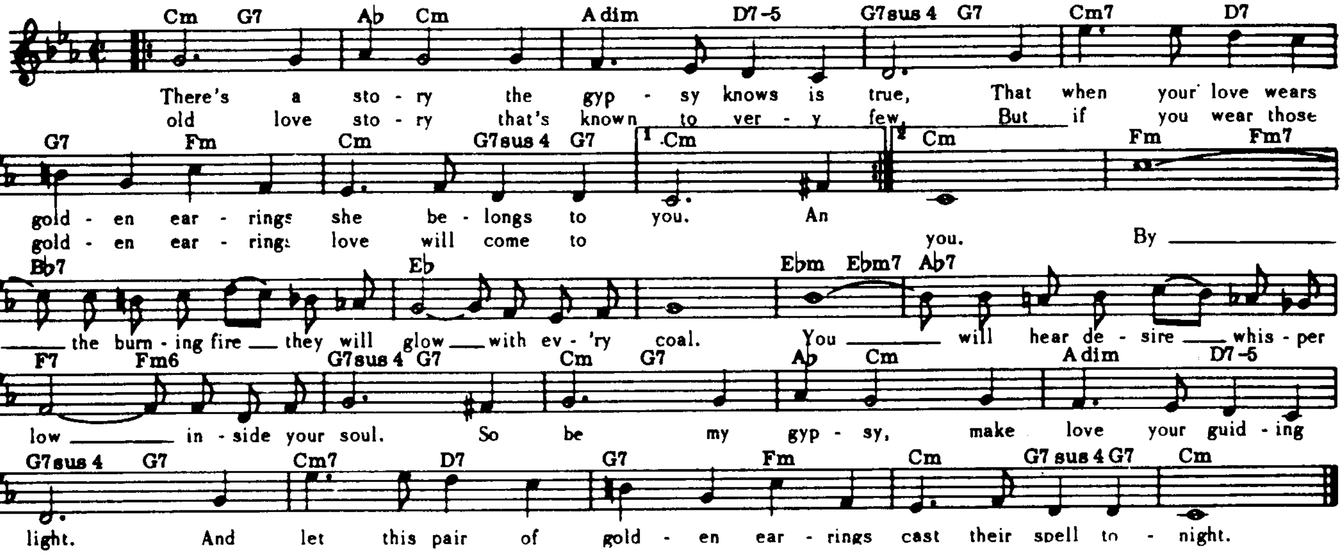
JACK BROOKS and HARRY WARREN


Fm7 B♭7-9 E♭6 Edim Fm7 B♭7 E♭6 Gm7
Life's a bore, hav-ing cock-tails and tea a-round four. Whee!
Hi, Ho, Hum, I'm a high class so-ci-e-ty crumb. C'est
C7 F F♯dim Gm7 C7 F7 Bdim F7
Fid-dle-de-dee. I keep drink-ing as long as they're free Now my
la vie: Now in French that means noth-ing to me. Oui! Oui! My old
B♭ B♭+ Cm Cm6 B♭maj7 Edim F7
old fam-'ly tree is so pre-cious to me, it's the stur-dy ol' tree I was sprung from.
fam-'ly es-tate is so big and se-date, if you hap-pen my way give a look in.
Gm D+ Gm7 Gm6 B♭ B♭+ Gm
I was sprung, I was sprung, I was sprung from. It's the tree that my grand-paw was hung from.
Give a look, give a look, give a look in. On the Rue de la Flat-bush in Brook-lyn.
Cm7-5 B♭ Gm7 Cm7 1. Cm7 F7 B♭ A♭9 G7-5 G♭9
Though I can't pay my rent-al, a gay con-ti-nen-tal am I.
I'm a wee tem-p'ra-ment-al, at times det-ri-
2. Cm7 Gm6 E♭m B♭ C7 A♭9 Gm7 G♭9
men-tal, my mon-ey's pa-ren-tal, my at-ti-tude's men-tal, my up-per plate's den-tal, a gay con-ti-
Cm7 F7 B♭ D♭7 G♭7 C♭maj7 E7-5 F7 B♭
nen-tal am I.

Copyright © 1953 by Paramount Music Corporation. Used by permission.

GOLDEN EARRINGS *From the Film "GOLDEN EARRINGS"*

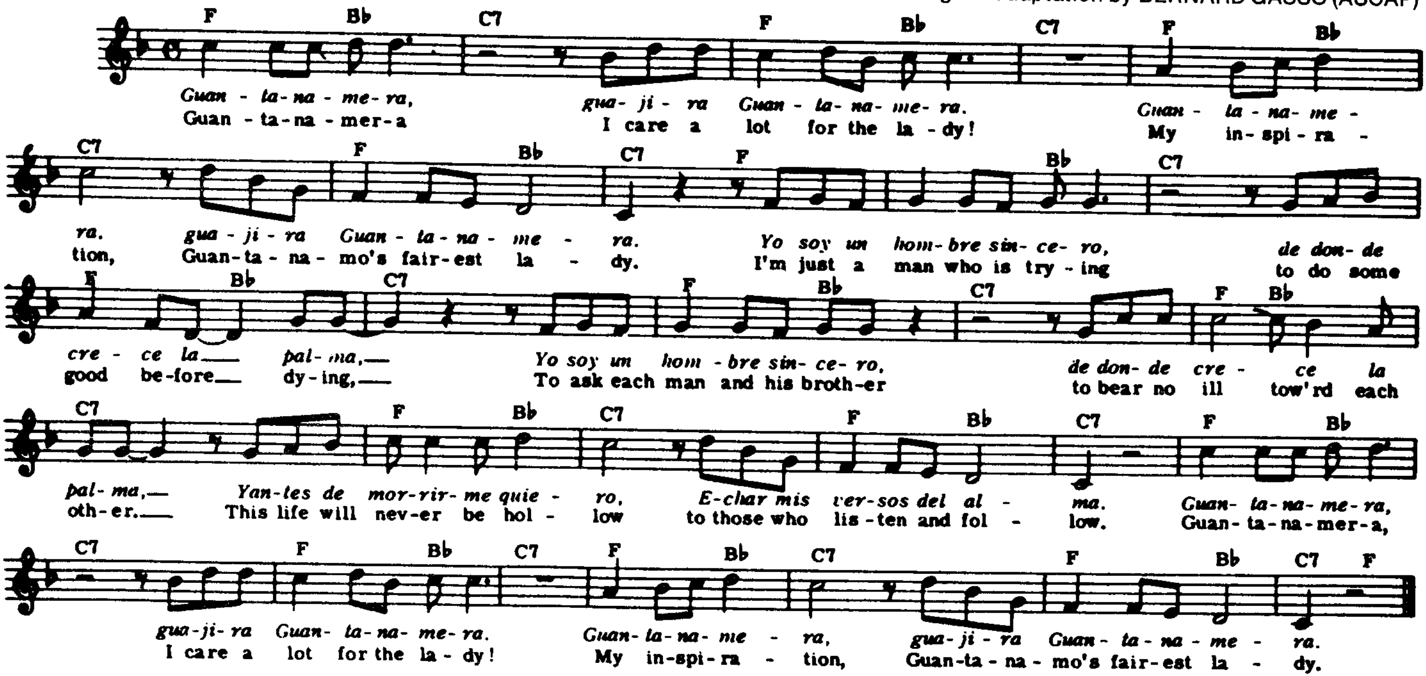
JAY LIVINGSTON, RAY EVANS and VICTOR YOUNG


Cm G7 A♭ Cm Adim D7-5 G7sus 4 G7 Cm7 D7
There's a sto-ry the gyp-sy knows is true, That when your love wears
old love sto-ry that's known to ver-y few, But if you wear those
G7 Fm Cm G7sus 4 G7 1. Cm 2. Cm Fm Fm7
gold-en ear-rings she be-longs to you. An
gold-en ear-rings love will come to you. By
B♭7 E♭ E♭m E♭m7 A♭7
the burn-ing fire they will glow with ev-'ry coal. You will hear de-sire whis-per
F7 Fm6 G7sus 4 G7 Cm G7 A♭ Cm Adim D7-5
low in-side your soul. So be my gyp-sy, make love your guid-ing
G7sus 4 G7 Cm7 D7 G7 Fm Cm G7 sus 4 G7 Cm
light. And let this pair of gold-en ear-rings cast their spell to-night.

Copyright © 1946 and 1947 by Paramount Music Corporation. Used by permission.

GUANTANAMERA (Lady Of Guantanamo)

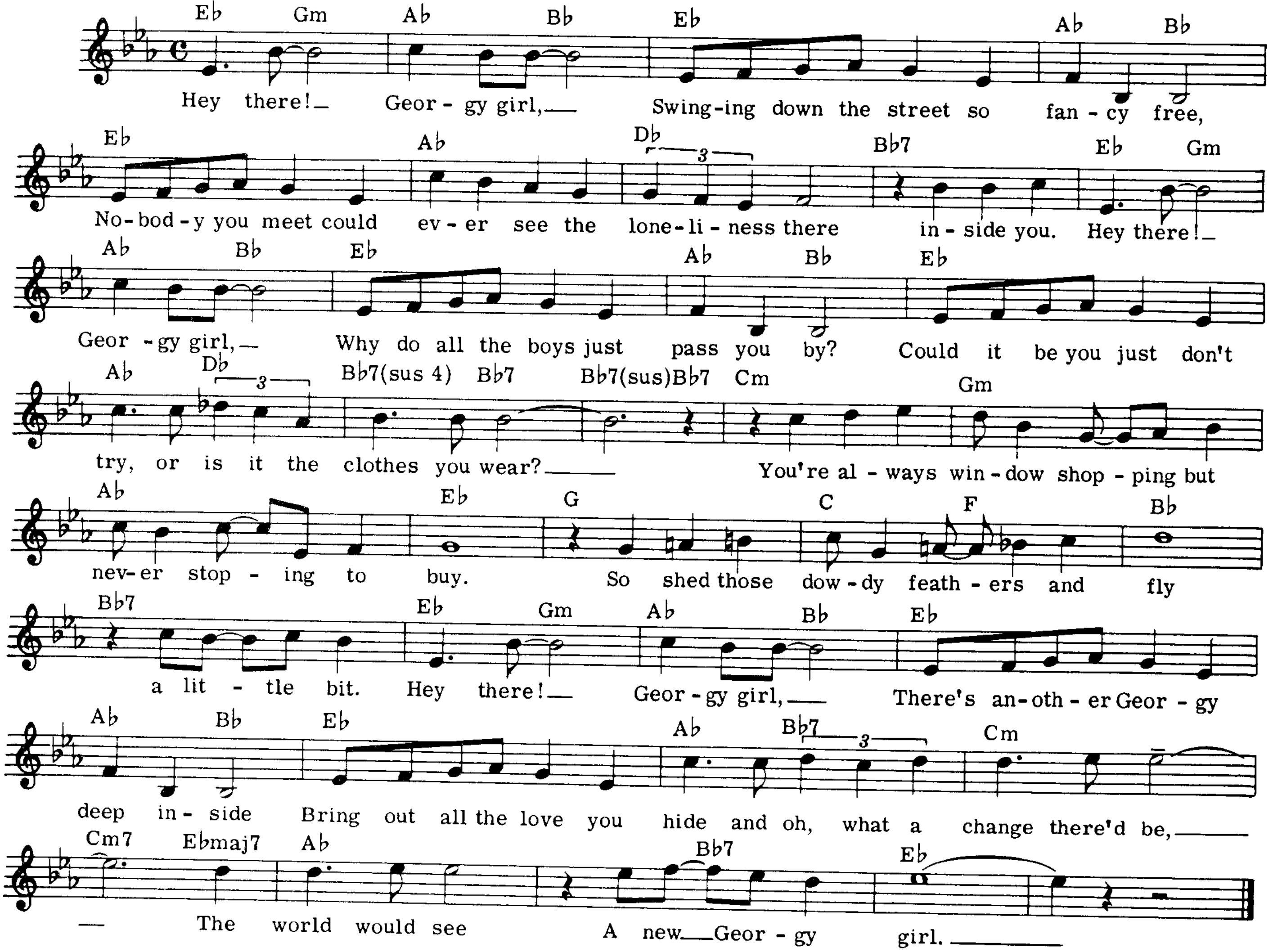
Spanish Lyric by JOSE MARTI
English adaptation by BERNARD GASSO (ASCAP)


F Bb C7 F Bb C7 F Bb
Guan-ta-na-me-ra, gua-ji-ra Guan-ta-na-me-ra. Guan-ta-na-me-
Guan-ta-na-mer-a I care a lot for the la-dy! My in-spi-ra-
C7 F Bb C7 F Bb C7
ra. gua-ji-ra Guan-ta-na-me-ra. Yo soy un hom-bre sin-ce-ro, de don-de
tion, Guan-ta-na-mo's fair-est la-dy. I'm just a man who is try-ing to do some
F Bb C7 F Bb C7 F Bb
cre-ce la pal-ma, Yo soy un hom-bre sin-ce-ro, de don-de cre-ce la
good be-fore dy-ing, To ask each man and his broth-er to bear no ill tow'rd each
C7 F Bb C7 F Bb C7 F Bb
pal-ma, Yan-tes de mor-rir-me quie-ro, E-char mis ver-sos del al-ma. Guan-ta-na-me-ra,
oth-er. This life will nev-er be hol-low to those who lis-ten and fol-low. Guan-ta-na-mer-a,
C7 F Bb C7 F Bb C7 F Bb C7 F
gua-ji-ra Guan-ta-na-me-ra. Guan-ta-na-me-ra, gua-ji-ra Guan-ta-na-me-ra.
I care a lot for the la-dy! My in-spi-ra-tion, Guan-ta-na-mo's fair-est la-dy.

Copyright © 1966 by Lewis Music Publishing Company, Inc., Carlstadt, N.J.
Printed and published with permission of Fall River Music, Inc.

GEORGY GIRL *From the Film "GEORGY GIRL"*

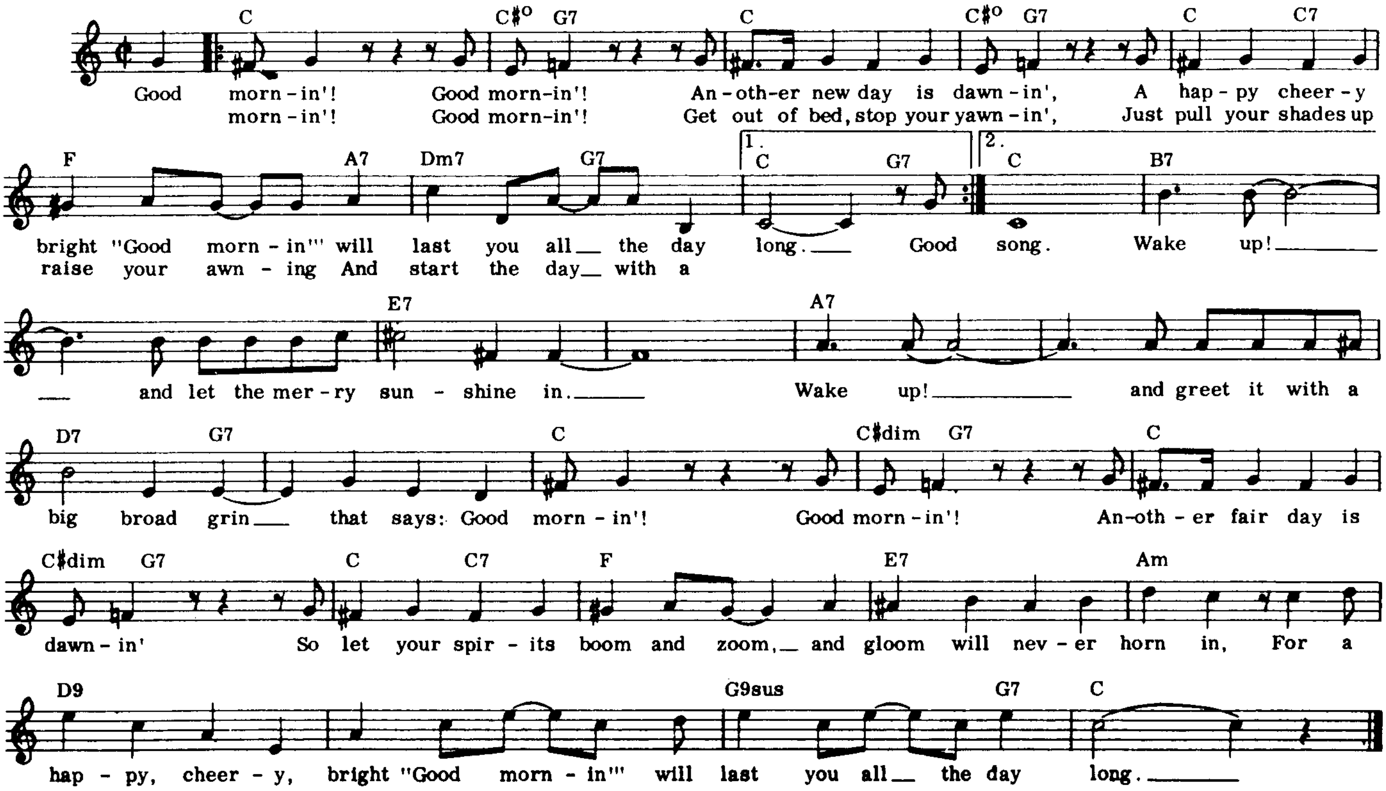
Words by JIM DALE
Music by TOM SPRINGFIELD


Eb Gm Ab Bb Eb Ab Bb
Hey there! Geor-gy girl, Swing-ing down the street so fan-cy free,
Eb Ab Db 3 Bb7 Eb Gm
No-bod-y you meet could ev-er see the lone-li-ness there in-side you. Hey there!
Ab Bb Eb Ab Bb Eb
Geor-gy girl, Why do all the boys just pass you by? Could it be you just don't
Ab Db 3 Bb7(sus 4) Bb7 Bb7(sus) Bb7 Cm Gm
try, or is it the clothes you wear? You're al-ways win-dow shop-ping but
Ab Eb G C F Bb
nev-er stop-ing to buy. So shed those dow-dy feath-ers and fly
Bb7 Eb Gm Ab Bb Eb
a lit-tle bit. Hey there! Geor-gy girl, There's an-oth-er Geor-gy
Ab Bb Eb Ab Bb7 3 Cm
deep in-side Bring out all the love you hide and oh, what a change there'd be,
Cm7 Ebmaj7 Ab Bb7 Eb
The world would see A new Geor-gy girl.

Copyright © 1966 by Springfield Music, Ltd., London. Chappell & Co., Inc., publisher. Used by permission of Chappell & Co., Inc.

GOOD MORNIN' *From the Film "MOUNTAIN MUSIC"*

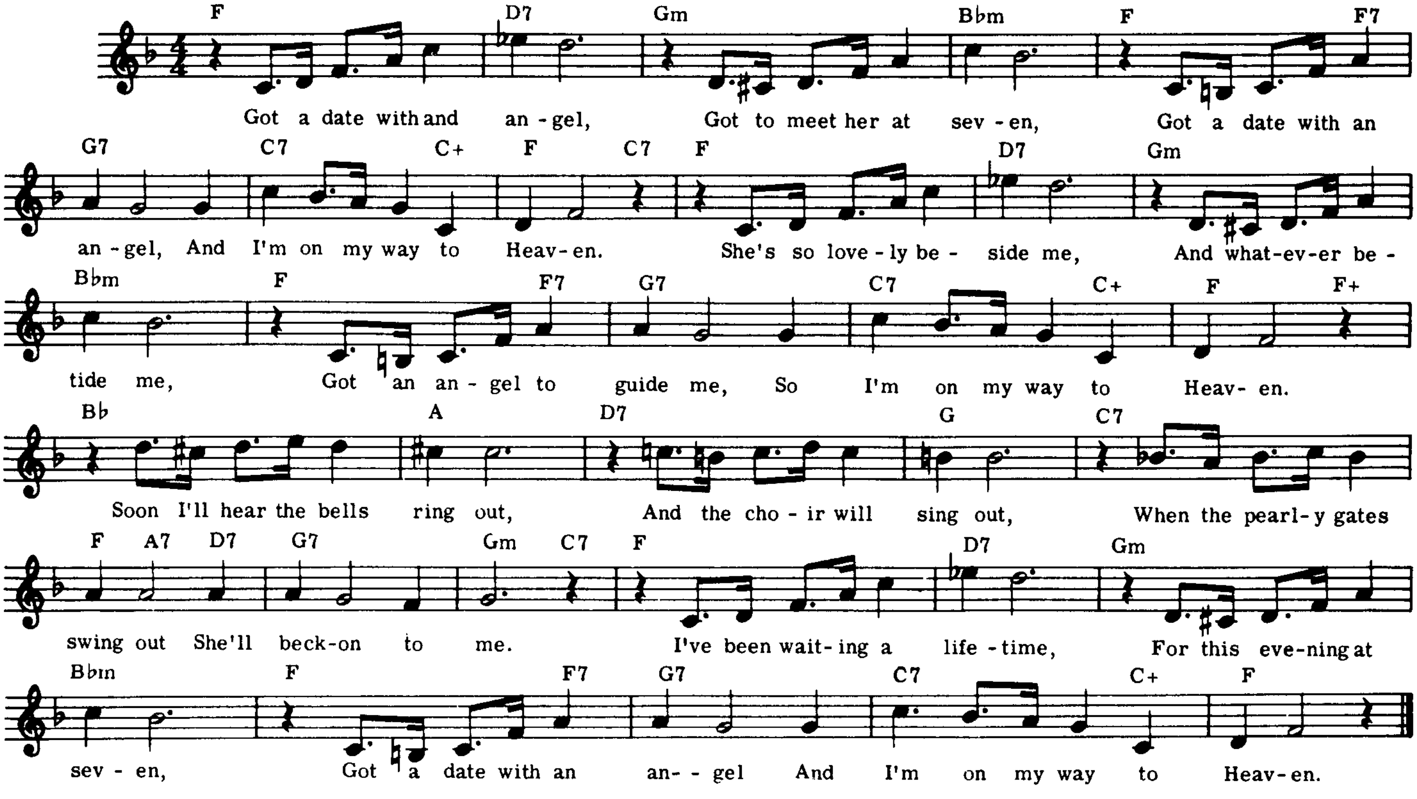
SAM COSLOW


C C♯o G7 C C♯o G7 C C7
Good morn-in'! Good morn-in'! An-oth-er new day is dawn-in', A hap-py cheer-y
morn-in'! Good morn-in'! Get out of bed, stop your yawn-in', Just pull your shades up
F A7 Dm7 G7 1. C G7 2. C B7
bright "Good morn-in'" will last you all the day long. Good song. Wake up!
raise your awn-ing And start the day with a
E7 A7
and let the mer-ry sun-shine in. Wake up! and greet it with a
D7 G7 C C♯dim G7 C
big broad grin that says: Good morn-in'! Good morn-in'! An-oth-er fair day is
C♯dim G7 C C7 F E7 Am
dawn-in' So let your spir-its boom and zoom, and gloom will nev-er horn in, For a
D9 G9sus G7 C
hap-py, cheer-y, bright "Good morn-in'" will last you all the day long.

Copyright © 1937 by Famous Music Corporation. Copyright renewed 1964. Used by permission.

GOT A DATE WITH AN ANGEL

Lyric by CLIFFORD GREY and SONNIE MILLER
Music by JACK WALLER and JOSEPH TUNBRIDGE

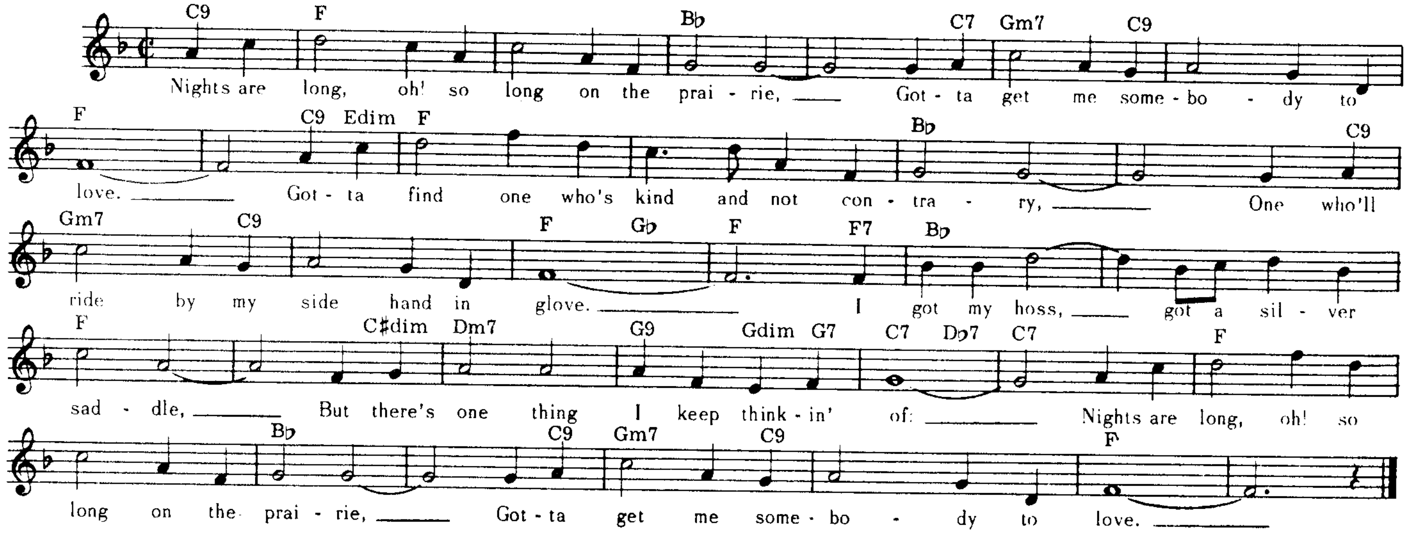

F D7 Gm B♭m F F7
Got a date with and an-gel, Got to meet her at sev-en, Got a date with an
G7 C7 C+ F C7 F D7 Gm
an-gel, And I'm on my way to Heav-en. She's so love-ly be-side me, And what-ev-er be-
B♭m F F7 G7 C7 C+ F F+
tide me, Got an an-gel to guide me, So I'm on my way to Heav-en.
B♭ A D7 G C7
Soon I'll hear the bells ring out, And the cho-ir will sing out, When the pearl-y gates
F A7 D7 G7 Gm C7 F D7 Gm
swing out She'll beck-on to me. I've been wait-ing a life-time, For this eve-ning at
B♭m F F7 G7 C7 C+ F
sev-en, Got a date with an an-gel And I'm on my way to Heav-en.

Copyright © 1931 by Chappell & Co., Ltd. Copyright © 1932 by Chappell & Co., Inc. Copyright renewed. Used by permission.

GOTTA GET ME SOMEBODY TO LOVE

From the Film "DUEL IN THE SUN"

Lyric and Music by ALLIE WRUBEL

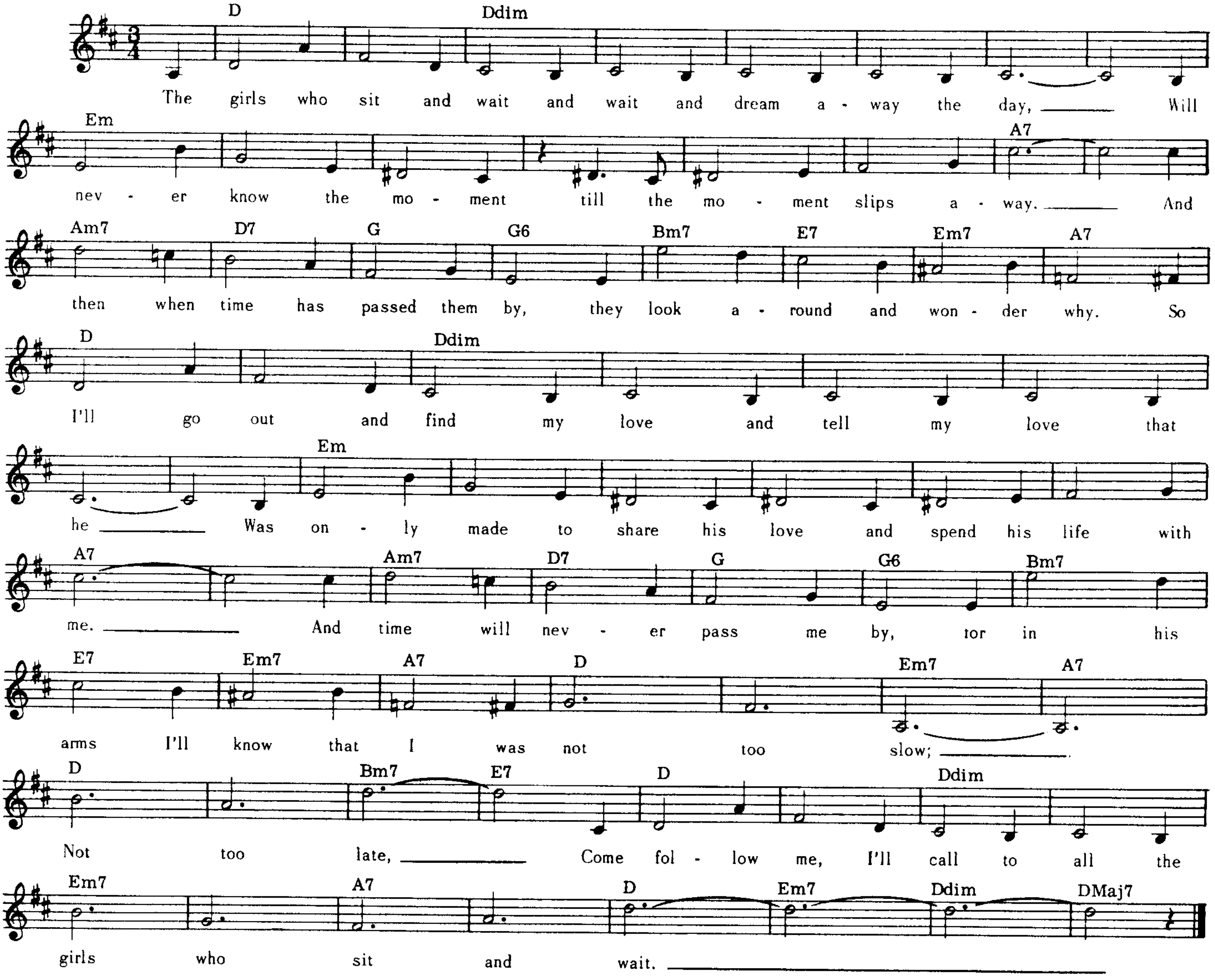

C9 F Bb C7 Gm7 C9
Nights are long, oh! so long on the prai - rie, Got - ta get me some - bo - dy to
F C9 Edim F Bb C9
love. Got - ta find one who's kind and not con - tra - ry, One who'll
Gm7 C9 F Gb F F7 Bb
ride by my side hand in glove. I got my hoss, got a sil - ver
F C♯dim Dm7 G9 Gdim G7 C7 Db7 C7 F
sad - dle, But there's one thing I keep think - in' of: Nights are long, oh! so
Bb C9 Gm7 C9 F
long on the prai - rie, Got - ta get me some - bo - dy to love.

Copyright © 1946 by Morley Music Co., Inc. New York, N.Y. Copyright renewed. Used by permission.

THE GIRLS WHO SIT AND WAIT

From the Musical "MADAME APHRODITE"

Words and Music by JERRY HERMAN

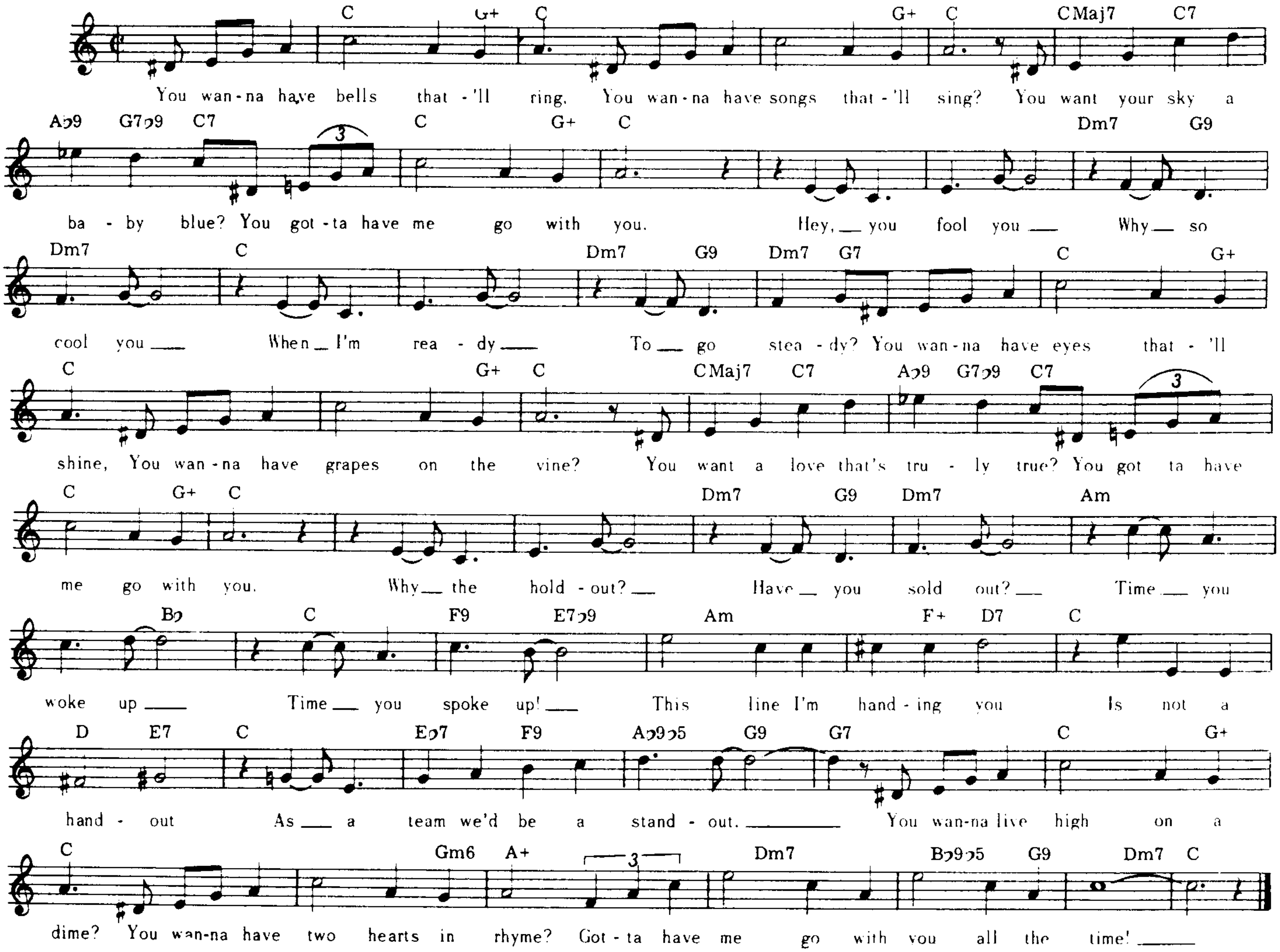

D Ddim
The girls who sit and wait and wait and dream a - way the day, Will
Em A7
nev - er know the mo - ment till the mo - ment slips a - way. And
Am7 D7 G G6 Bm7 E7 Em7 A7
then when time has passed them by, they look a - round and won - der why. So
D Ddim
I'll go out and find my love and tell my love that
Em
he Was on - ly made to share his love and spend his life with
A7 Am7 D7 G G6 Bm7
me. And time will nev - er pass me by, for in his
E7 Em7 A7 D Em7 A7
arms I'll know that I was not too slow;
D Bm7 E7 D Ddim
Not too late, Come fol - low me, I'll call to all the
Em7 A7 D Em7 Ddim DMaj7
girls who sit and wait.

Copyright © 1961 by Jerry Herman.
All rights controlled by Jerryco Music Company.
Exclusive distributor: Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

GOTTA HAVE ME GO WITH YOU

From the Film "A STAR IS BORN"

Lyric by IRA GERSHWIN
Music by HAROLD ARLEN

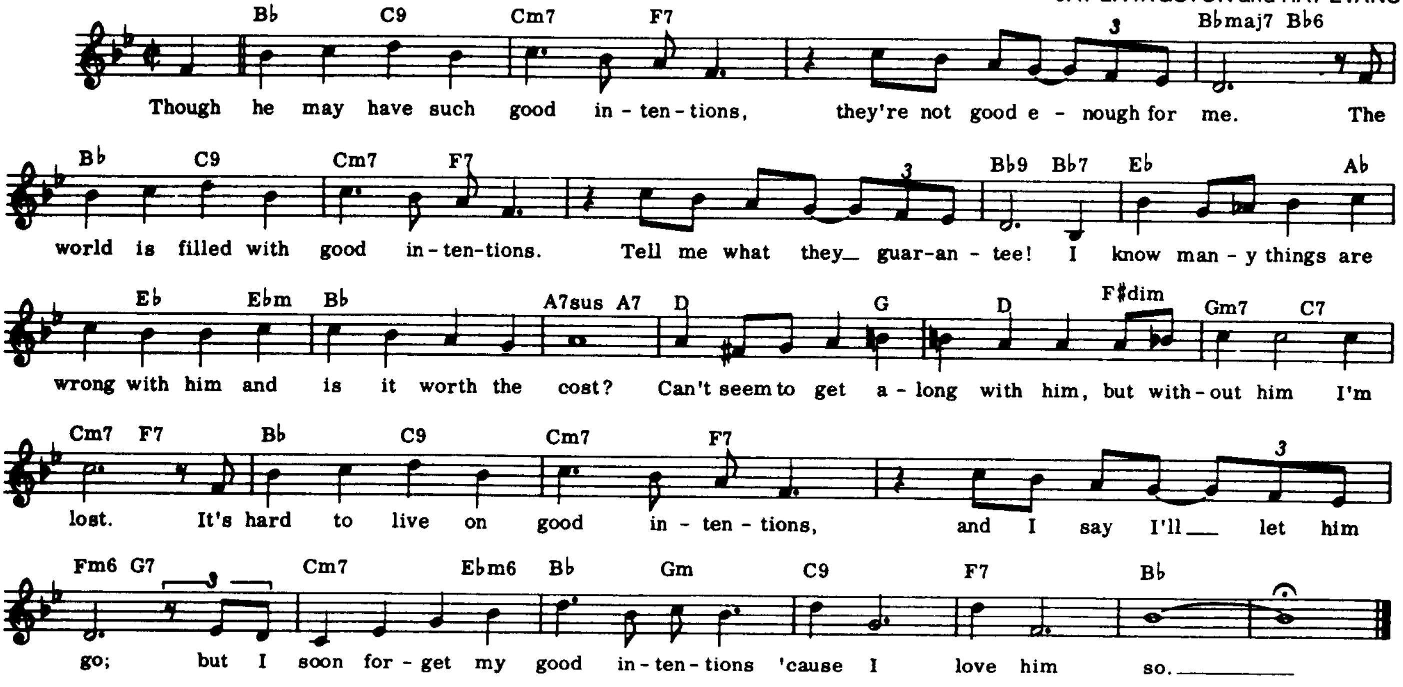

C G+ C G+ C CMaj7 C7
You wan-na have bells that-'ll ring. You wan-na have songs that-'ll sing? You want your sky a
A♭9 G7♭9 C7 3 C G+ C Dm7 G9
ba-by blue? You got-ta have me go with you. Hey, you fool you Why so
Dm7 C Dm7 G9 Dm7 G7 C G+
cool you When I'm rea-dy To go stea-dy? You wan-na have eyes that-'ll
C G+ C CMaj7 C7 A♭9 G7♭9 C7 3
shine, You wan-na have grapes on the vine? You want a love that's tru-ly true? You got ta have
C G+ C Dm7 G9 Dm7 Am
me go with you. Why the hold-out? Have you sold out? Time you
B♭ C F9 E7♭9 Am F+ D7 C
woke up Time you spoke up! This line I'm hand-ing you Is not a
D E7 C E♭7 F9 A♭9♭5 G9 G7 C G+
hand-out As a team we'd be a stand-out. You wan-na live high on a
C Gm6 A+ 3 Dm7 B♭9♭5 G9 Dm7 C
dime? You wan-na have two hearts in rhyme? Got-ta have me go with you all the time!

Copyright © 1954 by Harwin Music Corporation.
Sole selling agent: Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

GOOD INTENTIONS

From the Film "RED GARTERS"

JAY LIVINGSTON and RAY EVANS

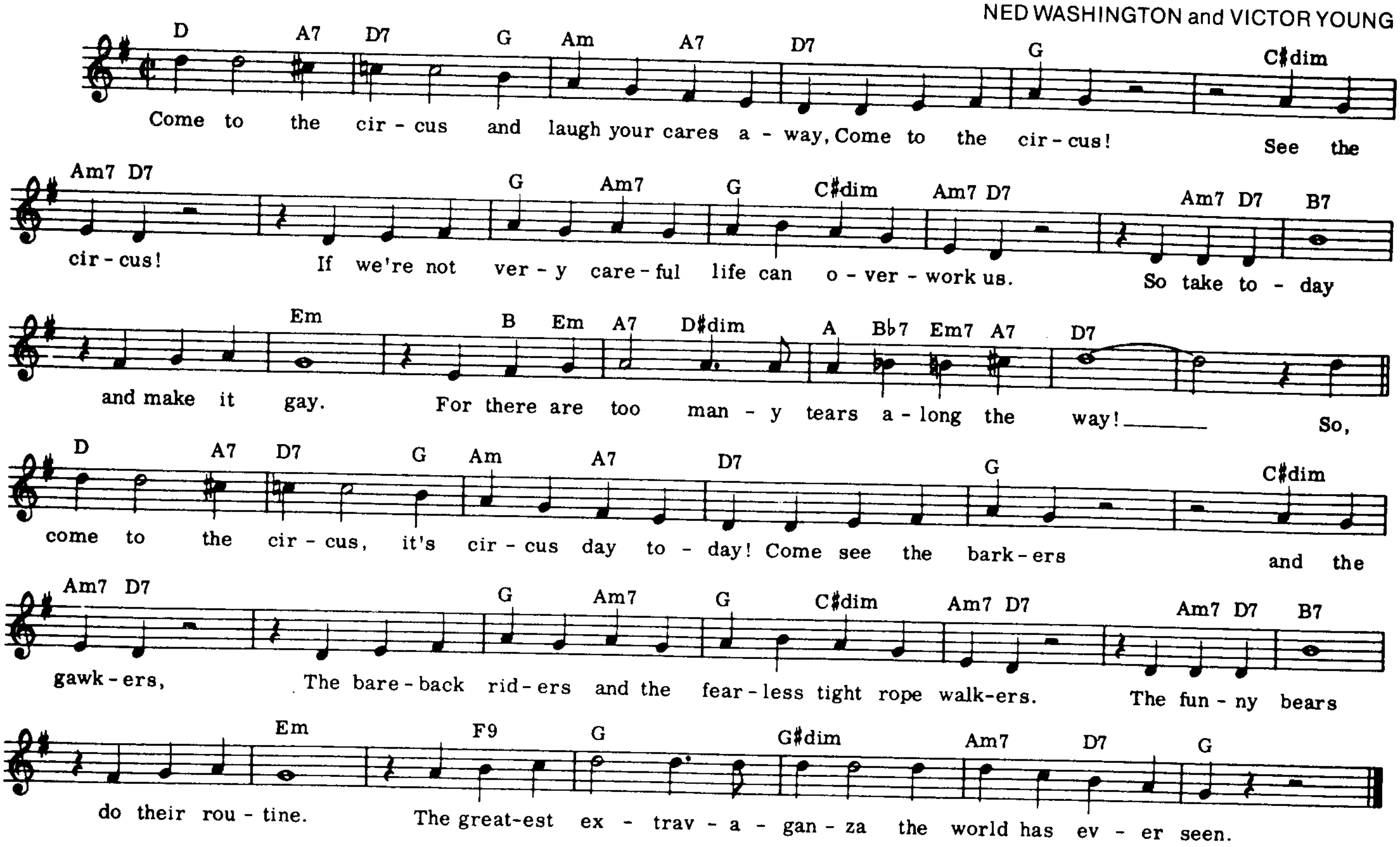

B♭ C9 Cm7 F7 3 B♭maj7 B♭6
Though he may have such good in-ten-tions, they're not good e-nough for me. The
B♭ C9 Cm7 F7 3 B♭9 B♭7 E♭ A♭
world is filled with good in-ten-tions. Tell me what they guar-an-tee! I know man-y things are
E♭ E♭m B♭ A7sus A7 D G D F♯dim Gm7 C7
wrong with him and is it worth the cost? Can't seem to get a-long with him, but with-out him I'm
Cm7 F7 B♭ C9 Cm7 F7 3
lost. It's hard to live on good in-ten-tions, and I say I'll let him
Fm6 G7 3 Cm7 E♭m6 B♭ Gm C9 F7 B♭
go; but I soon for-get my good in-ten-tions 'cause I love him so.

Copyright © 1953 by Famous Music Corporation. Used by permission.

THE GREATEST SHOW ON EARTH

From the Film "THE GREATEST SHOW ON EARTH"

NED WASHINGTON and VICTOR YOUNG

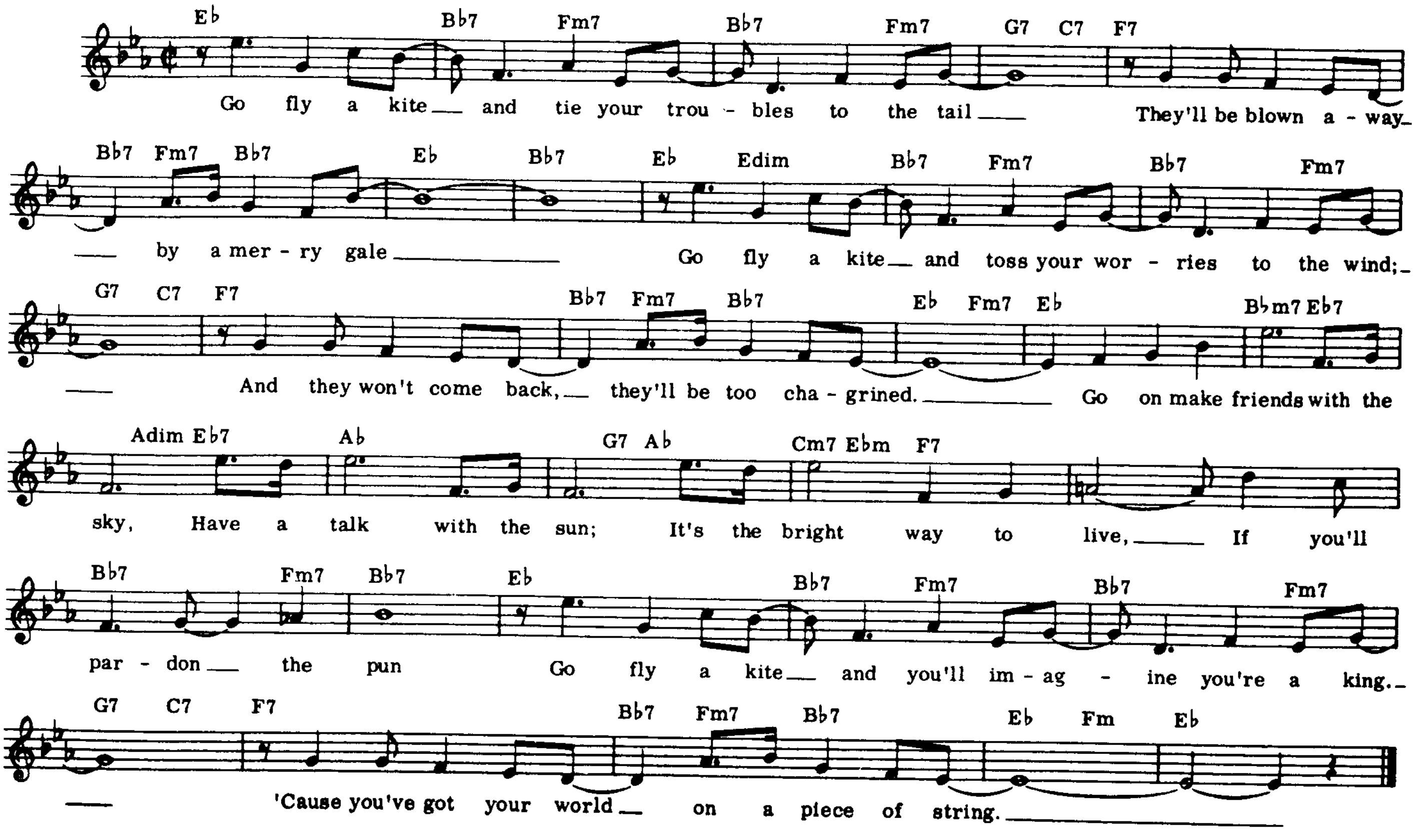

D A7 D7 G Am A7 D7 G C♯dim
Come to the cir - cus and laugh your cares a - way, Come to the cir - cus! See the
Am7 D7 G Am7 G C♯dim Am7 D7 Am7 D7 B7
cir - cus! If we're not ver - y care - ful life can o - ver - work us. So take to - day
Em B Em A7 D♯dim A B♭7 Em7 A7 D7
and make it gay. For there are too man - y tears a - long the way! So,
D A7 D7 G Am A7 D7 G C♯dim
come to the cir - cus, it's cir - cus day to - day! Come see the bark - ers and the
Am7 D7 G Am7 G C♯dim Am7 D7 Am7 D7 B7
gawk - ers, The bare - back rid - ers and the fear - less tight rope walk - ers. The fun - ny bears
Em F9 G G♯dim Am7 D7 G
do their rou - tine. The great - est ex - trav - a - gan - za the world has ev - er seen.

Copyright © 1962 by Famous Music Corporation. Used by permission.

GO FLY A KITE

From the Film "THE STARMAKER"

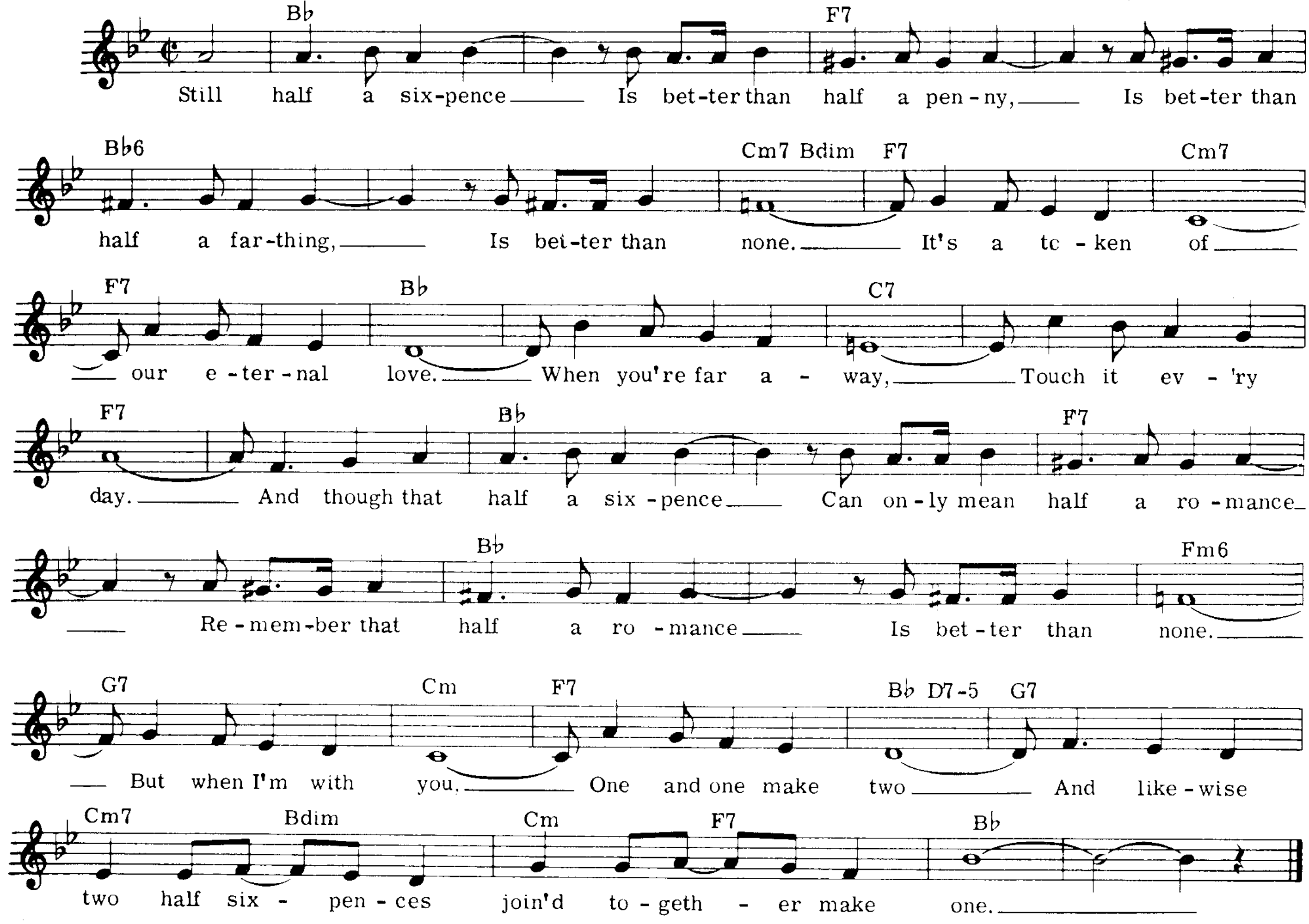
JOHNNY BURKE and JAMES V. MONACO


E♭ B♭7 Fm7 B♭7 Fm7 G7 C7 F7
Go fly a kite and tie your trou - bles to the tail They'll be blown a - way
B♭7 Fm7 B♭7 E♭ B♭7 E♭ Edim B♭7 Fm7 B♭7 Fm7
by a mer - ry gale Go fly a kite and toss your wor - ries to the wind;
G7 C7 F7 B♭7 Fm7 B♭7 E♭ Fm7 E♭ B♭m7 E♭7
And they won't come back, they'll be too cha - grined. Go on make friends with the
Adim E♭7 A♭ G7 A♭ Cm7 E♭m F7
sky, Have a talk with the sun; It's the bright way to live, If you'll
B♭7 Fm7 B♭7 E♭ B♭7 Fm7 B♭7 Fm7
par - don the pun Go fly a kite and you'll im - ag - ine you're a king.
G7 C7 F7 B♭7 Fm7 B♭7 E♭ Fm E♭
'Cause you've got your world on a piece of string.

Copyright © 1939 by Famous Music Corporation. Copyright renewed 1966. Used by permission.

HALF A SIXPENCE *From the Musical "HALF A SIXPENCE"*

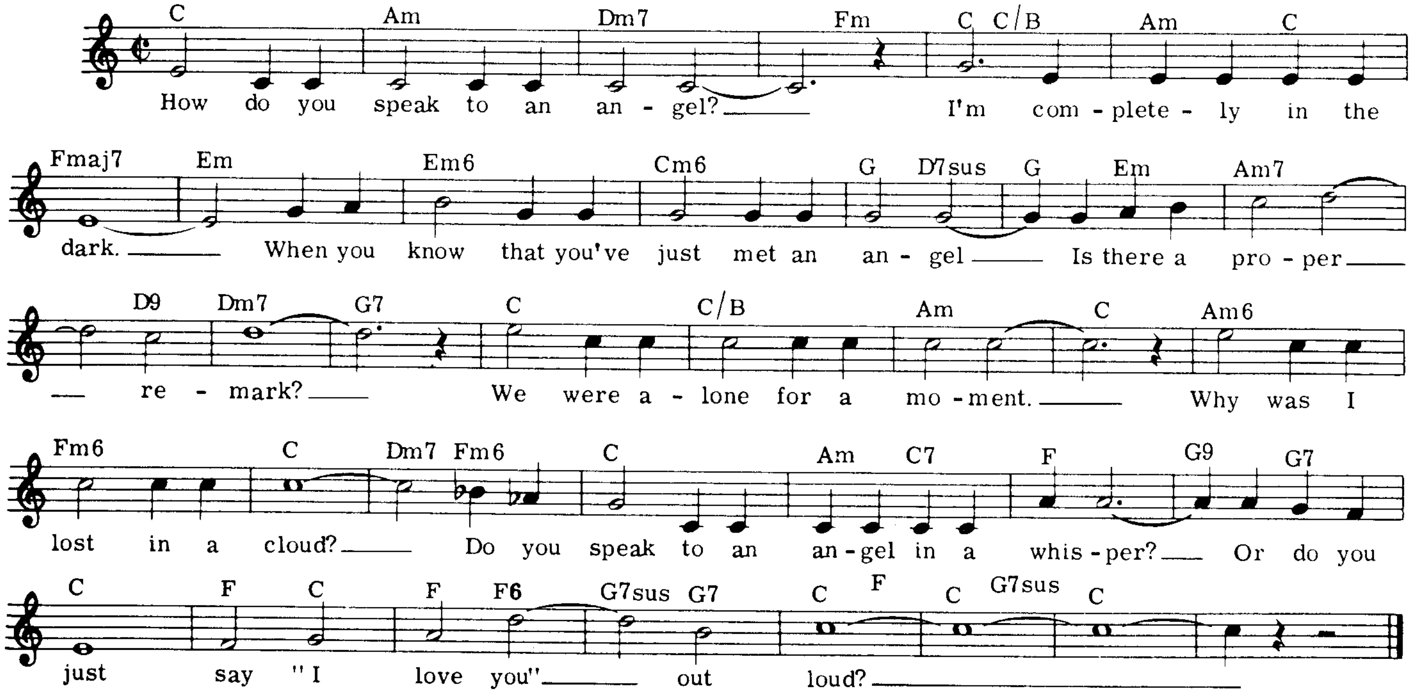
Words and Music by DAVID HENEKER


B♭ F7
Still half a six-pence Is bet-ter than half a pen-ny, Is bet-ter than
B♭6 Cm7 Bdim F7 Cm7
half a far-thing, Is bet-ter than none. It's a to-ken of
F7 B♭ C7
our e-ter-nal love. When you're far a-way, Touch it ev-'ry
F7 B♭ F7
day. And though that half a six-pence Can on-ly mean half a ro-mance
B♭ Fm6
Re-mem-ber that half a ro-mance Is bet-ter than none.
G7 Cm F7 B♭ D7-5 G7
But when I'm with you, One and one make two And like-wise
Cm7 Bdim Cm F7 B♭
two half six-pen-ces join'd to-geth-er make one.

Copyright © 1963 by Britannia Music Company, Ltd., London. Chappell & Co., Inc., publisher. Used by permission.

HOW DO YOU SPEAK TO AN ANGEL? *From the Musical "HAZEL FLAGG"*

Lyric by BOB HILLIARD
Music by JULE STYNE

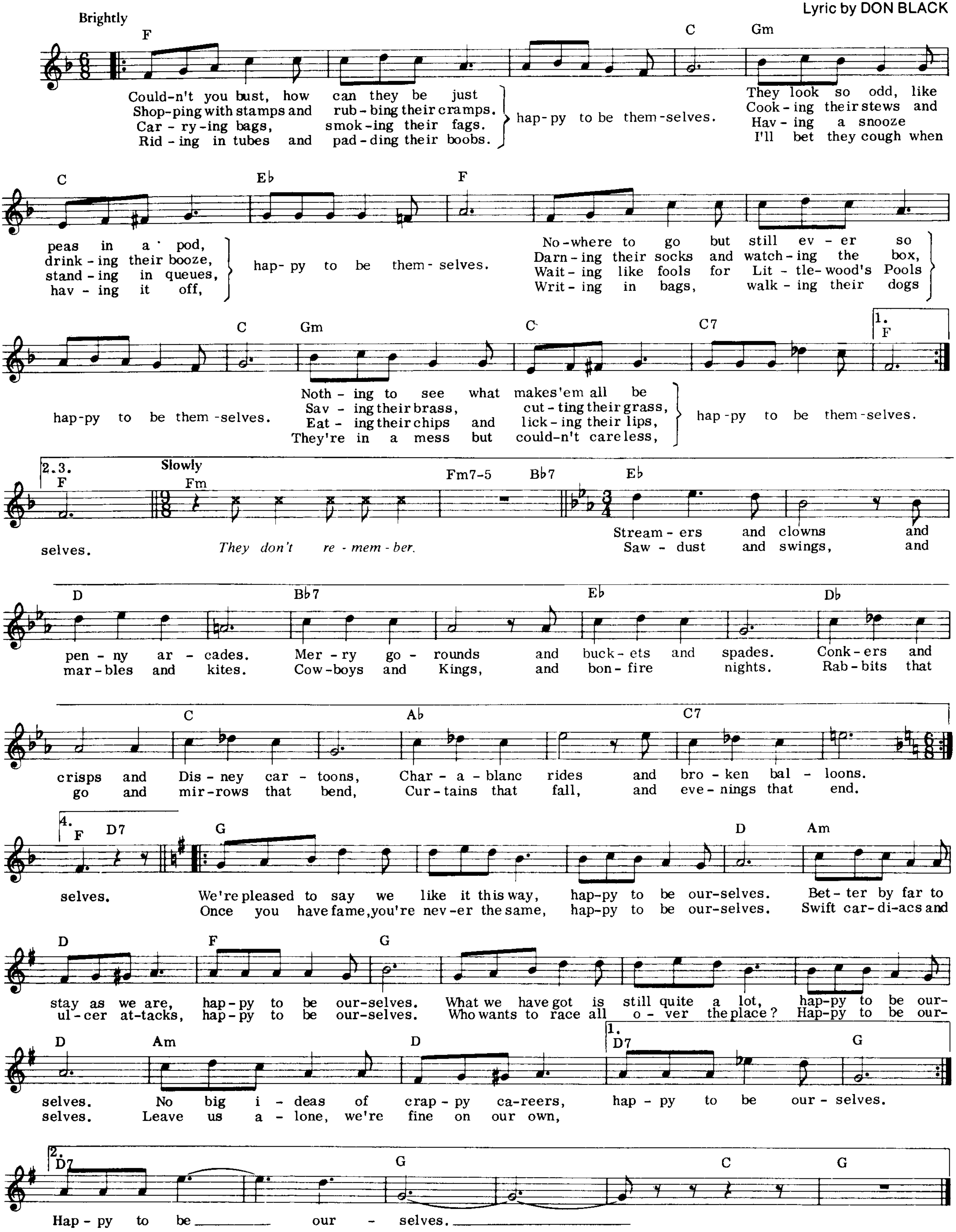

C Am Dm7 Fm C C/B Am C
How do you speak to an an-gel? I'm com-plete-ly in the
Fmaj7 Em Em6 Cm6 G D7sus G Em Am7
dark. When you know that you've just met an an-gel Is there a pro-per
D9 Dm7 G7 C C/B Am C Am6
re-mark? We were a-lone for a mo-ment. Why was I
Fm6 C Dm7 Fm6 C Am C7 F G9 G7
lost in a cloud? Do you speak to an an-gel in a whis-per? Or do you
C F C F F6 G7sus G7 C F C G7sus C
just say "I love you" out loud?

Copyright © 1952 by Jule Styne and Bob Hilliard.
Stratford Music Corporation, publisher and owner of publication and allied rights throughout the world.
Chappell & Co., Inc., sole selling agent. Used by permission.

HAPPY TO BE THEMSELVES

From the Musical "BILLY"

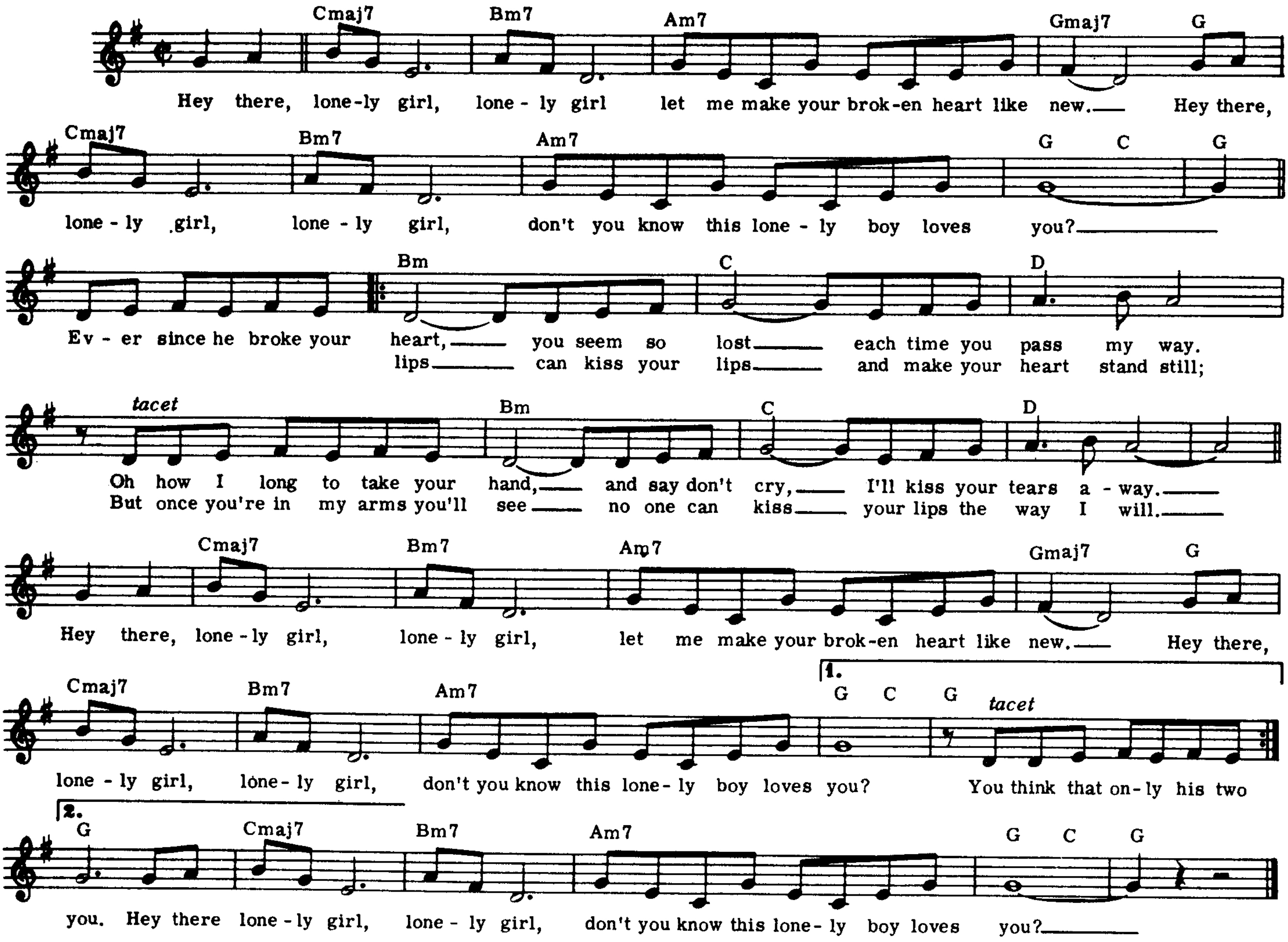
Music by JOHN BARRY
Lyric by DON BLACK


Brightly
F C Gm C E♭ F C Gm C C7 F
Could-n't you bust, how can they be just happy to be them-selves. They look so odd, like peas in a pod, hap-py to be them-selves.
Shop-ping with stamps and rub-bing their cramps. Cook-ing their stews and drink-ing their booze,
Car-ry-ing bags, smok-ing their fags. Hav-ing a snooze stand-ing in queues,
Rid-ing in tubes and pad-ding their boobs. I'll bet they cough when hav-ing it off,
No-where to go but still ev-er so hap-py to be them-selves. Noth-ing to see what makes'em all be hap-py to be them-selves.
Darn-ing their socks and watch-ing the box, Sav-ing their brass, cut-ting their grass,
Wait-ing like fools for Lit-tle-wood's Pools Eat-ing their chips and lick-ing their lips,
Writ-ing in bags, walk-ing their dogs They're in a mess but could-n't care less,
1. 2.3.
Slowly
Fm Fm7-5 B♭7 E♭ D B♭7 E♭ D♭ C A♭ C7
selves. They don't re-mem-ber. Stream-ers and clowns and pen-ny ar-cades. Mer-ry go-rounds and buck-ets and spades. Conk-ers and crisps and Dis-ney car-toons, Char-a-blanc rides and bro-ken bal-loons.
Saw-dust and swings, and mar-bles and kites. Cow-boys and Kings, and bon-fire nights. Rab-bits that go and mir-rows that bend, Cur-tains that fall, and eve-nings that end.
4.
F D7 G D Am D F G D Am D D7 G
selves. We're pleased to say we like it this way, hap-py to be our-selves. Bet-ter by far to stay as we are, hap-py to be our-selves. What we have got is still quite a lot, hap-py to be our-selves. No big i-deas of crap-py ca-reers, hap-py to be our-selves.
Once you have fame, you're nev-er the same, hap-py to be our-selves. Swift car-di-acs and ul-cer at-tacks, hap-py to be our-selves. Who wants to race all o-ver the place? Hap-py to be our-selves. Leave us a-lone, we're fine on our own,
1. 2.
D7 G C G
Hap-py to be our-selves.

Copyright © 1974 by Winmore Music, Inc. Used by permission.

HEY THERE LONELY GIRL

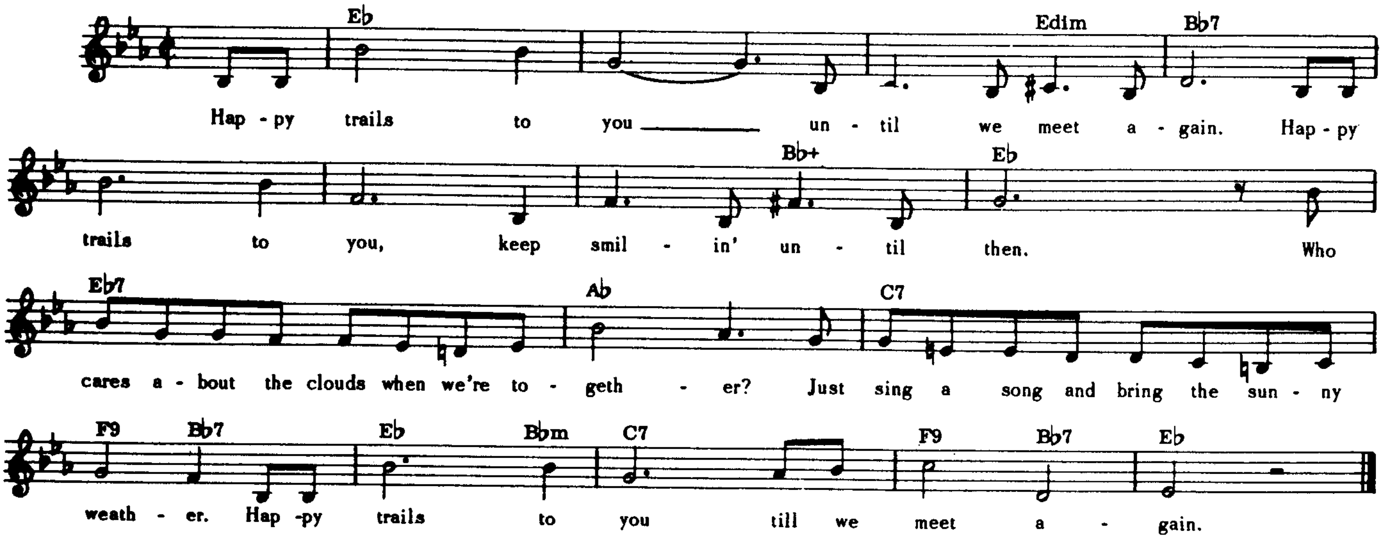
EARL SHUMAN and LEON CARR


Hey there, lone-ly girl, lone - ly girl let me make your brok-en heart like new.___ Hey there,
lone - ly girl, lone - ly girl, don't you know this lone - ly boy loves you?___
Ev - er since he broke your heart,___ you seem so lost___ each time you pass my way.
lips___ can kiss your lips___ and make your heart stand still;
tacet
Oh how I long to take your hand,___ and say don't cry,___ I'll kiss your tears a - way.___
But once you're in my arms you'll see___ no one can kiss___ your lips the way I will.___
Hey there, lone - ly girl, lone - ly girl, let me make your brok-en heart like new.___ Hey there,
1.
lone - ly girl, lone- ly girl, don't you know this lone- ly boy loves you?
tacet
You think that on- ly his two
2.
you. Hey there lone - ly girl, lone - ly girl, don't you know this lone- ly boy loves you?___

Copyright © 1962 and 1970 by Famous Music Corporation, New York, N.Y. Used by permission.

HAPPY TRAILS

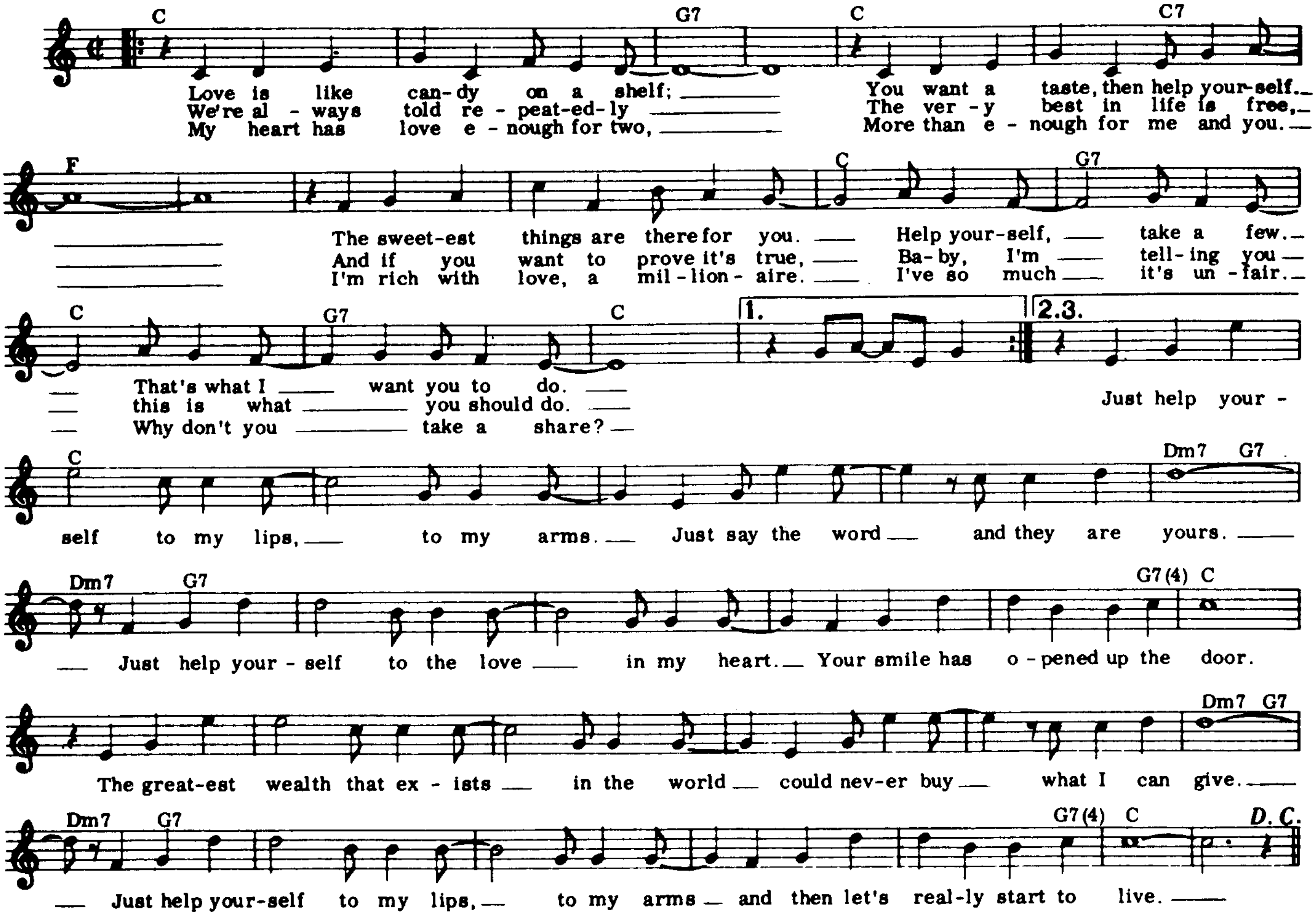
DALE EVANS


Hap - py trails to you___ un - til we meet a - gain. Hap - py
trails to you, keep smil - in' un - til then. Who
cares a - bout the clouds when we're to - geth - er? Just sing a song and bring the sun - ny
weath - er. Hap -py trails to you till we meet a - gain.

Copyright © 1951 and 1952 by Paramount-Roy Rogers Music Co., Inc., New York, N.Y. Used by permission.

HELP YOURSELF

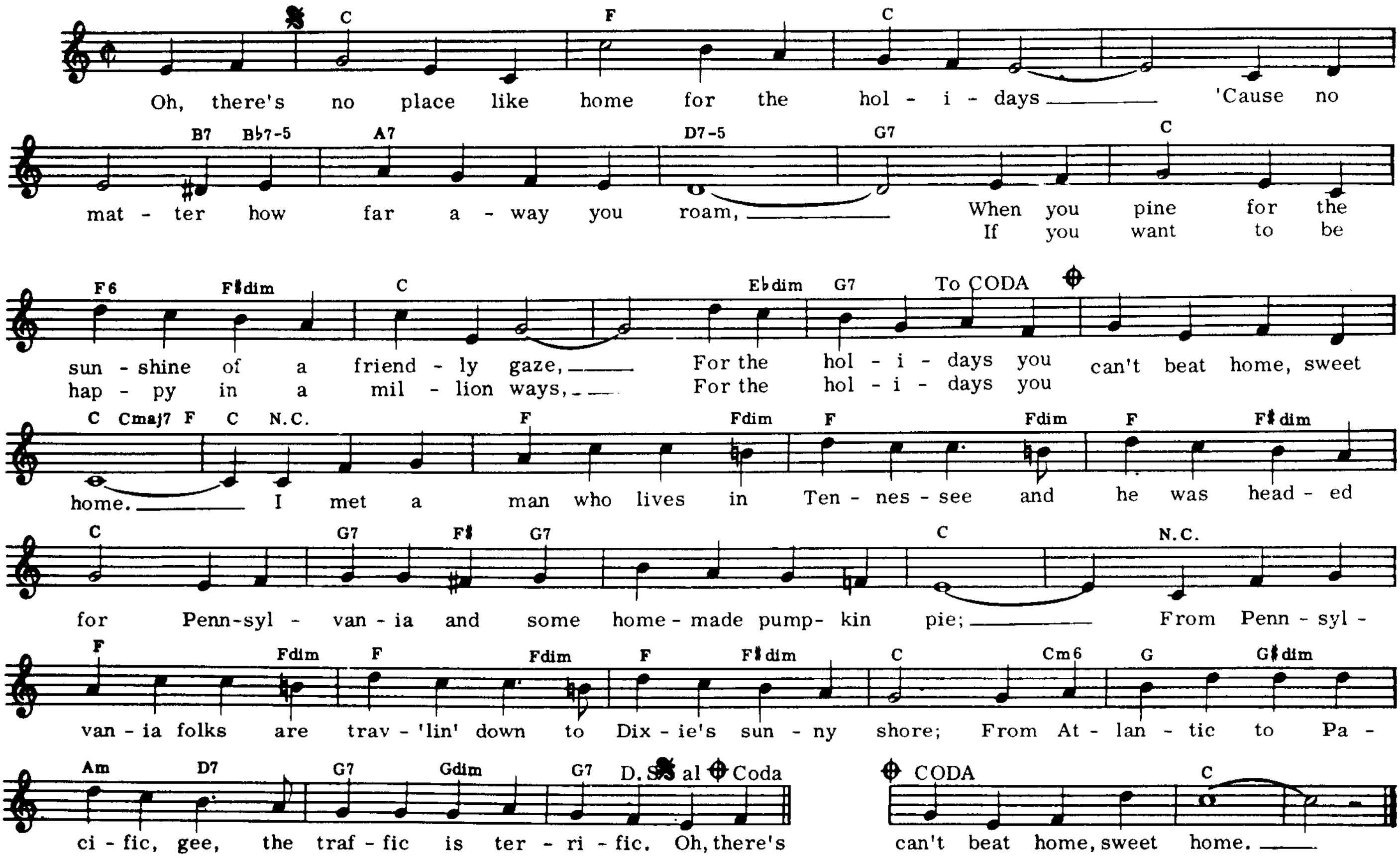
JACK FISHMAN and C. DONIDA
Original Italian Words by MOGOL


C G7 C C7
Love is like can-dy on a shelf; You want a taste, then help your-self.
We're al - ways told re - peat-ed-ly The ver - y best in life is free,
My heart has love e - nough for two, More than e - nough for me and you.
F C G7
The sweet-est things are there for you. Help your-self, take a few.
And if you want to prove it's true, Ba-by, I'm tell-ing you
I'm rich with love, a mil-lion-aire. I've so much it's un-fair.
C G7 C 1. 2.3.
That's what I want you to do.
this is what you should do.
Why don't you take a share?
Just help your -
C Dm7 G7
self to my lips, to my arms. Just say the word and they are yours.
Dm7 G7 G7(4) C
Just help your - self to the love in my heart. Your smile has o - pened up the door.
Dm7 G7
The great-est wealth that ex - ists in the world could nev-er buy what I can give.
Dm7 G7 G7(4) C D.C.
Just help your-self to my lips, to my arms and then let's real-ly start to live.

Copyright © 1968 by Radio Record Ricordi R.R.R.s.r.l. Rights for the U.S.A. and Canada controlled by Famous Music Corporation
Sole selling agent: Famous Music Corp., New York, N.Y.

(There's No Place Like) HOME FOR THE HOLIDAYS

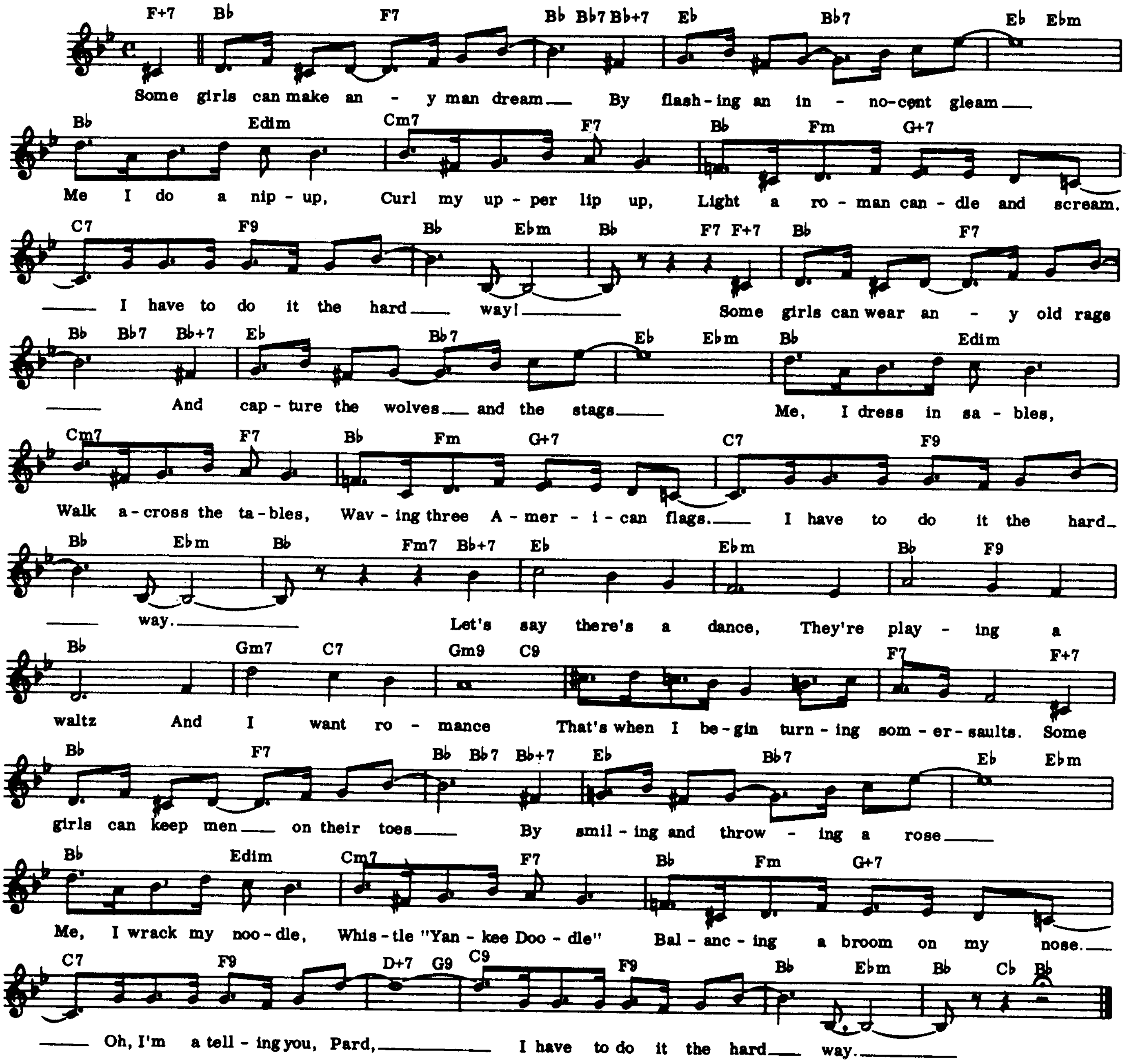
AL STILLMAN and ROBERT ALLEN


C F C
Oh, there's no place like home for the hol - i - days 'Cause no
B7 B♭7-5 A7 D7-5 G7 C
mat - ter how far a - way you roam, When you pine for the
If you want to be
F6 F♯dim C E♭dim G7 To CODA
sun - shine of a friend - ly gaze, For the hol - i - days you can't beat home, sweet
hap - py in a mil - lion ways, For the hol - i - days you
C Cmaj7 F C N.C. F Fdim F Fdim F F♯dim
home. I met a man who lives in Ten - nes - see and he was head - ed
C G7 F♯ G7 C N.C.
for Penn-syl - van - ia and some home - made pump - kin pie; From Penn - syl -
F Fdim F Fdim F F♯dim C Cm6 G G♯dim
van - ia folks are trav - 'lin' down to Dix - ie's sun - ny shore; From At - lan - tic to Pa -
Am D7 G7 Gdim G7 D.S. al Coda
ci - fic, gee, the traf - fic is ter - ri - fic. Oh, there's
CODA C
can't beat home, sweet home.

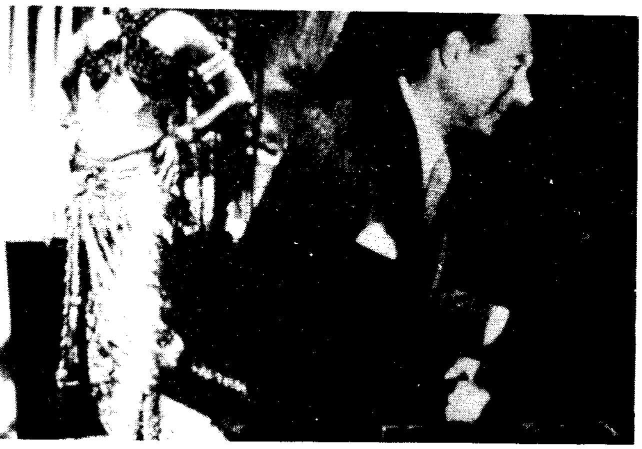
Copyright © 1954 by Roncom Music Co., New York, N.Y. Used by permission.

THE HARD WAY *From the Film "DUFFY'S TAVERN"*

JOHNNY BURKE and JIMMY VAN HEUSEN


F+7 Bb F7 Bb Bb7 Bb+7 Eb Bb7 Eb Ebm
Some girls can make an - y man dream By flash-ing an in - no-cent gleam
Bb Edim Cm7 F7 Bb Fm G+7
Me I do a nip - up, Curl my up - per lip up, Light a ro - man can - dle and scream.
C7 F9 Bb Ebm Bb F7 F+7 Bb F7
I have to do it the hard way! Some girls can wear an - y old rags
Bb Bb7 Bb+7 Eb Bb7 Eb Ebm Bb Edim
And cap - ture the wolves and the stags Me, I dress in sa - bles,
Cm7 F7 Bb Fm G+7 C7 F9
Walk a-cross the ta-bles, Wav - ing three A - mer - i - can flags. I have to do it the hard
Bb Ebm Bb Fm7 Bb+7 Eb Ebm Bb F9
way. Let's say there's a dance, They're play - ing a
Bb Gm7 C7 Gm9 C9 F7 F+7
waltz And I want ro - mance That's when I be-gin turn-ing som-er-saults. Some
Bb F7 Bb Bb7 Bb+7 Eb Bb7 Eb Ebm
girls can keep men on their toes By smil - ing and throw - ing a rose
Bb Edim Cm7 F7 Bb Fm G+7
Me, I wrack my noo-dle, Whis-tle "Yan - kee Doo - dle" Bal - anc - ing a broom on my nose.
C7 F9 D+7 G9 C9 F9 Bb Ebm Bb Cb Bb
Oh, I'm a tell - ing you, Pard, I have to do it the hard way.

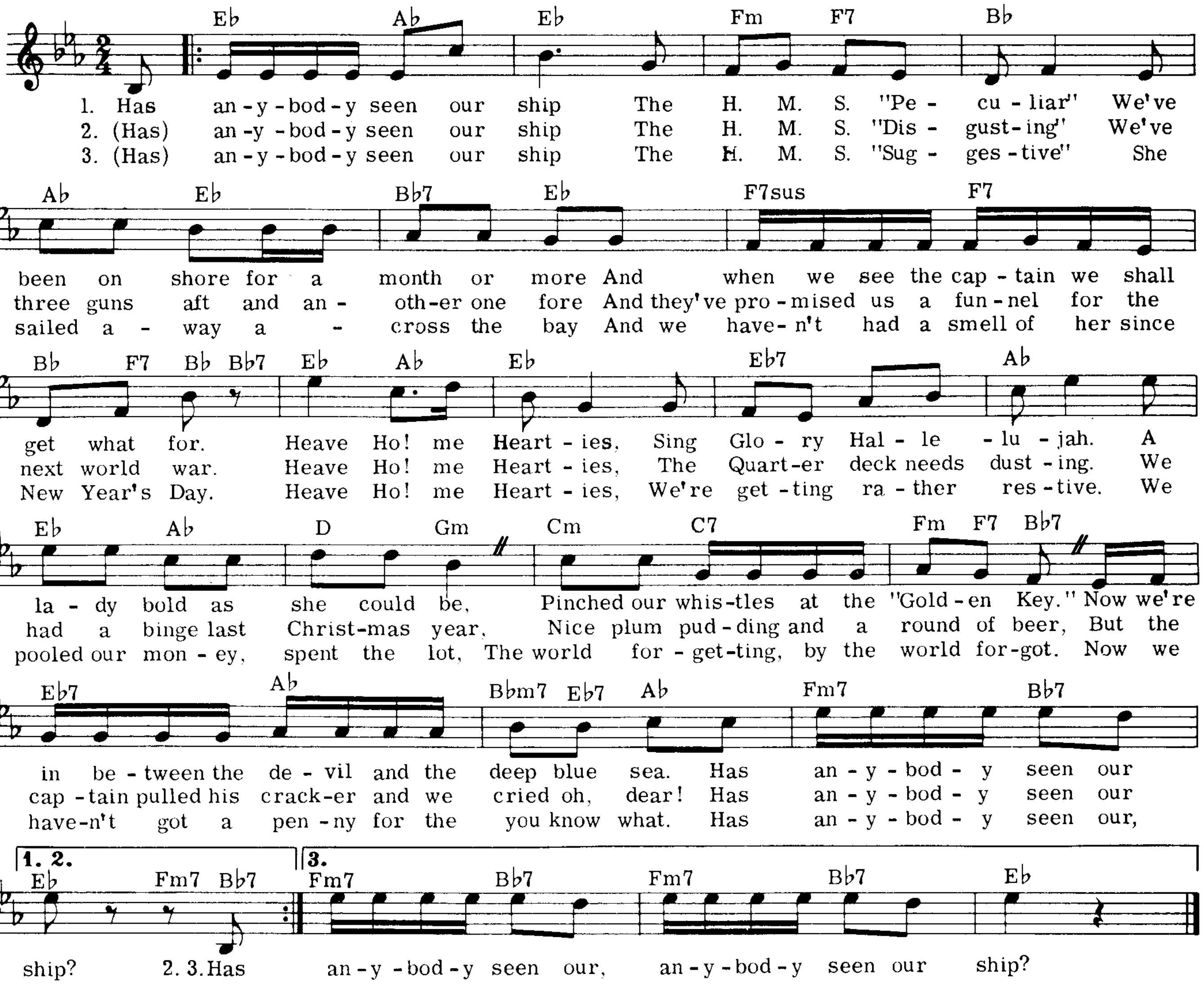
Copyright © 1945 by Paramount Music Corporation. Used by permission.



HAS ANYBODY SEEN OUR SHIP?

From the Musical "TONIGHT AT 8:30"

By NOEL COWARD

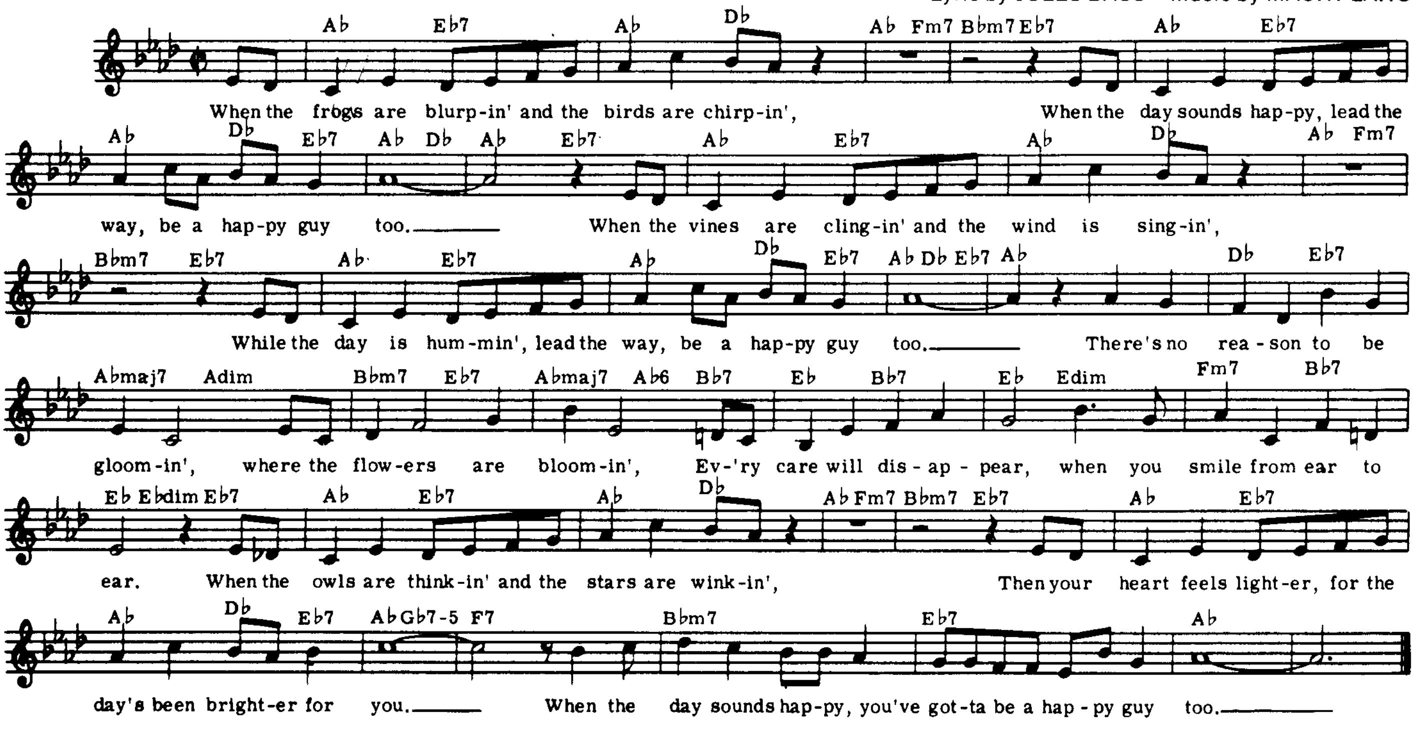

E♭ A♭ E♭ Fm F7 B♭
1. Has an-y-bod-y seen our ship The H. M. S. "Pe - cu - liar" We've
2. (Has) an-y-bod-y seen our ship The H. M. S. "Dis - gust-ing" We've
3. (Has) an-y-bod-y seen our ship The H. M. S. "Sug - ges-tive" She
A♭ E♭ B♭7 E♭ F7sus F7
been on shore for a month or more And when we see the cap-tain we shall
three guns aft and an - oth-er one fore And they've pro-mised us a fun-nel for the
sailed a - way a - cross the bay And we have-n't had a smell of her since
B♭ F7 B♭ B♭7 E♭ A♭ E♭ E♭7 A♭
get what for. Heave Ho! me Heart-ies, Sing Glo-ry Hal-le-lu-jah. A
next world war. Heave Ho! me Heart-ies, The Quart-er deck needs dust-ing. We
New Year's Day. Heave Ho! me Heart-ies, We're get-ting ra-ther res-tive. We
E♭ A♭ D Gm Cm C7 Fm F7 B♭7
la-dy bold as she could be, Pinched our whis-tles at the "Gold-en Key." Now we're
had a binge last Christ-mas year, Nice plum pud-ding and a round of beer, But the
pooled our mon-ey, spent the lot, The world for-get-ting, by the world for-got. Now we
E♭7 A♭ B♭m7 E♭7 A♭ Fm7 B♭7
in be-tween the de-vil and the deep blue sea. Has an-y-bod-y seen our
cap-tain pulled his crack-er and we cried oh, dear! Has an-y-bod-y seen our
have-n't got a pen-ny for the you know what. Has an-y-bod-y seen our,
1. 2. 3.
E♭ Fm7 B♭7 Fm7 B♭7 Fm7 B♭7 E♭
ship? 2. 3. Has an-y-bod-y seen our, an-y-bod-y seen our ship?

Copyright © 1935 by Chappell & Co., Ltd. Copyright renewed. Chappell & Co., Inc., publisher. Used by permission.

HAPPY GUY

From the Film "THE DAYDREAMER"

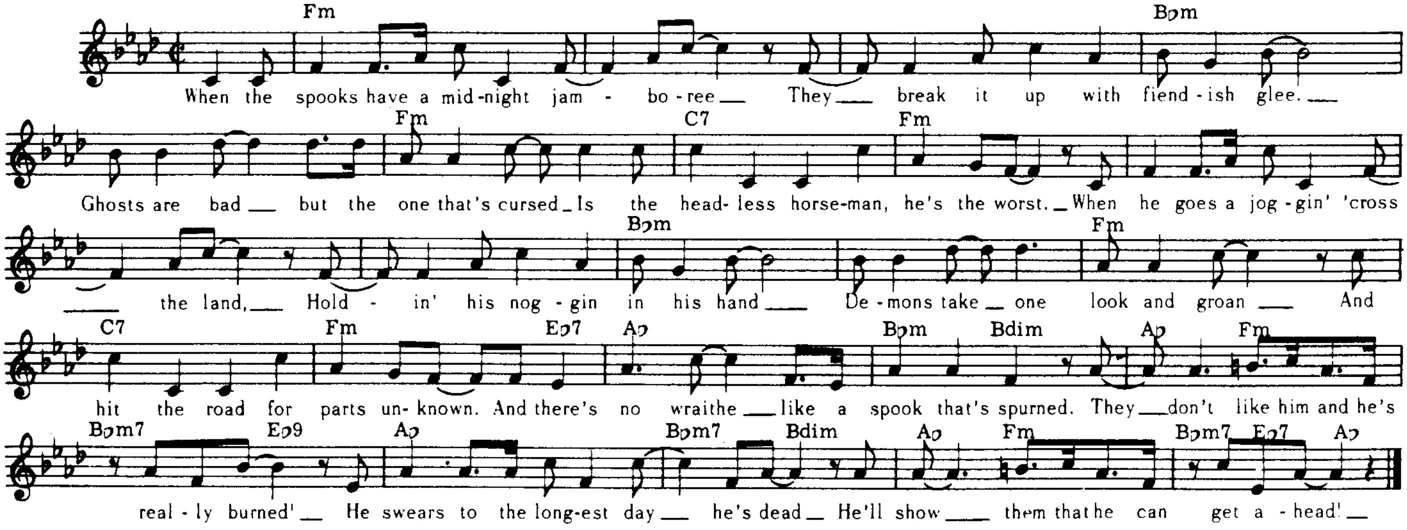
Lyric by JULES BASS Music by MAURY LAWS


A♭ E♭7 A♭ D♭ A♭ Fm7 B♭m7 E♭7 A♭ E♭7
When the frogs are blurp-in' and the birds are chirp-in', When the day sounds hap-py, lead the
A♭ D♭ E♭7 A♭ D♭ A♭ E♭7 A♭ E♭7 A♭ D♭ A♭ Fm7
way, be a hap-py guy too. When the vines are cling-in' and the wind is sing-in',
B♭m7 E♭7 A♭ E♭7 A♭ D♭ E♭7 A♭ D♭ E♭7 A♭ D♭ E♭7
While the day is hum-min', lead the way, be a hap-py guy too. There's no rea-son to be
A♭maj7 Adim B♭m7 E♭7 A♭maj7 A♭6 B♭7 E♭ B♭7 E♭ Edim Fm7 B♭7
gloom-in', where the flow-ers are bloom-in', Ev-'ry care will dis-ap-pear, when you smile from ear to
E♭ E♭dim E♭7 A♭ E♭7 A♭ D♭ A♭ Fm7 B♭m7 E♭7 A♭ E♭7
ear. When the owls are think-in' and the stars are wink-in', Then your heart feels light-er, for the
A♭ D♭ E♭7 A♭ G♭7-5 F7 B♭m7 E♭7 A♭
day's been bright-er for you. When the day sounds hap-py, you've got-ta be a hap-py guy too.

Copyright © 1966 by Edwin H. Morris & Company, Inc. and Chesnick Music, Inc., New York, N.Y. Used by permission.

HEADLESS HORSEMAN *From the Film "THE ADVENTURES OF ICHABOD AND MR. TOAD"*

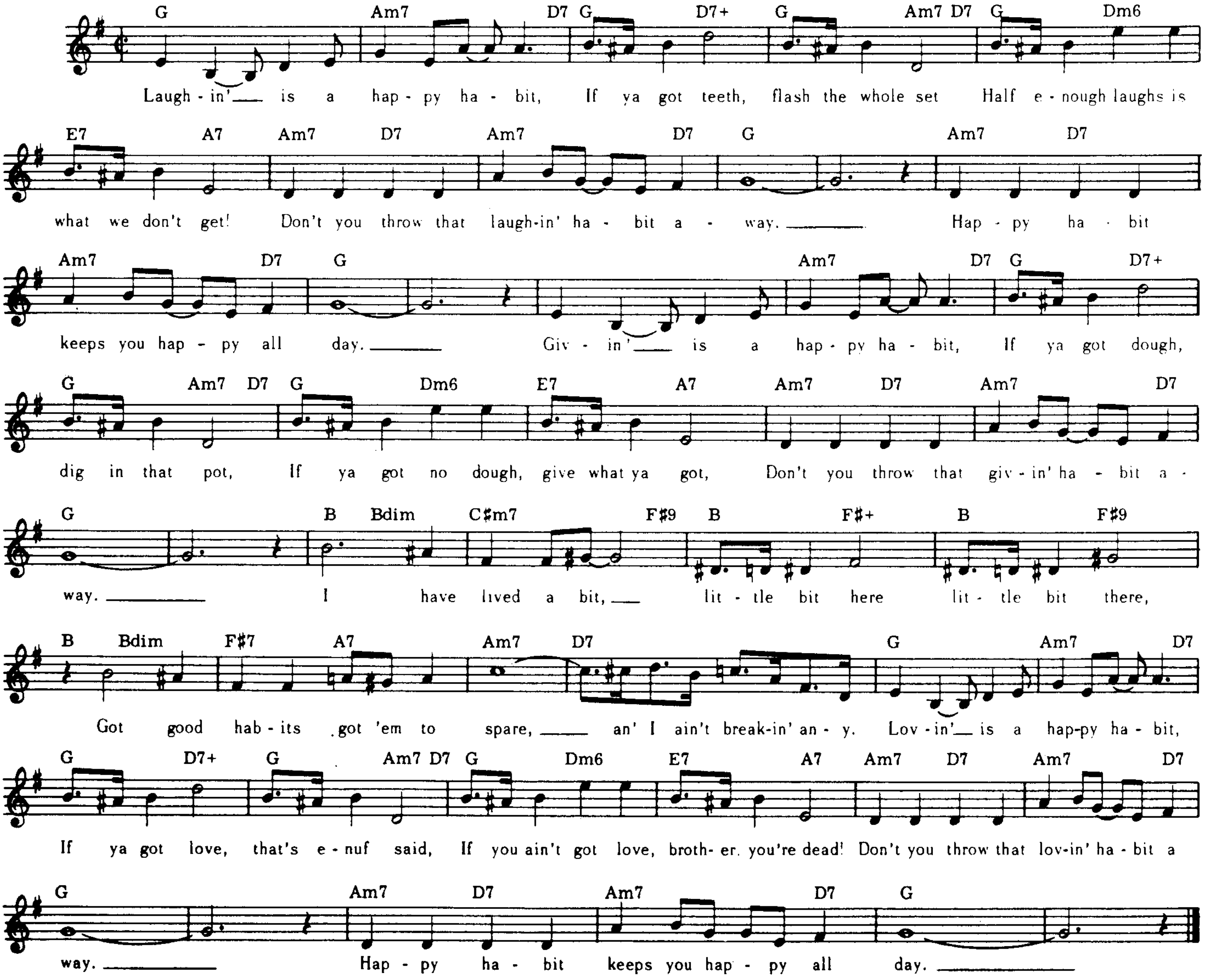
Lyric and Music by
DON RAYE and GENE DePAUL


Fm Bbm
When the spooks have a mid-night jam - bo-ree They break it up with fiend-ish glee.
Fm C7 Fm
Ghosts are bad but the one that's cursed Is the head-less horse-man, he's the worst. When he goes a jog-gin' 'cross
Bbm Fm
the land, Hold - in' his nog-gin in his hand De-mons take one look and groan And
C7 Fm Eb7 Ab Bbm Bdim Ab Fm
hit the road for parts un-known. And there's no wraithe like a spook that's spurned. They don't like him and he's
Bbm7 Eb9 Ab Bbm7 Bdim Ab Fm Bbm7 Eb7 Ab
real-ly burned' He swears to the long-est day he's dead He'll show them that he can get a-head!

Copyright © 1947 and 1949 by Edwin H. Morris & Company, Inc. Used by permission.

HAPPY HABIT *From the Musical "BY THE BEAUTIFUL SEA"*

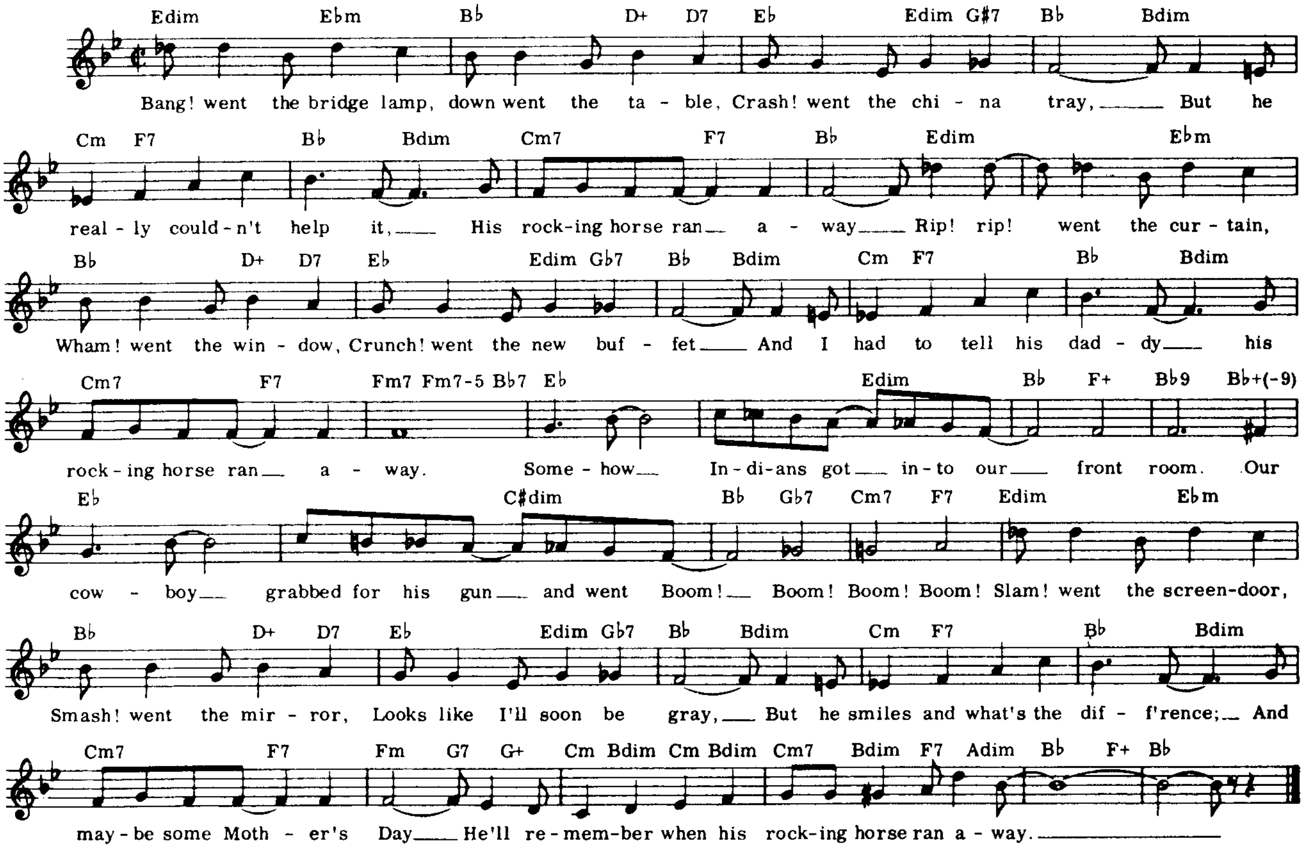
Lyric by DOROTHY FIELDS
Music by ARTHUR SCHWARTZ


G Am7 D7 G D7+ G Am7 D7 G Dm6
Laugh-in' is a hap-py ha-bit, If ya got teeth, flash the whole set Half e-nough laughs is
E7 A7 Am7 D7 Am7 D7 G Am7 D7
what we don't get! Don't you throw that laugh-in' ha-bit a-way. Hap-py ha-bit
Am7 D7 G Am7 D7 G D7+
keeps you hap-py all day. Giv-in' is a hap-py ha-bit, If ya got dough,
G Am7 D7 G Dm6 E7 A7 Am7 D7 Am7 D7
dig in that pot, If ya got no dough, give what ya got, Don't you throw that giv-in' ha-bit a-
G B Bdim C#m7 F#9 B F#+ B F#9
way. I have lived a bit, lit-tle bit here lit-tle bit there,
B Bdim F#7 A7 Am7 D7 G Am7 D7
Got good hab-its got 'em to spare, an' I ain't break-in' an-y. Lov-in' is a hap-py ha-bit,
G D7+ G Am7 D7 G Dm6 E7 A7 Am7 D7 Am7 D7
If ya got love, that's e-nuf said, If you ain't got love, broth-er, you're dead! Don't you throw that lov-in' ha-bit a
G Am7 D7 Am7 D7 G
way. Hap-py ha-bit keeps you hap-py all day.

Copyright © 1954 by Arthur Schwartz and Dorothy Fields.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc. and Rugby Music Corporation. (By arrangement with Chappell & Co., Inc.)

HIS ROCKING HORSE RAN AWAY *From the Film "AND THE ANGELS SING"*

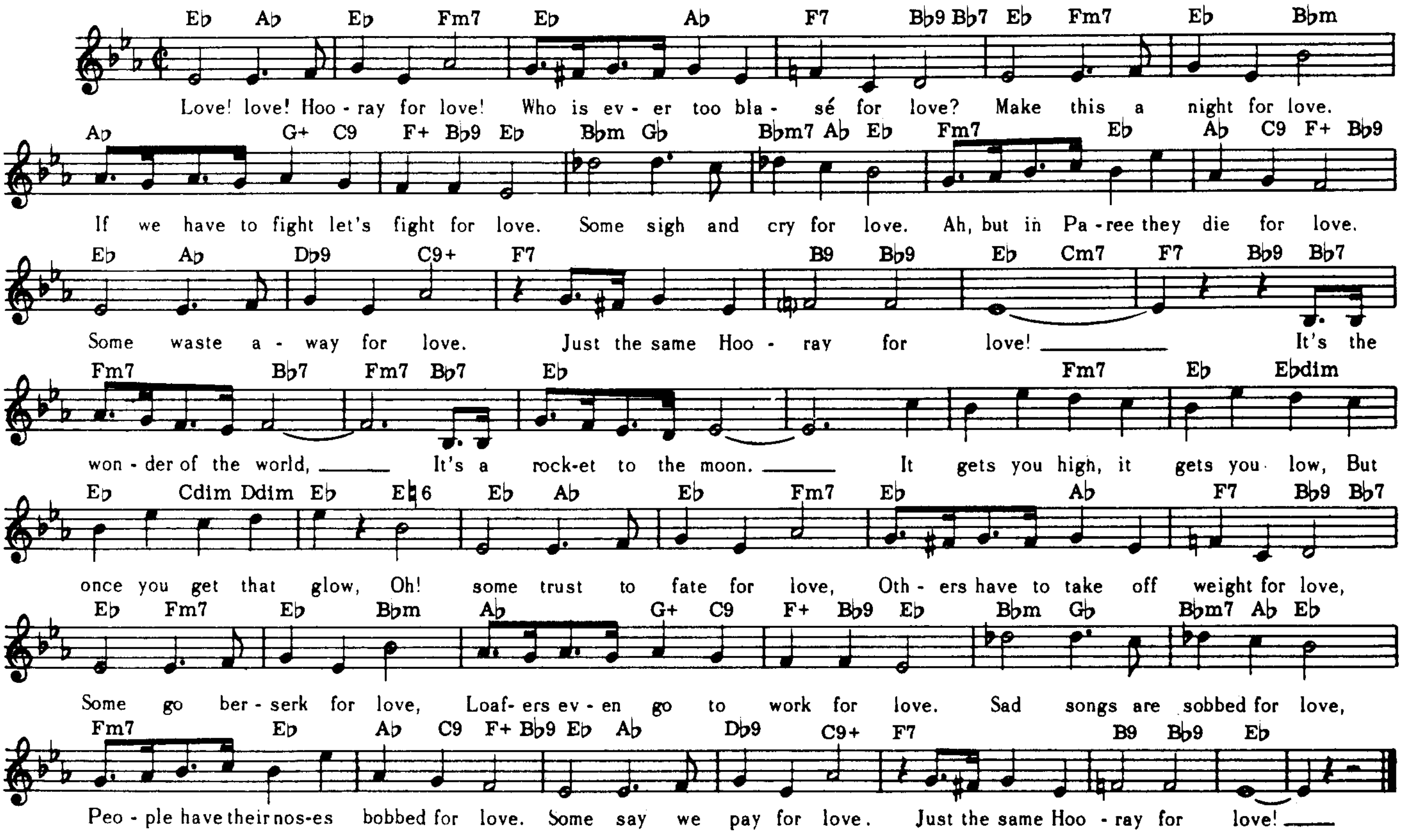
JOHNNY BURKE and JIMMY VAN HEUSEN


Edim E♭m B♭ D+ D7 E♭ Edim G♯7 B♭ Bdim
Bang! went the bridge lamp, down went the ta - ble, Crash! went the chi - na tray, But he
Cm F7 B♭ Bdim Cm7 F7 B♭ Edim E♭m
real - ly could - n't help it, His rock-ing horse ran a - way Rip! rip! went the cur - tain,
B♭ D+ D7 E♭ Edim G♭7 B♭ Bdim Cm F7 B♭ Bdim
Wham! went the win - dow, Crunch! went the new buf - fet And I had to tell his dad - dy his
Cm7 F7 Fm7 Fm7-5 B♭7 E♭ Edim B♭ F+ B♭9 B♭+(-9)
rock-ing horse ran a - way. Some - how In - di-ans got in - to our front room. Our
E♭ C♯dim B♭ G♭7 Cm7 F7 Edim E♭m
cow - boy grabbed for his gun and went Boom! Boom! Boom! Boom! Slam! went the screen-door,
B♭ D+ D7 E♭ Edim G♭7 B♭ Bdim Cm F7 B♭ Bdim
Smash! went the mir - ror, Looks like I'll soon be gray, But he smiles and what's the dif - f'rence; And
Cm7 F7 Fm G7 G+ Cm Bdim Cm Bdim Cm7 Bdim F7 Adim B♭ F+ B♭
may-be some Moth - er's Day He'll re-mem-ber when his rock-ing horse ran a - way.

Copyright © 1944 by Paramount Music Corporation. Used by permission.

HOORAY FOR LOVE *From the Film "CASBAH"*

Lyric by LEO ROBIN
Music by HAROLD ARLEN

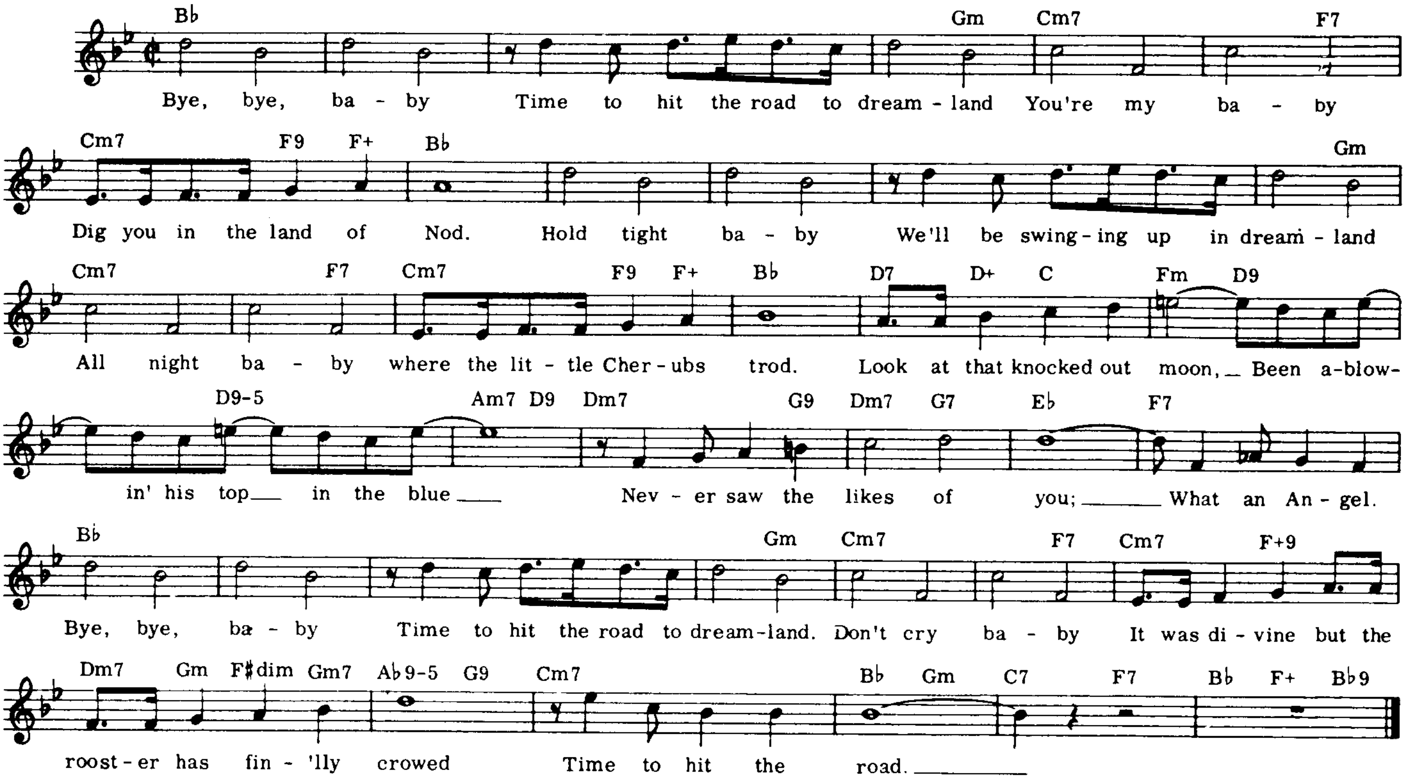

E♭ A♭ E♭ Fm7 E♭ A♭ F7 B♭9 B♭7 E♭ Fm7 E♭ B♭m
Love! love! Hoo - ray for love! Who is ev - er too bla - sé for love? Make this a night for love.
A♭ G+ C9 F+ B♭9 E♭ B♭m G♭ B♭m7 A♭ E♭ Fm7 E♭ A♭ C9 F+ B♭9
If we have to fight let's fight for love. Some sigh and cry for love. Ah, but in Pa - ree they die for love.
E♭ A♭ D♭9 C9+ F7 B9 B♭9 E♭ Cm7 F7 B♭9 B♭7
Some waste a - way for love. Just the same Hoo - ray for love! It's the
Fm7 B♭7 Fm7 B♭7 E♭ Fm7 E♭ E♭dim
won - der of the world, It's a rock-et to the moon. It gets you high, it gets you low, But
E♭ Cdim Ddim E♭ E♮6 E♭ A♭ E♭ Fm7 E♭ A♭ F7 B♭9 B♭7
once you get that glow, Oh! some trust to fate for love, Oth - ers have to take off weight for love,
E♭ Fm7 E♭ B♭m A♭ G+ C9 F+ B♭9 E♭ B♭m G♭ B♭m7 A♭ E♭
Some go ber - serk for love, Loaf- ers ev - en go to work for love. Sad songs are sobbed for love,
Fm7 E♭ A♭ C9 F+ B♭9 E♭ A♭ D♭9 C9+ F7 B9 B♭9 E♭
Peo - ple have their nos-es bobbed for love. Some say we pay for love. Just the same Hoo - ray for love!

Copyright © 1948 by Harwin Music Corp., New York, N.Y. Used by permission.

HIT THE ROAD TO DREAMLAND

From the Film "HIT THE ROAD TO DREAMLAND"

JOHNNY MERCER and HAROLD ARLEN

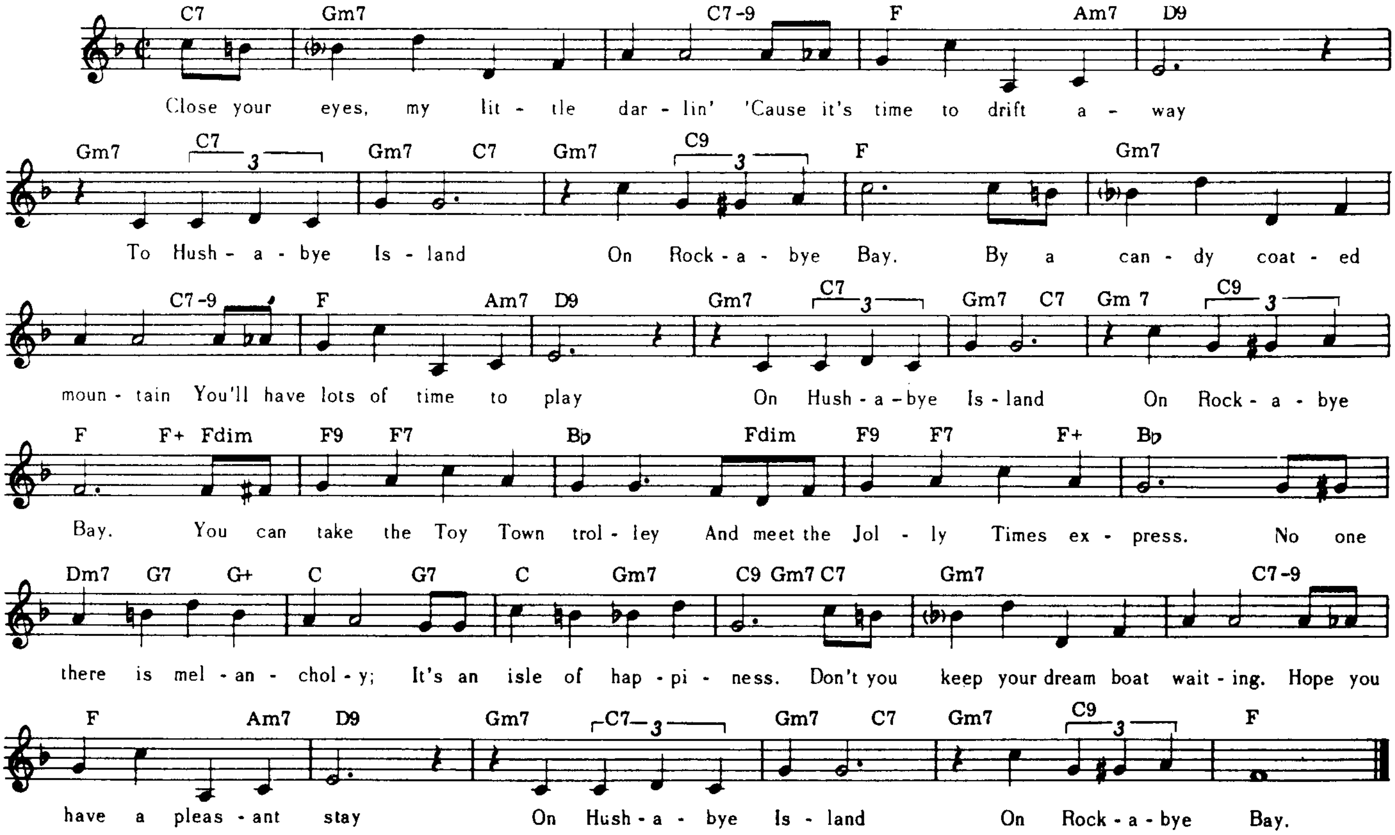

B♭ Gm Cm7 F7
Bye, bye, ba - by Time to hit the road to dream - land You're my ba - by
Cm7 F9 F+ B♭ Gm
Dig you in the land of Nod. Hold tight ba - by We'll be swing - ing up in dream - land
Cm7 F7 Cm7 F9 F+ B♭ D7 D+ C Fm D9
All night ba - by where the lit - tle Cher - ubs trod. Look at that knocked out moon, Been a-blow-
D9-5 Am7 D9 Dm7 G9 Dm7 G7 E♭ F7
in' his top in the blue Nev - er saw the likes of you; What an An - gel.
B♭ Gm Cm7 F7 Cm7 F+9
Bye, bye, ba - by Time to hit the road to dream-land. Don't cry ba - by It was di - vine but the
Dm7 Gm F♯dim Gm7 A♭9-5 G9 Cm7 B♭ Gm C7 F7 B♭ F+ B♭9
roost - er has fin - 'lly crowed Time to hit the road.

Copyright © 1942 by Famous Music Corporation. Copyright renewed 1969. Used by permission.

HUSH-A-BYE ISLAND

From the Film "SMASH-UP"

Lyric by HAROLD ADAMSON
Music by JIMMY McHUGH

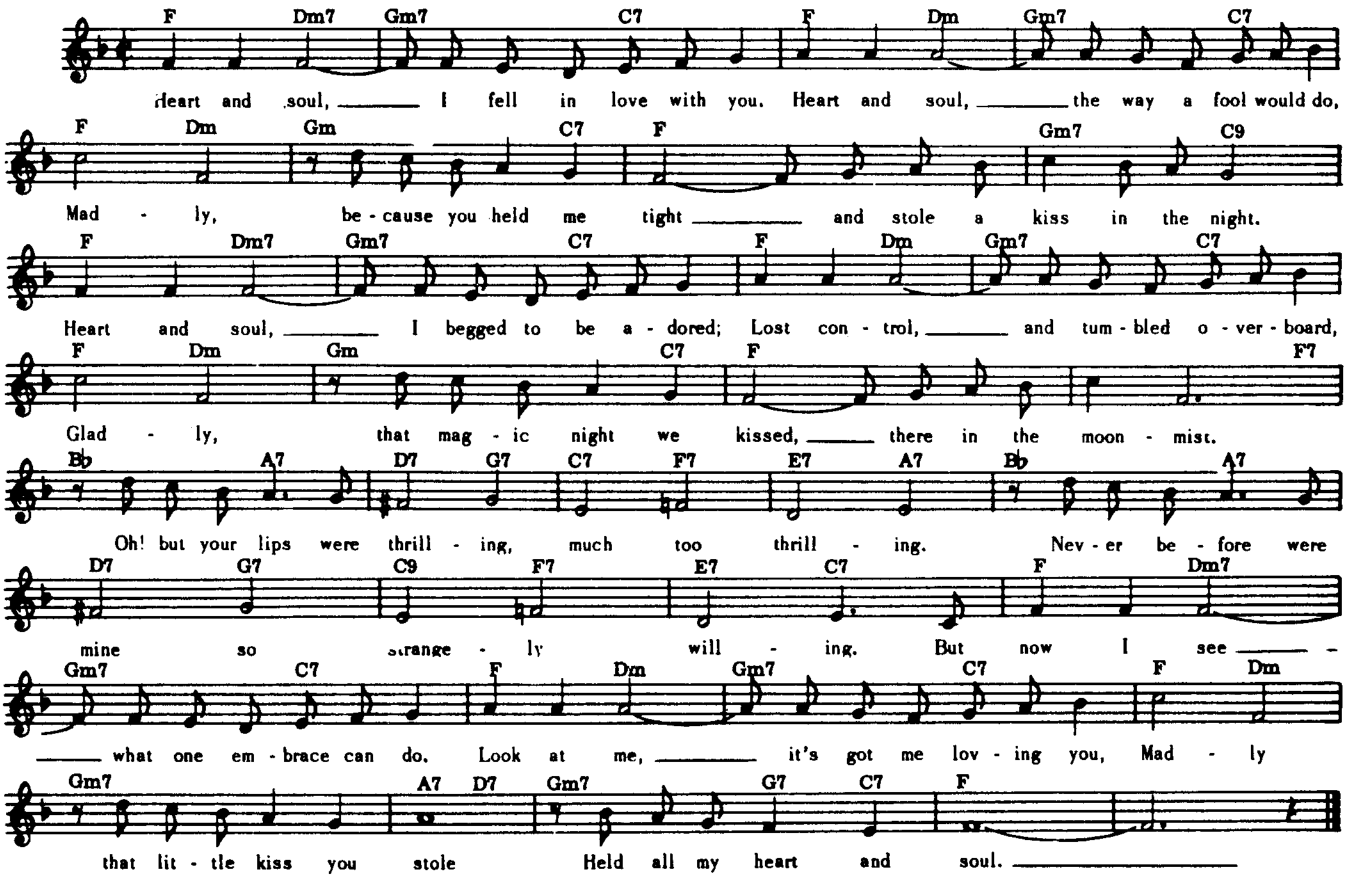

C7 Gm7 C7-9 F Am7 D9
Close your eyes, my lit - tle dar - lin' 'Cause it's time to drift a - way
Gm7 C7 3 Gm7 C7 Gm7 C9 3 F Gm7
To Hush - a - bye Is - land On Rock - a - bye Bay. By a can - dy coat - ed
C7-9 F Am7 D9 Gm7 C7 3 Gm7 C7 Gm 7 C9 3
moun - tain You'll have lots of time to play On Hush - a - bye Is - land On Rock - a - bye
F F+ Fdim F9 F7 B♭ Fdim F9 F7 F+ B♭
Bay. You can take the Toy Town trol - ley And meet the Jol - ly Times ex - press. No one
Dm7 G7 G+ C G7 C Gm7 C9 Gm7 C7 Gm7 C7-9
there is mel - an - chol - y; It's an isle of hap - pi - ness. Don't you keep your dream boat wait - ing. Hope you
F Am7 D9 Gm7 C7 3 Gm7 C7 Gm7 C9 3 F
have a pleas - ant stay On Hush - a - bye Is - land On Rock - a - bye Bay.

Copyright © 1946 by Edwin H. Morris & Company, Inc., New York, N.Y. Copyright renewed. Used by permission.

HEART AND SOUL

From the Film "A SONG IS BORN"

FRANK LOESSER and HOAGY CARMICHAEL

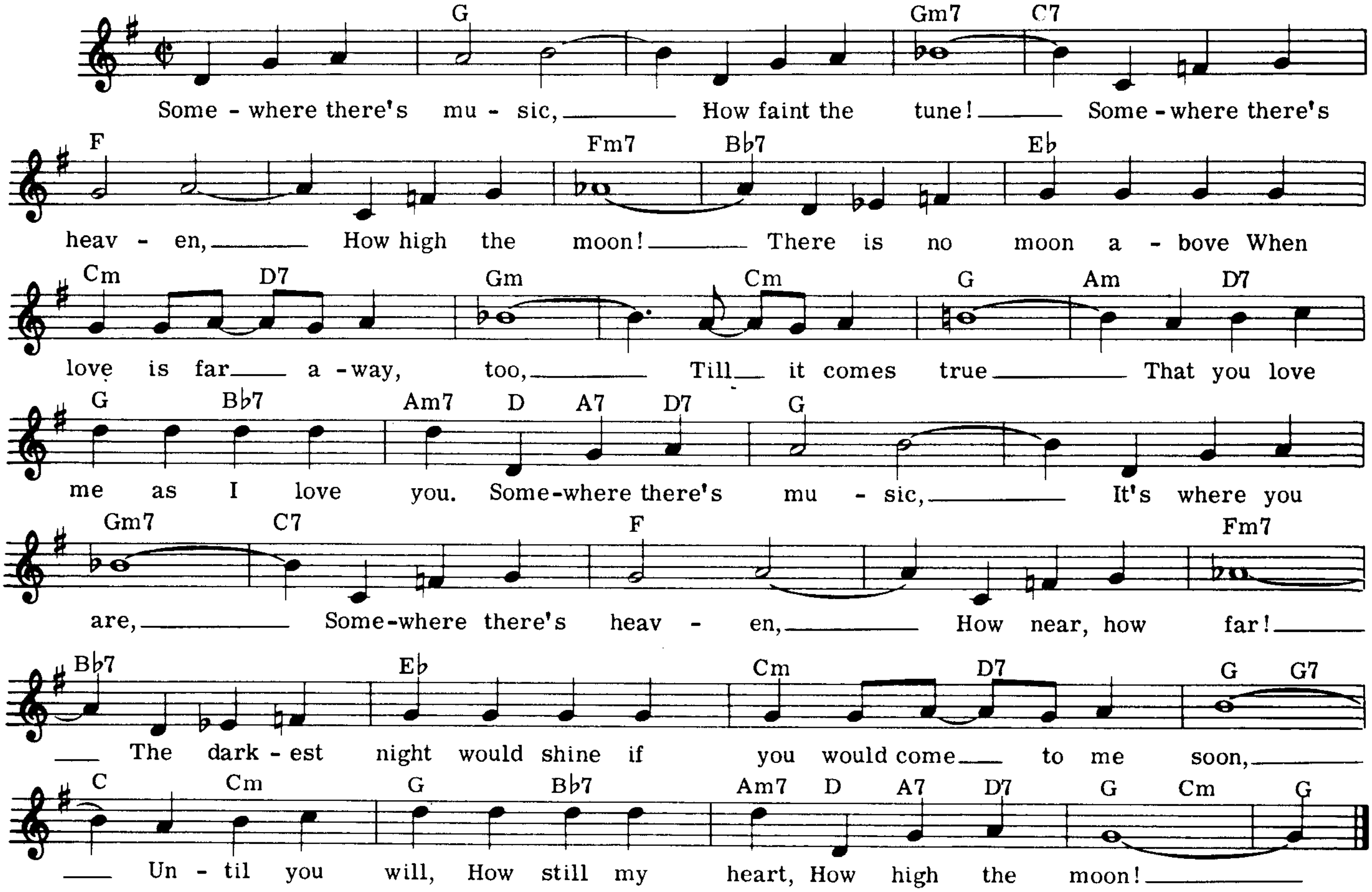

F Dm7 Gm7 C7 F Dm Gm7 C7
Heart and soul, I fell in love with you. Heart and soul, the way a fool would do,
F Dm Gm C7 F Gm7 C9
Mad - ly, be-cause you held me tight and stole a kiss in the night.
F Dm7 Gm7 C7 F Dm Gm7 C7
Heart and soul, I begged to be a-dored; Lost con-trol, and tum-bled o-ver-board,
F Dm Gm C7 F F7
Glad - ly, that mag-ic night we kissed, there in the moon - mist.
B♭ A7 D7 G7 C7 F7 E7 A7 B♭ A7
Oh! but your lips were thrill - ing, much too thrill - ing. Nev-er be-fore were
D7 G7 C9 F7 E7 C7 F Dm7
mine so strange - ly will - ing. But now I see
Gm7 C7 F Dm Gm7 C7 F Dm
what one em-brace can do. Look at me, it's got me lov-ing you, Mad - ly
Gm7 A7 D7 Gm7 G7 C7 F
that lit-tle kiss you stole Held all my heart and soul.

Copyright © 1938 by Famous Music Corporation. Copyright renewed 1965. Used by permission.

HOW HIGH THE MOON

From the Musical "TWO FOR THE SHOW"

Lyric by NANCY HAMILTON
Music by MORGAN LEWIS

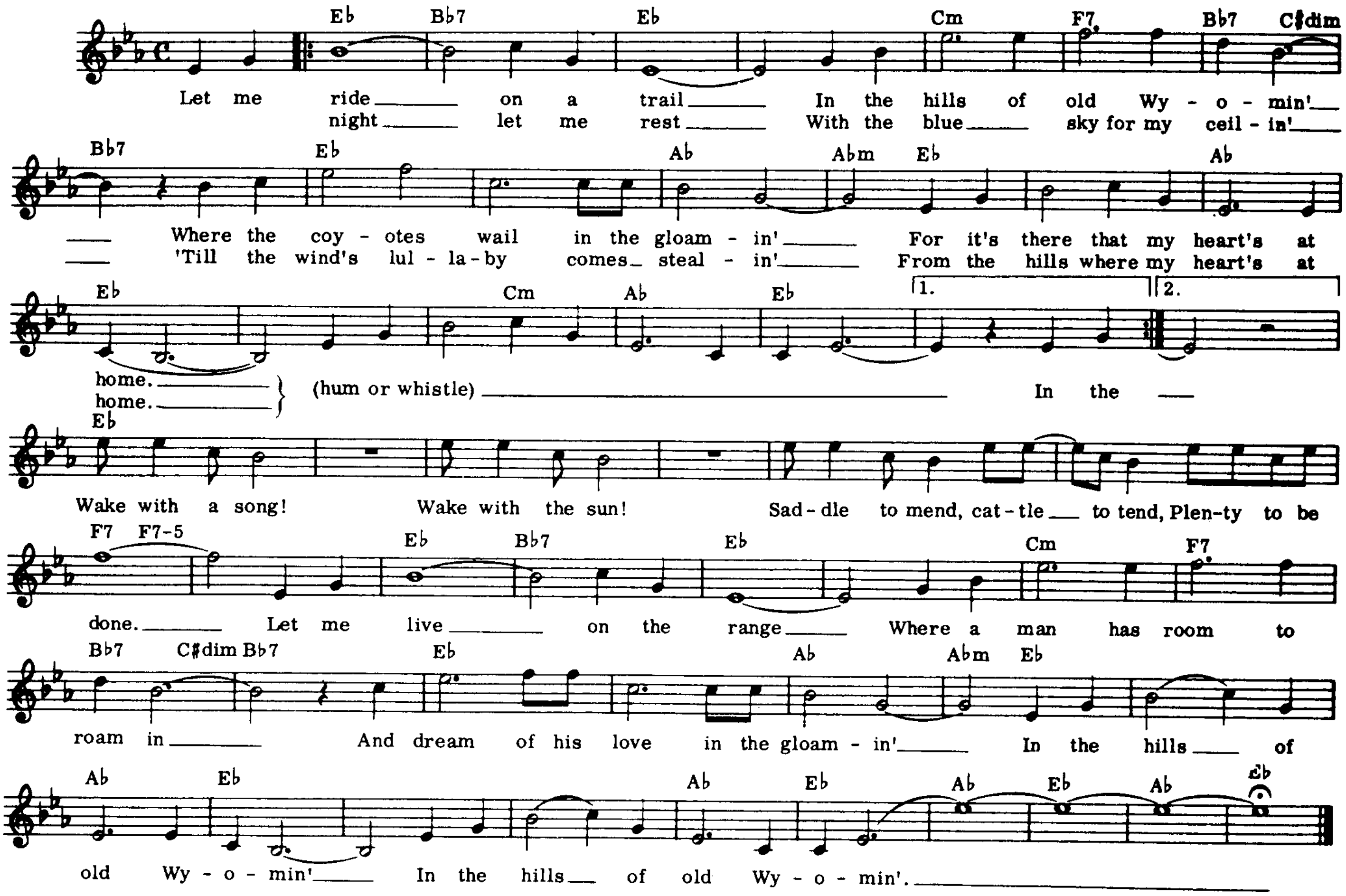

G Gm7 C7
Some-where there's mu-sic, How faint the tune! Some-where there's
F Fm7 B♭7 E♭
heav - en, How high the moon! There is no moon a - bove When
Cm D7 Gm Cm G Am D7
love is far a-way, too, Till it comes true That you love
G B♭7 Am7 D A7 D7 G
me as I love you. Some-where there's mu - sic, It's where you
Gm7 C7 F Fm7
are, Some-where there's heav - en, How near, how far!
B♭7 E♭ Cm D7 G G7
The dark-est night would shine if you would come to me soon,
C Cm G B♭7 Am7 D A7 D7 G Cm G
Un - til you will, How still my heart, How high the moon!

Copyright © 1940 by Chappell & Co., Inc., New York, N.Y. Copyright renewed. Used by permission.

THE HILLS OF OLD WYOMIN'

From the Film "PALM SPRINGS"

LEO ROBIN and RALPH RAINGER

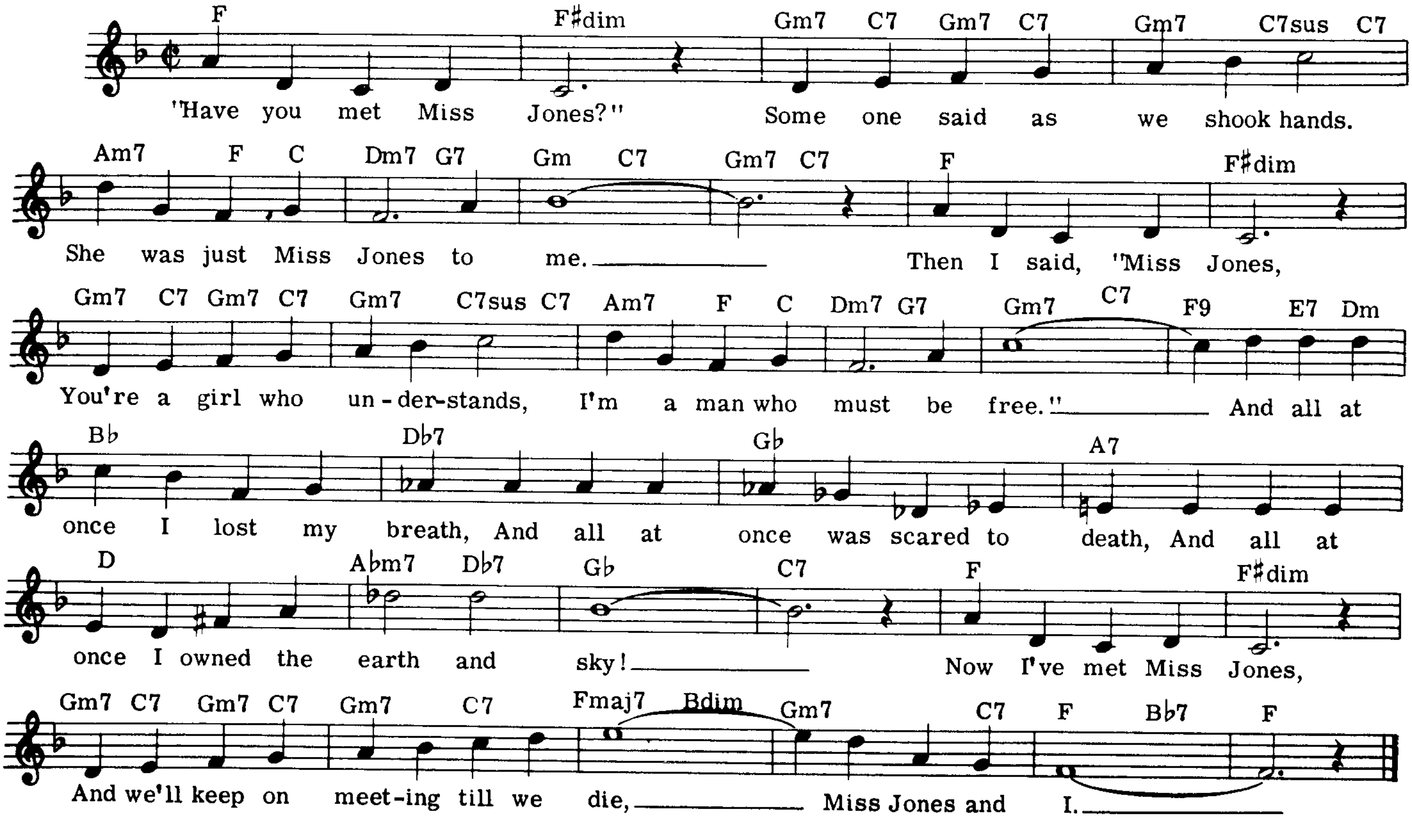

E♭ B♭7 E♭ Cm F7 B♭7 C♯dim
Let me ride on a trail In the hills of old Wy - o - min'
night let me rest With the blue sky for my ceil - in'
B♭7 E♭ A♭ A♭m E♭ A♭
Where the coy - otes wail in the gloam - in' For it's there that my heart's at
'Till the wind's lul - la - by comes steal - in' From the hills where my heart's at
E♭ Cm A♭ E♭ 1. 2.
home.
home.
(hum or whistle) In the
E♭
Wake with a song! Wake with the sun! Sad-dle to mend, cat-tle to tend, Plen-ty to be
F7 F7-5 E♭ B♭7 E♭ Cm F7
done. Let me live on the range Where a man has room to
B♭7 C♯dim B♭7 E♭ A♭ A♭m E♭
roam in And dream of his love in the gloam - in' In the hills of
A♭ E♭ A♭ E♭ A♭ E♭ A♭ E♭
old Wy - o - min' In the hills of old Wy - o - min'.

Copyright © 1936 by Famous Music Corporation. Copyright renewed 1963. Used by permission.

HAVE YOU MET MISS JONES?

From the Musical "I'D RATHER BE RICH"

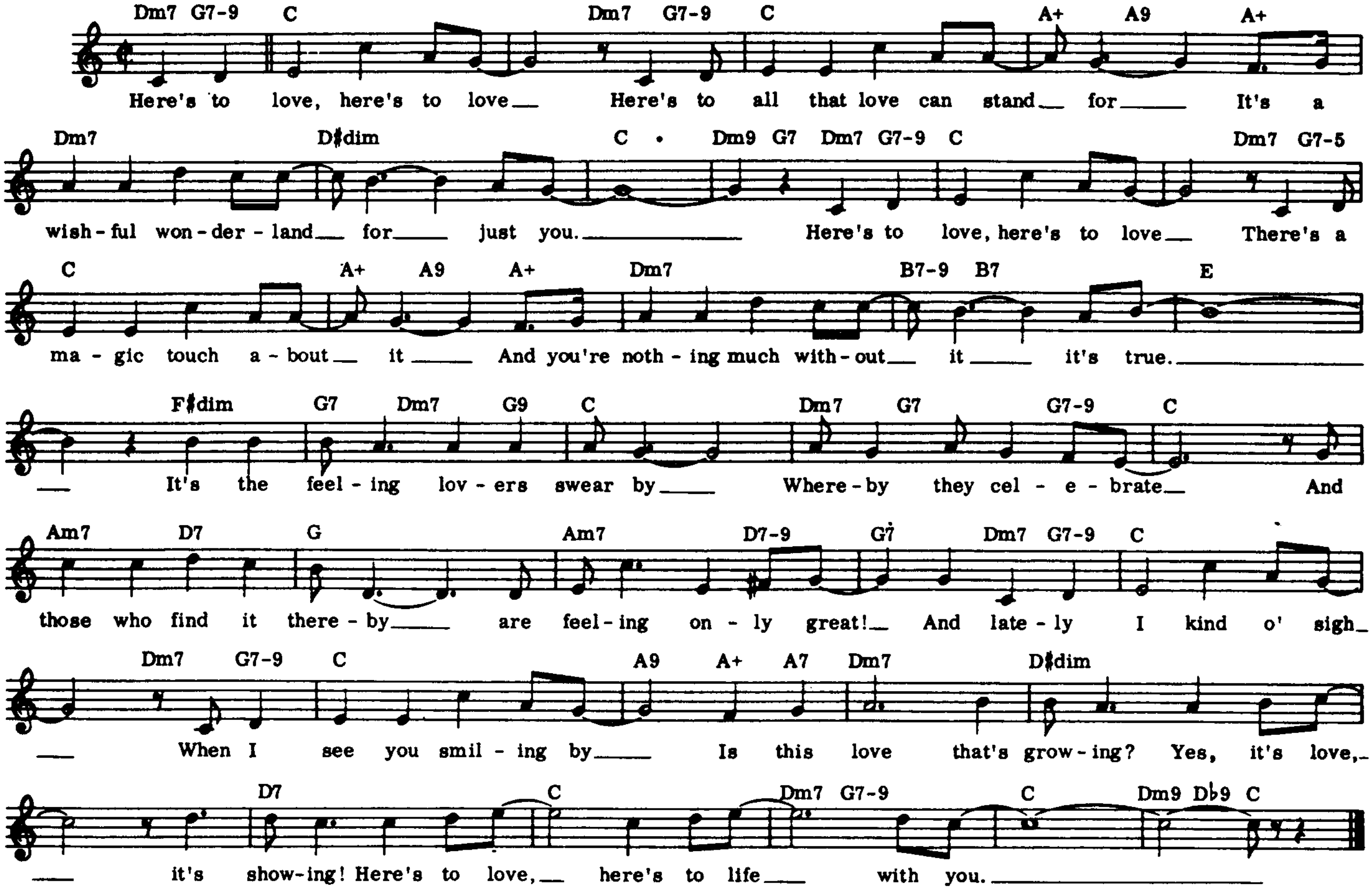
Words by LORENZ HART
Music by RICHARD RODGERS


F F♯dim Gm7 C7 Gm7 C7 Gm7 C7sus C7
"Have you met Miss Jones?" Some one said as we shook hands.
Am7 F C Dm7 G7 Gm C7 Gm7 C7 F F♯dim
She was just Miss Jones to me. Then I said, "Miss Jones,
Gm7 C7 Gm7 C7 Gm7 C7sus C7 Am7 F C Dm7 G7 Gm7 C7 F9 E7 Dm
You're a girl who un - der-stands, I'm a man who must be free." And all at
B♭ D♭7 G♭ A7
once I lost my breath, And all at once was scared to death, And all at
D A♭m7 D♭7 G♭ C7 F F♯dim
once I owned the earth and sky! Now I've met Miss Jones,
Gm7 C7 Gm7 C7 Gm7 C7 Fmaj7 Bdim Gm7 C7 F B♭7 F
And we'll keep on meet-ing till we die, Miss Jones and I.

Copyright © 1937 by Chappell & Co., Inc., New York, N.Y. Copyright renewed. Used by permission.

HERE'S TO LOVE

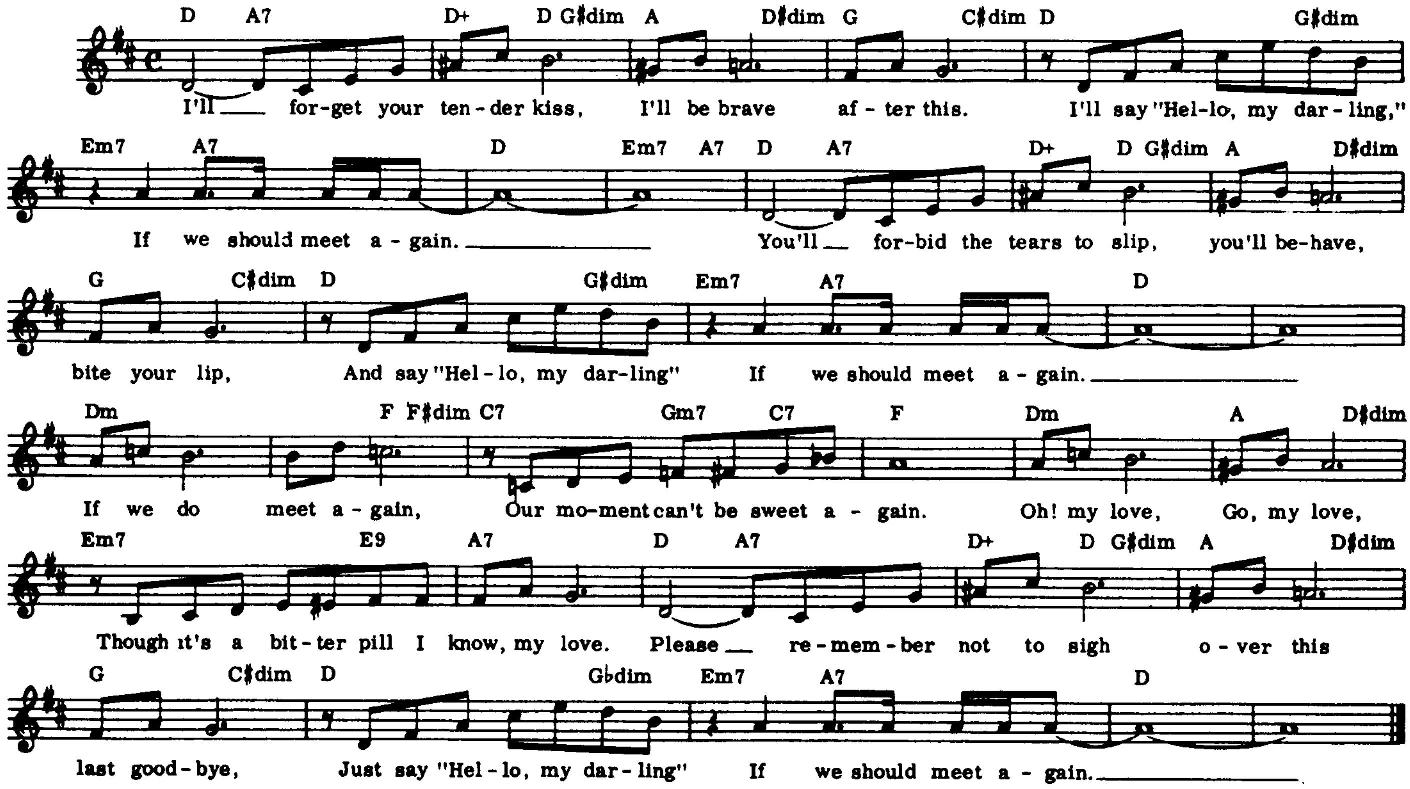
JAY LIVINGSTON and RAY EVANS


Dm7 G7-9 C Dm7 G7-9 C A+ A9 A+
Here's to love, here's to love___ Here's to all that love can stand___ for___ It's a
Dm7 D♯dim C • Dm9 G7 Dm7 G7-9 C Dm7 G7-5
wish-ful won-der-land___ for___ just you.___ Here's to love, here's to love___ There's a
C A+ A9 A+ Dm7 B7-9 B7 E
ma-gic touch a-bout___ it___ And you're noth-ing much with-out___ it___ it's true.___
F♯dim G7 Dm7 G9 C Dm7 G7 G7-9 C
___ It's the feel-ing lov-ers swear by___ Where-by they cel-e-brate___ And
Am7 D7 G Am7 D7-9 G7 Dm7 G7-9 C
those who find it there-by___ are feel-ing on-ly great!___ And late-ly I kind o' sigh___
Dm7 G7-9 C A9 A+ A7 Dm7 D♯dim
___ When I see you smil-ing by___ Is this love that's grow-ing? Yes, it's love,___
D7 C Dm7 G7-9 C Dm9 D♭9 C
___ it's show-ing! Here's to love,___ here's to life___ with you.___

Copyright © 1949 by Paramount Music Corporation. Used by permission.

HELLO MY DARLING

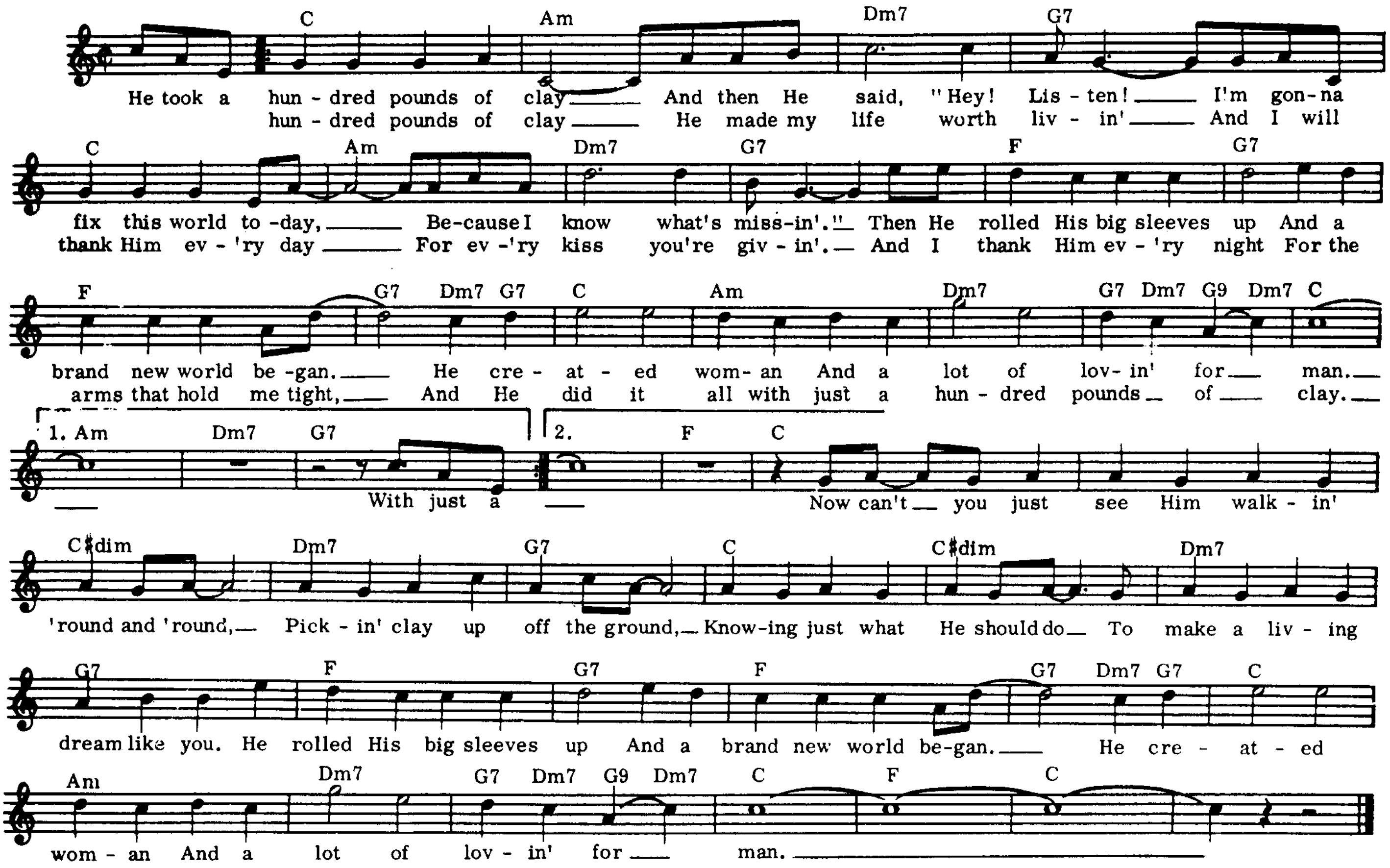
FRANK LOESSER and FREDERICK HOLLANDER


D A7 D+ D G♯dim A D♯dim G C♯dim D G♯dim
I'll___ for-get your ten-der kiss, I'll be brave af-ter this. I'll say "Hel-lo, my dar-ling,"
Em7 A7 D Em7 A7 D A7 D+ D G♯dim A D♯dim
If we should meet a-gain.___ You'll___ for-bid the tears to slip, you'll be-have,
G C♯dim D G♯dim Em7 A7 D
bite your lip, And say "Hel-lo, my dar-ling" If we should meet a-gain.___
Dm F F♯dim C7 Gm7 C7 F Dm A D♯dim
If we do meet a-gain, Our mo-ment can't be sweet a-gain. Oh! my love, Go, my love,
Em7 E9 A7 D A7 D+ D G♯dim A D♯dim
Though it's a bit-ter pill I know, my love. Please___ re-mem-ber not to sigh o-ver this
G C♯dim D G♭dim Em7 A7 D
last good-bye, Just say "Hel-lo, my dar-ling" If we should meet a-gain.___

Copyright © 1938 by Paramount Music Corporation. Copyright renewed 1965. Used by permission.

A HUNDRED POUNDS OF CLAY

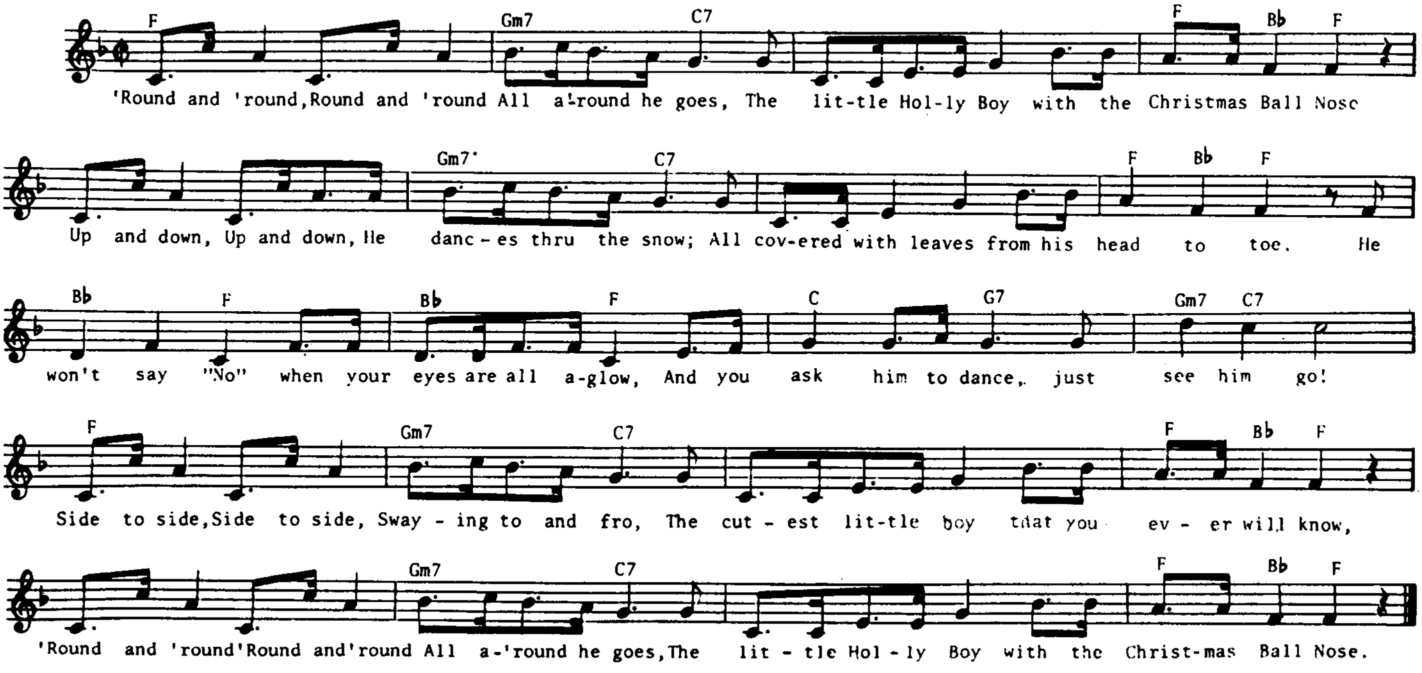
BOB ELGIN, LUTHER DIXON and KAY ROGERS


C Am Dm7 G7
He took a hun - dred pounds of clay And then He said, "Hey! Lis - ten! I'm gon - na
hun - dred pounds of clay He made my life worth liv - in' And I will
C Am Dm7 G7 F G7
fix this world to - day, Be - cause I know what's miss - in'." Then He rolled His big sleeves up And a
thank Him ev - 'ry day For ev - 'ry kiss you're giv - in'. And I thank Him ev - 'ry night For the
F G7 Dm7 G7 C Am Dm7 G7 Dm7 G9 Dm7 C
brand new world be - gan. He cre - at - ed wom - an And a lot of lov - in' for man.
arms that hold me tight, And He did it all with just a hun - dred pounds of clay.
1. Am Dm7 G7 2. F C
With just a Now can't you just see Him walk - in'
C♯dim Dm7 G7 C C♯dim Dm7
'round and 'round, Pick - in' clay up off the ground, Know - ing just what He should do To make a liv - ing
G7 F G7 F G7 Dm7 G7 C
dream like you. He rolled His big sleeves up And a brand new world be - gan. He cre - at - ed
Am Dm7 G7 Dm7 G9 Dm7 C F C
wom - an And a lot of lov - in' for man.

Copyright © 1961 by Gil Music Corp., New York, N.Y. Used by permission.

THE HOLLY BOY
(With The Christmas Ball Nose)

FRANK LATINO

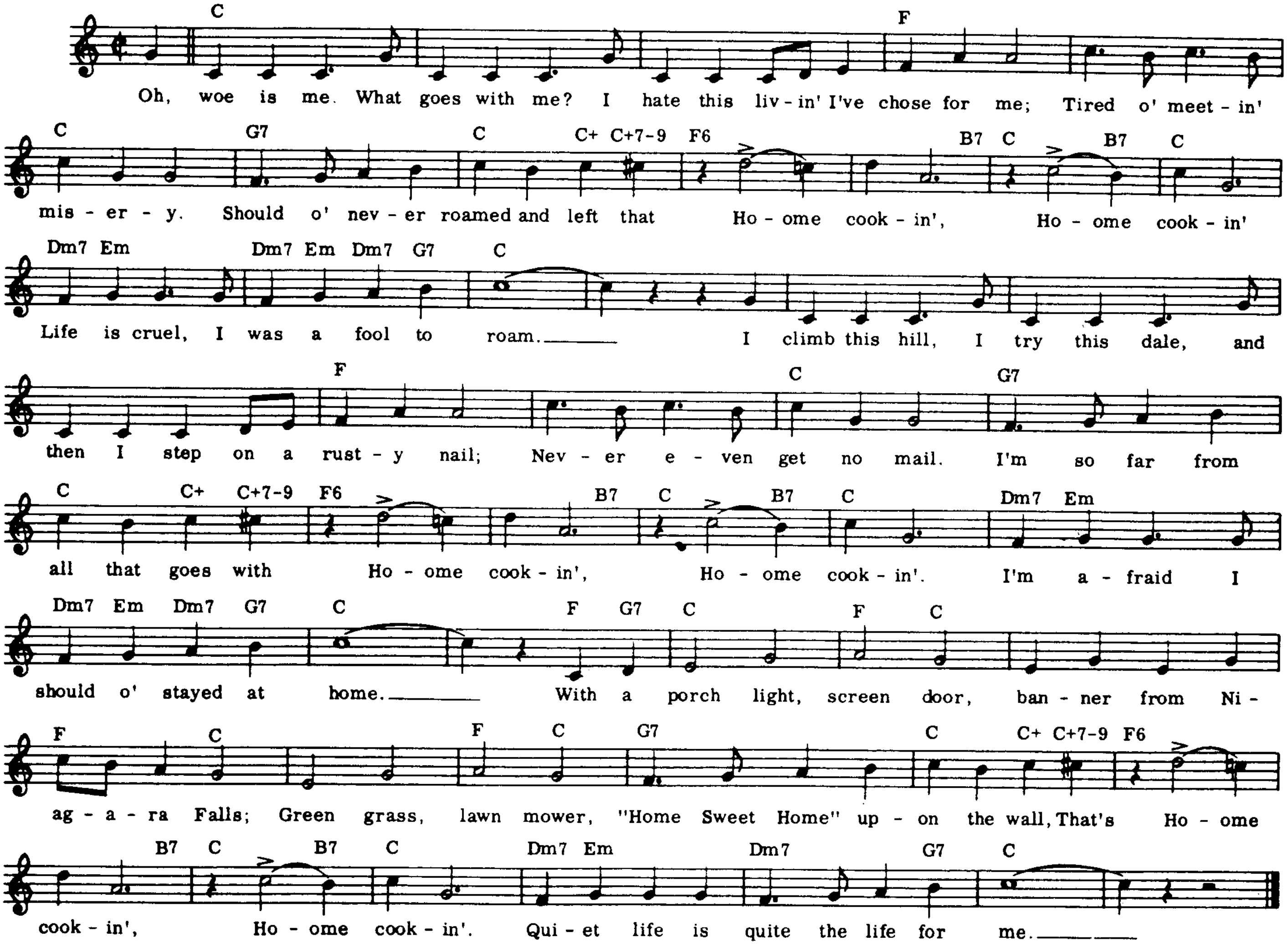

F Gm7 C7 F B♭ F
'Round and 'round, Round and 'round All a-round he goes, The lit-tle Hol-ly Boy with the Christmas Ball Nose
Gm7 C7 F B♭ F
Up and down, Up and down, He danc-es thru the snow; All cov-ered with leaves from his head to toe. He
B♭ F B♭ F C G7 Gm7 C7
won't say "No" when your eyes are all a-glow, And you ask him to dance, just see him go!
F Gm7 C7 F B♭ F
Side to side, Side to side, Sway - ing to and fro, The cut - est lit-tle boy that you ev - er will know,
Gm7 C7 F B♭ F
'Round and 'round 'Round and 'round All a-'round he goes, The lit - tle Hol - ly Boy with the Christ-mas Ball Nose.

Copyright © 1955 by Music Of Today, Inc. Used by permission.

HOME COOKIN'

From the Film "FANCY PANTS"

JAY LIVINGSTON and RAY EVANS

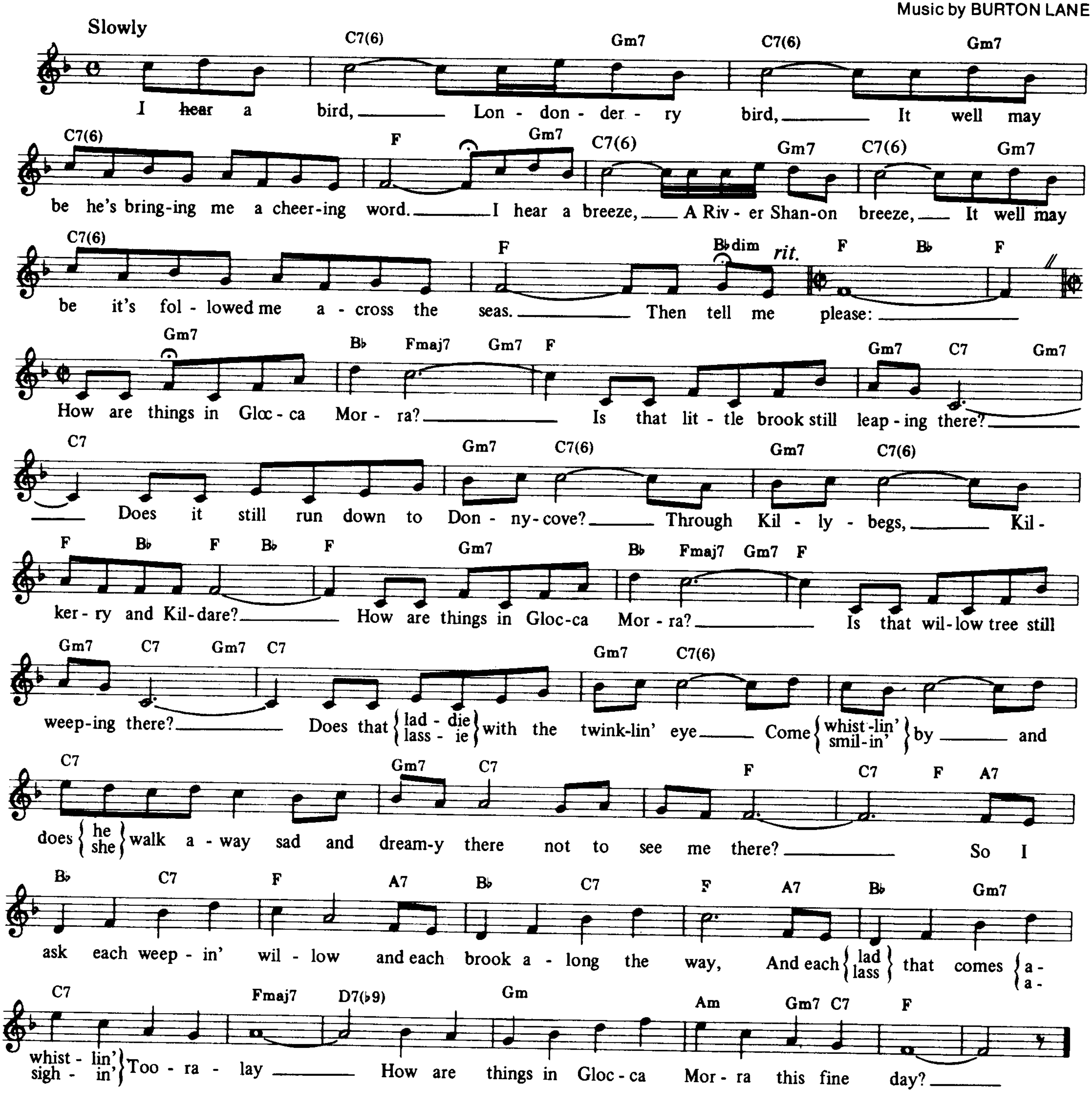

C F
Oh, woe is me. What goes with me? I hate this liv - in' I've chose for me; Tired o' meet - in'
C G7 C C+ C+7-9 F6 B7 C B7 C
mis - er - y. Should o' nev - er roamed and left that Ho - ome cook - in', Ho - ome cook - in'
Dm7 Em Dm7 Em Dm7 G7 C
Life is cruel, I was a fool to roam. I climb this hill, I try this dale, and
F C G7
then I step on a rust - y nail; Nev - er e - ven get no mail. I'm so far from
C C+ C+7-9 F6 B7 C B7 C Dm7 Em
all that goes with Ho - ome cook - in', Ho - ome cook - in'. I'm a - fraid I
Dm7 Em Dm7 G7 C F G7 C F C
should o' stayed at home. With a porch light, screen door, ban - ner from Ni -
F C F C G7 C C+ C+7-9 F6
ag - a - ra Falls; Green grass, lawn mower, "Home Sweet Home" up - on the wall, That's Ho - ome
B7 C B7 C Dm7 Em Dm7 G7 C
cook - in', Ho - ome cook - in'. Qui - et life is quite the life for me.

Copyright © 1950 by Paramount Music Corporation. Used by permission.

HOW ARE THINGS IN GLOCCA MORRA?

From the Musical "FINIAN'S RAINBOW"

Words by E.Y. HARBURG
Music by BURTON LANE

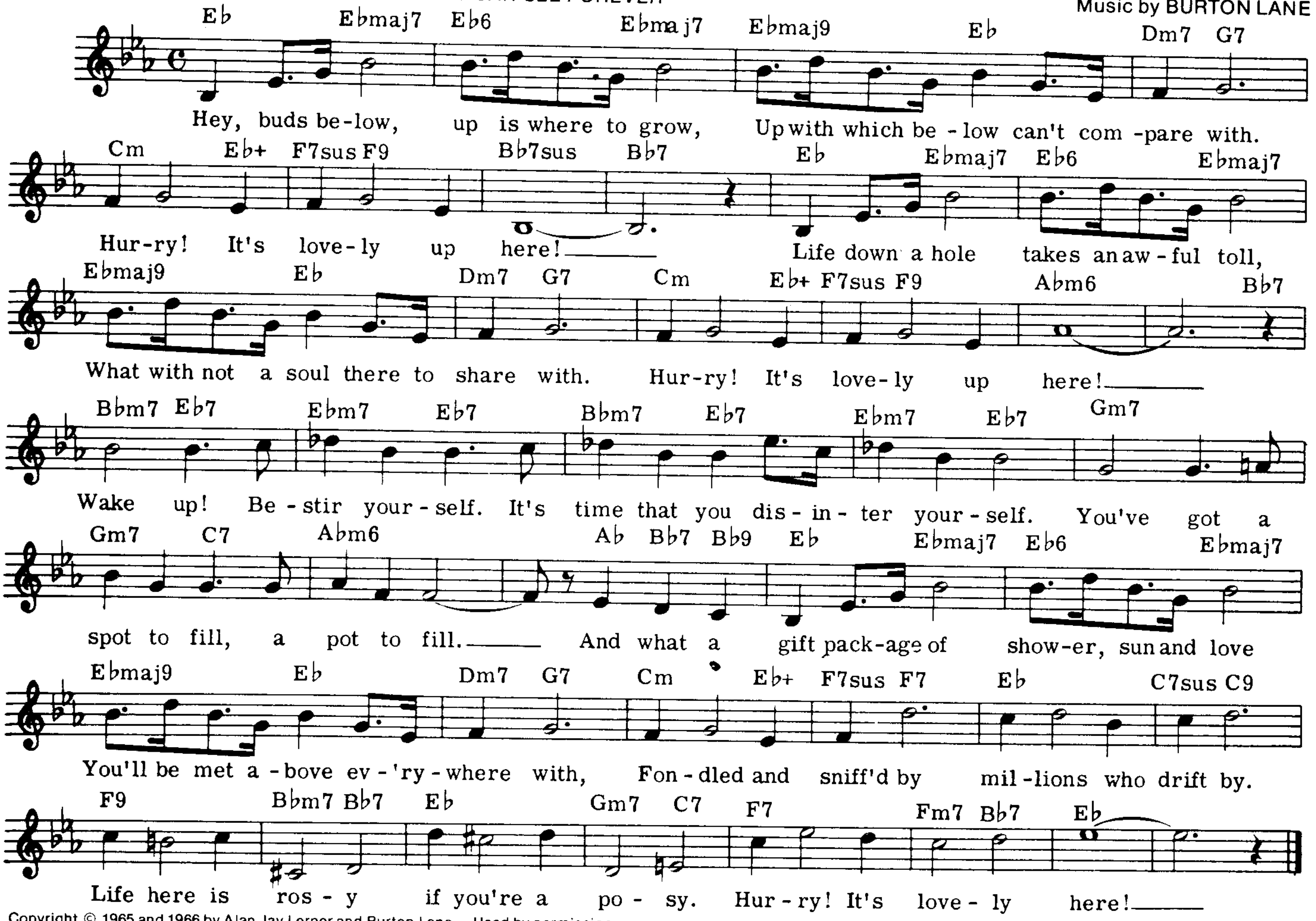

Slowly
C7(6) Gm7 C7(6) Gm7
I hear a bird, Lon-don-der-ry bird, It well may
C7(6) F Gm7 C7(6) Gm7 C7(6) Gm7
be he's bring-ing me a cheer-ing word. I hear a breeze, A Riv-er Shan-on breeze, It well may
C7(6) F B♭dim rit. F B♭ F
be it's fol-lowed me a-cross the seas. Then tell me please:
Gm7 B♭ Fmaj7 Gm7 F Gm7 C7 Gm7
How are things in Gloc-ca Mor-ra? Is that lit-tle brook still leap-ing there?
C7 Gm7 C7(6) Gm7 C7(6)
Does it still run down to Don-ny-cove? Through Kil-ly-begs, Kil-
F B♭ F B♭ F Gm7 B♭ Fmaj7 Gm7 F
ker-ry and Kil-dare? How are things in Gloc-ca Mor-ra? Is that wil-low tree still
Gm7 C7 Gm7 C7 Gm7 C7(6)
weep-ing there? Does that {lad-die / lass-ie} with the twink-lin' eye Come {whist-lin' / smil-in'} by and
C7 Gm7 C7 F C7 F A7
does {he / she} walk a-way sad and dream-y there not to see me there? So I
B♭ C7 F A7 B♭ C7 F A7 B♭ Gm7
ask each weep-in' wil-low and each brook a-long the way, And each {lad / lass} that comes {a- / a-
C7 Fmaj7 D7(♭9) Gm Am Gm7 C7 F
whist-lin' / sigh-in'} Too-ra-lay How are things in Gloc-ca Mor-ra this fine day?

Copyright © 1946 by Chappell & Co., Inc. Copyright renewed. Used by permission.

HURRY! IT'S LOVELY UP HERE!

From the Musical "ON A CLEAR DAY YOU CAN SEE FOREVER"

Lyric by ALAN JAY LERNER
Music by BURTON LANE

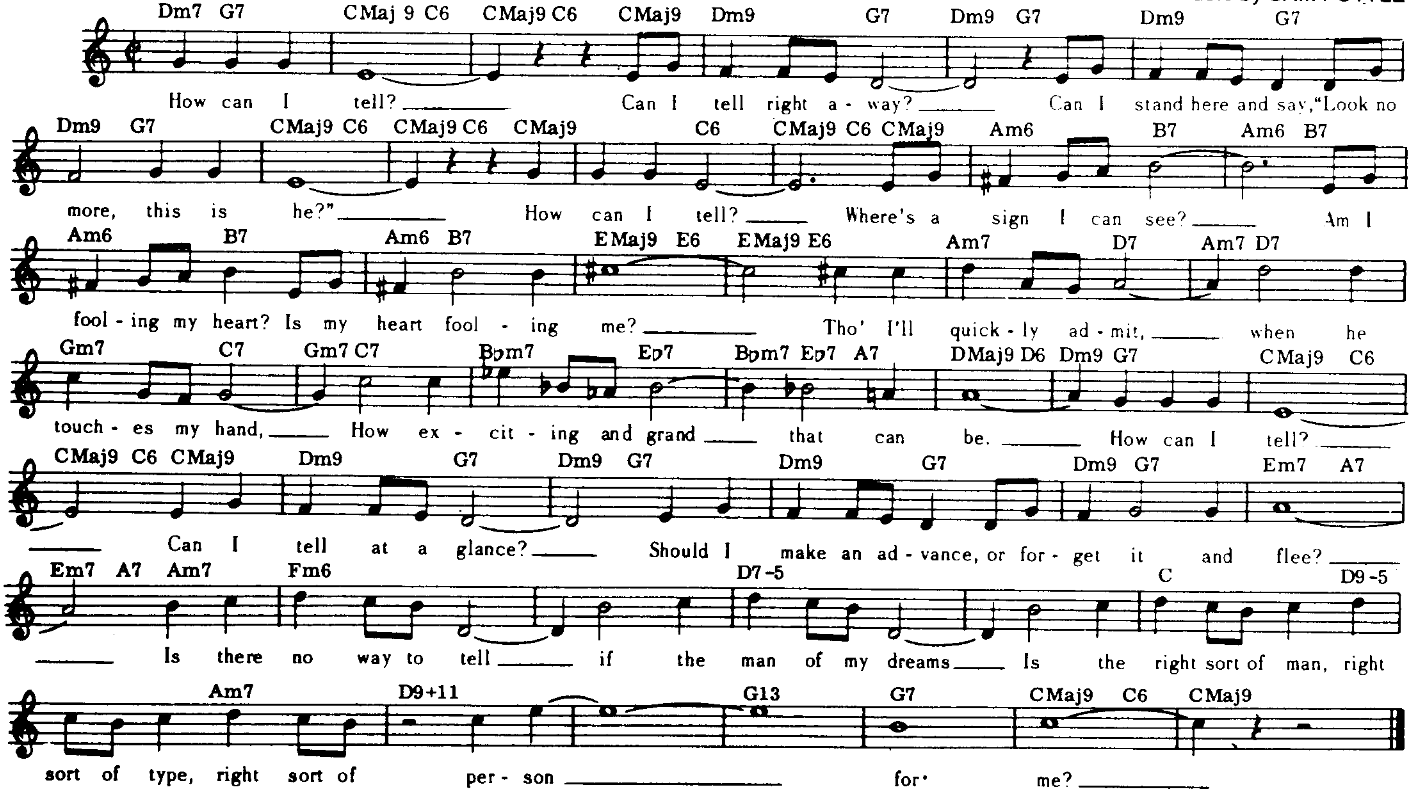

Eb Ebmaj7 Eb6 Ebmaj7 Ebmaj9 Eb Dm7 G7
Hey, buds be-low, up is where to grow, Up with which be-low can't com-pare with.
Cm Eb+ F7sus F9 Bb7sus Bb7 Eb Ebmaj7 Eb6 Ebmaj7
Hur-ry! It's love-ly up here! Life down a hole takes an aw-ful toll,
Ebmaj9 Eb Dm7 G7 Cm Eb+ F7sus F9 Abm6 Bb7
What with not a soul there to share with. Hur-ry! It's love-ly up here!
Bbm7 Eb7 Ebm7 Eb7 Bbm7 Eb7 Ebm7 Eb7 Gm7
Wake up! Be-stir your-self. It's time that you dis-in-ter your-self. You've got a
Gm7 C7 Abm6 Ab Bb7 Bb9 Eb Ebmaj7 Eb6 Ebmaj7
spot to fill, a pot to fill. And what a gift pack-age of show-er, sun and love
Ebmaj9 Eb Dm7 G7 Cm Eb+ F7sus F7 Eb C7sus C9
You'll be met a-bove ev-'ry-where with, Fon-dled and sniff'd by mil-lions who drift by.
F9 Bbm7 Bb7 Eb Gm7 C7 F7 Fm7 Bb7 Eb
Life here is ros-y if you're a po-sy. Hur-ry! It's love-ly here!

Copyright © 1965 and 1966 by Alan Jay Lerner and Burton Lane. Used by permission.
Chappell & Co., Inc., publisher and owner of allied rights throughout the world with Lerlane Corporation.

HOW CAN I TELL?

From the Musical "MONEY"

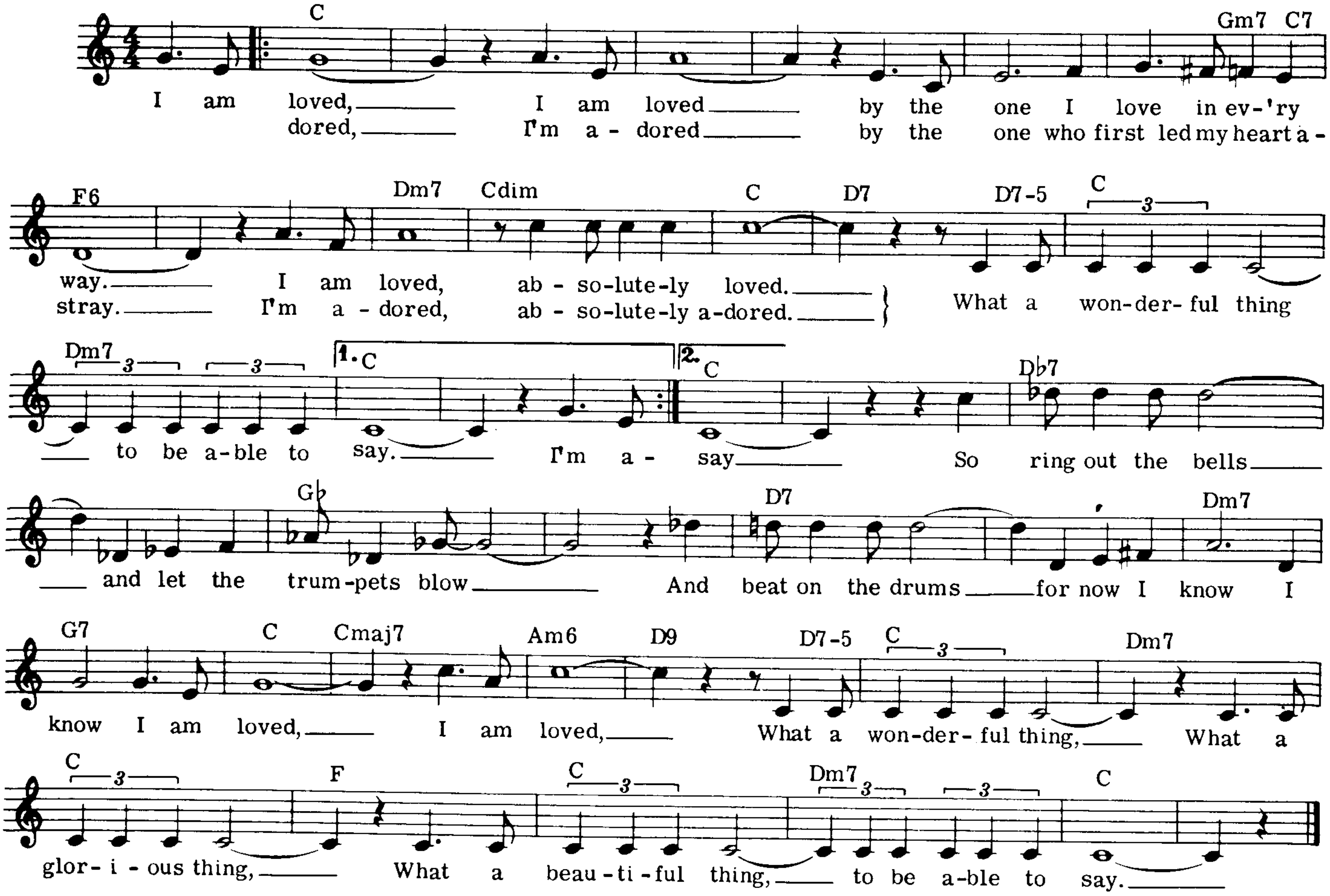
Lyric by TOM WHEDON and DAVID AXELROD
Music by SAM POTTLE


Dm7 G7 CMaj 9 C6 CMaj9 C6 CMaj9 Dm9 G7 Dm9 G7 Dm9 G7
How can I tell? Can I tell right a-way? Can I stand here and say, "Look no
Dm9 G7 CMaj9 C6 CMaj9 C6 CMaj9 C6 CMaj9 C6 CMaj9 Am6 B7 Am6 B7
more, this is he?" How can I tell? Where's a sign I can see? Am I
Am6 B7 Am6 B7 EMaj9 E6 EMaj9 E6 Am7 D7 Am7 D7
fool-ing my heart? Is my heart fool-ing me? Tho' I'll quick-ly ad-mit, when he
Gm7 C7 Gm7 C7 Bbm7 Eb7 Bbm7 Eb7 A7 DMaj9 D6 Dm9 G7 CMaj9 C6
touch-es my hand, How ex-cit-ing and grand that can be. How can I tell?
CMaj9 C6 CMaj9 Dm9 G7 Dm9 G7 Dm9 G7 Dm9 G7 Em7 A7
Can I tell at a glance? Should I make an ad-vance, or for-get it and flee?
Em7 A7 Am7 Fm6 D7-5 C D9-5
Is there no way to tell if the man of my dreams Is the right sort of man, right
Am7 D9+11 G13 G7 CMaj9 C6 CMaj9
sort of type, right sort of per-son for me?

Copyright © 1963 by David Axelrod, Tom Whedon and Sam Pottle.
All rights throughout the world controlled by Mesquite Music Corp., New York, N.Y. Used by permission.

I AM LOVED *From the Musical "OUT OF THIS WORLD"*

Words and Music by COLE PORTER

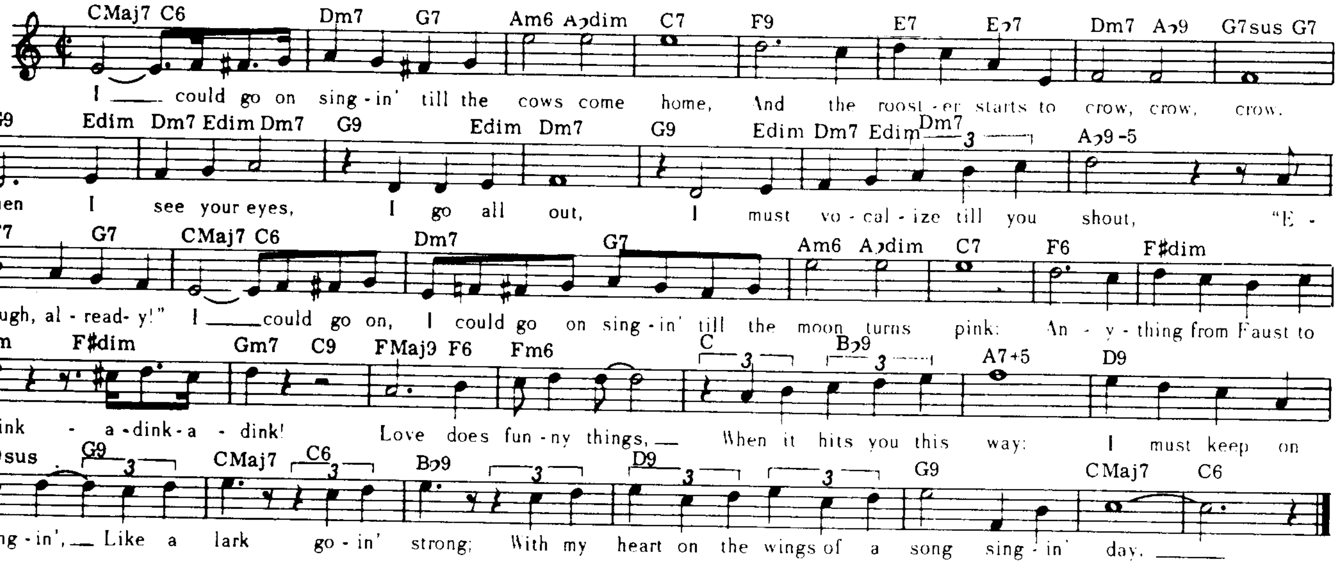

C Gm7 C7
I am loved, I am loved by the one I love in ev-'ry
dored, I'm a-dored by the one who first led my heart a-
F6 Dm7 Cdim C D7 D7-5 C
way. I am loved, ab-so-lute-ly loved.
stray. I'm a-dored, ab-so-lute-ly a-dored.
What a won-der-ful thing
Dm7 1. C 2. C D♭7
to be a-ble to say. I'm a- say So ring out the bells
G♭ D7 Dm7
and let the trum-pets blow And beat on the drums for now I know I
G7 C Cmaj7 Am6 D9 D7-5 C Dm7
know I am loved, I am loved, What a won-der-ful thing, What a
C F C Dm7 C
glor-i-ous thing, What a beau-ti-ful thing, to be a-ble to say.

Copyright © 1950 by Cole Porter. Buxton Hill Music Corporation, New York, N.Y., owner of worldwide publication and allied rights.
Sole selling agent: Chappell & Co., Inc. Used by permission.

I COULD GO ON SINGING (Till The Cows Come Home)

From the Film "I COULD GO ON SINGING"

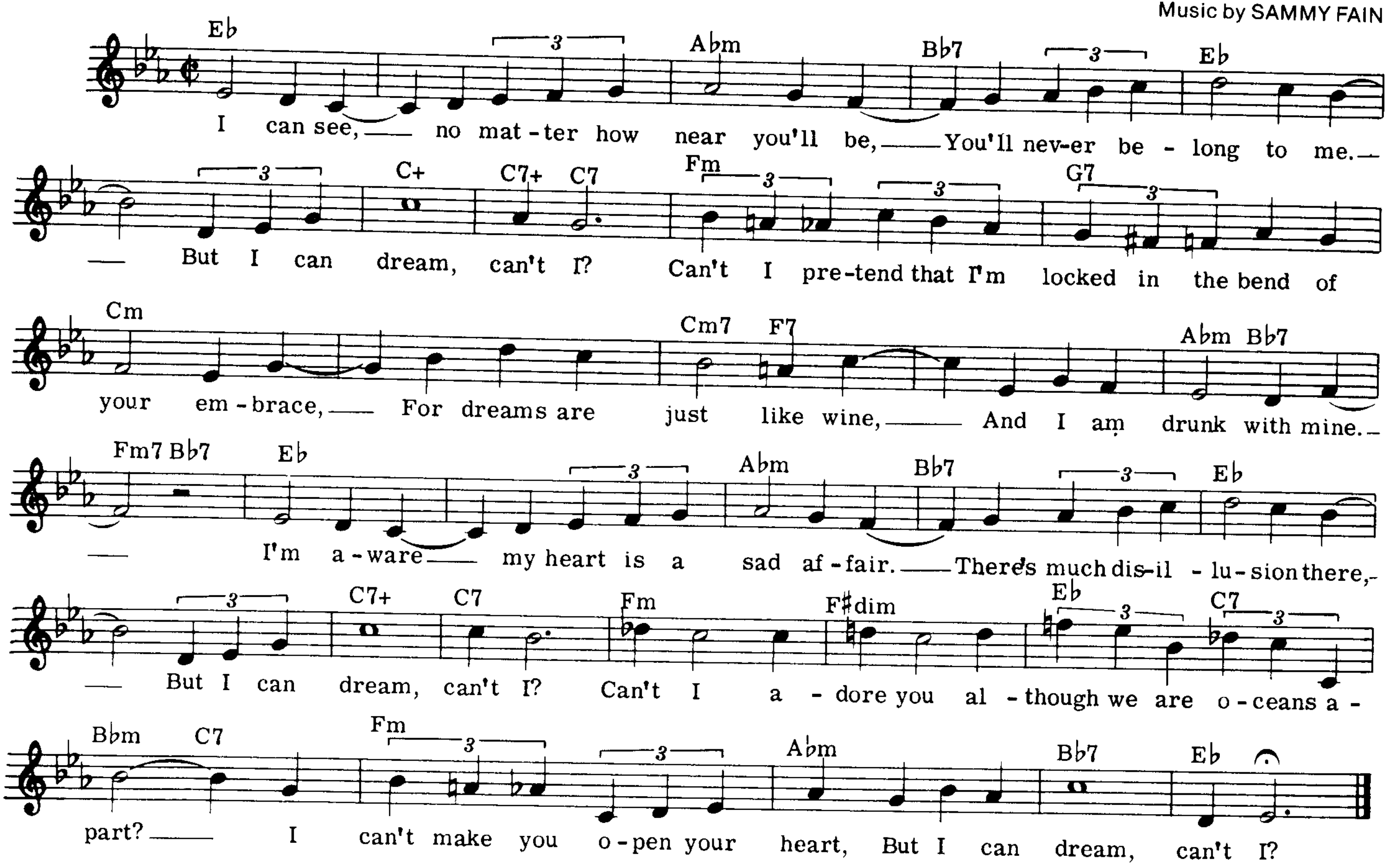
Lyric by E.Y. HARBURG
Music by HAROLD ARLEN


CMaj7 C6 Dm7 G7 Am6 A♭dim C7 F9 E7 E♭7 Dm7 A♭9 G7sus G7
I could go on sing-in' till the cows come home, And the roost-er starts to crow, crow, crow.
G9 Edim Dm7 Edim Dm7 G9 Edim Dm7 G9 Edim Dm7 Edim Dm7 A♭9-5
When I see your eyes, I go all out, I must vo-cal-ize till you shout, "E-
F7 G7 CMaj7 C6 Dm7 G7 Am6 A♭dim C7 F6 F♯dim
nough, al-read-y!" I could go on, I could go on sing-in' till the moon turns pink: An-y-thing from Faust to
Gm F♯dim Gm7 C9 FMaj9 F6 Fm6 C B♭9 A7+5 D9
Hink-a-dink-a-dink! Love does fun-ny things, When it hits you this way: I must keep on
G9sus G9 CMaj7 C6 B♭9 D9 G9 CMaj7 C6
sing-in', Like a lark go-in' strong; With my heart on the wings of a song sing-in' day.

Copyright © 1962 and 1963 by Harwin Music Corporation, New York, N.Y. Used by permission.

I CAN DREAM, CAN'T I? *From the Musical "RIGHT THIS WAY"*

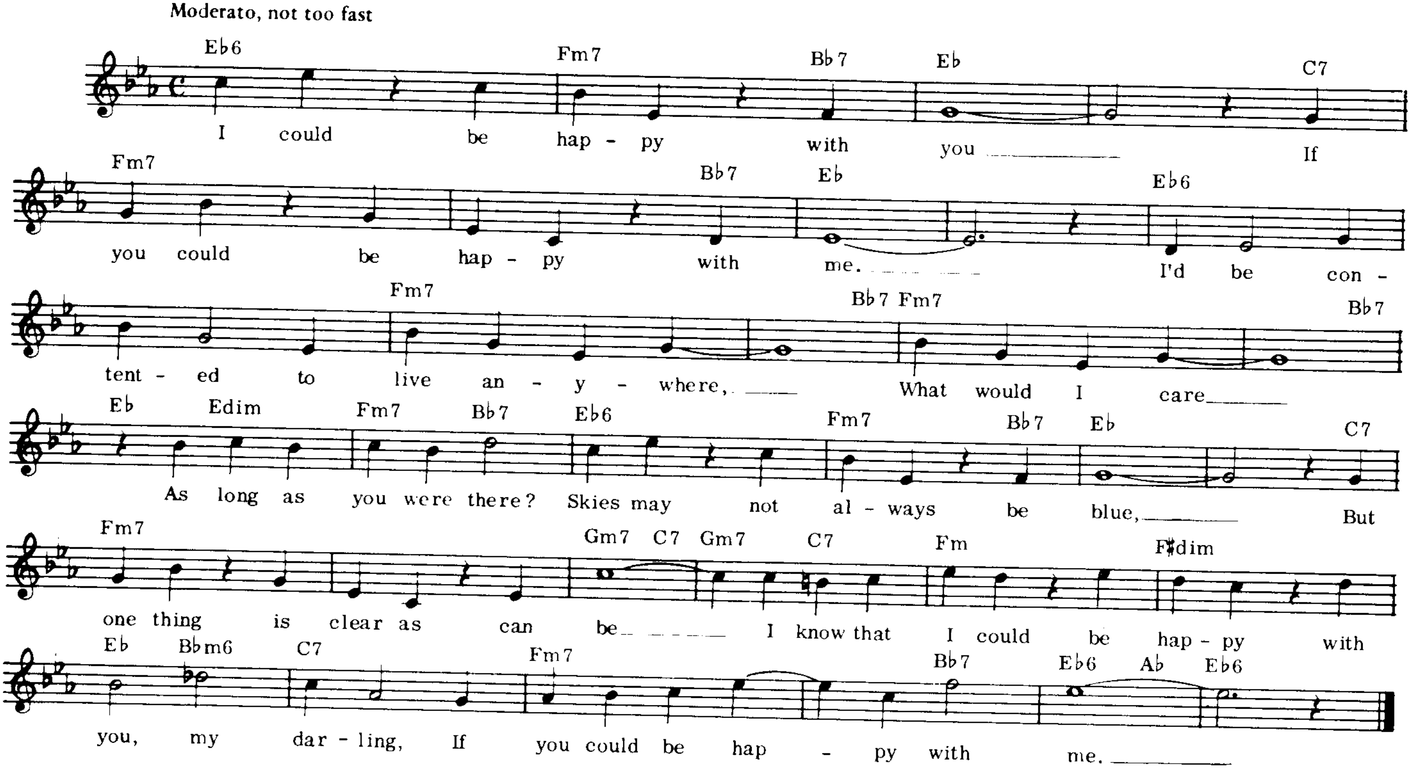
Lyric by IRVING KAHAL
Music by SAMMY FAIN


Eb
Abm
Bb7
Eb
I can see, no mat-ter how near you'll be, You'll nev-er be - long to me.
C+
C7+
C7
Fm
G7
But I can dream, can't I? Can't I pre-tend that I'm locked in the bend of
Cm
Cm7
F7
Abm
Bb7
your em - brace, For dreams are just like wine, And I am drunk with mine.
Fm7
Bb7
Eb
Abm
Bb7
Eb
I'm a - ware my heart is a sad af - fair. There's much dis-il - lu-sion there,
C7+
C7
Fm
F#dim
Eb
C7
But I can dream, can't I? Can't I a - dore you al - though we are o - ceans a -
Bbm
C7
Fm
Abm
Bb7
Eb
part? I can't make you o - pen your heart, But I can dream, can't I?

Copyright © 1937 by Chappell & Co., Inc. Copyright renewed. Used by permission.

I COULD BE HAPPY WITH YOU *From the Musical "THE BOY FRIEND"*

SANDY WILSON

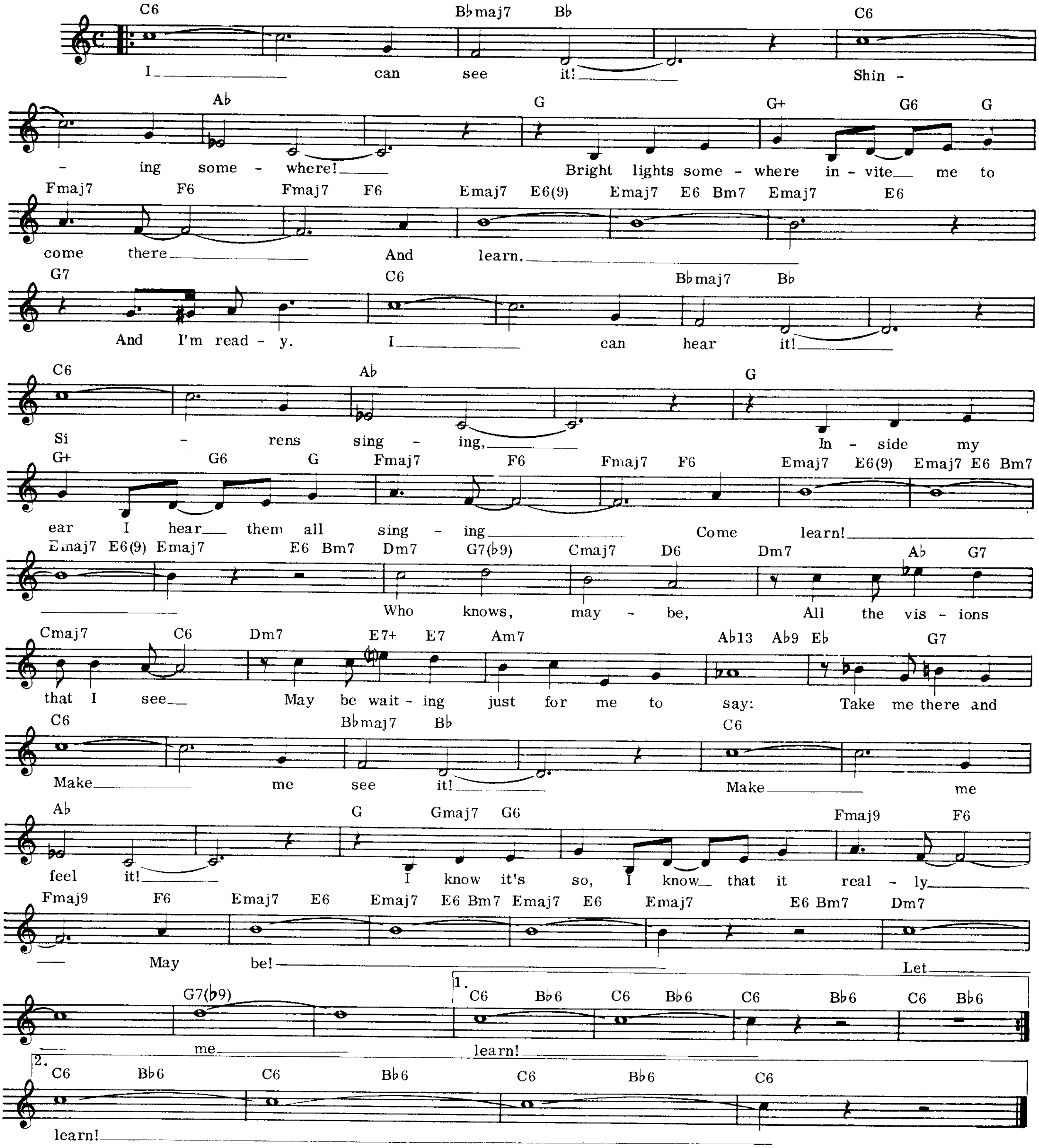

Moderato, not too fast
Eb6
Fm7
Bb7
Eb
C7
I could be hap - py with you If
Fm7
Bb7
Eb
Eb6
you could be hap - py with me. I'd be con -
Fm7
Bb7
Fm7
Bb7
tent - ed to live an - y - where, What would I care
Eb
Edim
Fm7
Bb7
Eb6
Fm7
Bb7
Eb
C7
As long as you were there? Skies may not al - ways be blue, But
Fm7
Gm7
C7
Gm7
C7
Fm
F#dim
one thing is clear as can be I know that I could be hap - py with
Eb
Bbm6
C7
Fm7
Bb7
Eb6
Ab
Eb6
you, my dar - ling, If you could be hap - py with me.

Copyright © 1954 by Chappell & Co., Ltd., London. Used by permission.

I CAN SEE IT *From the Musical "THE FANTASTICKS"*

Words by TOM JONES
Music by HARVEY SCHMIDT

Moderato

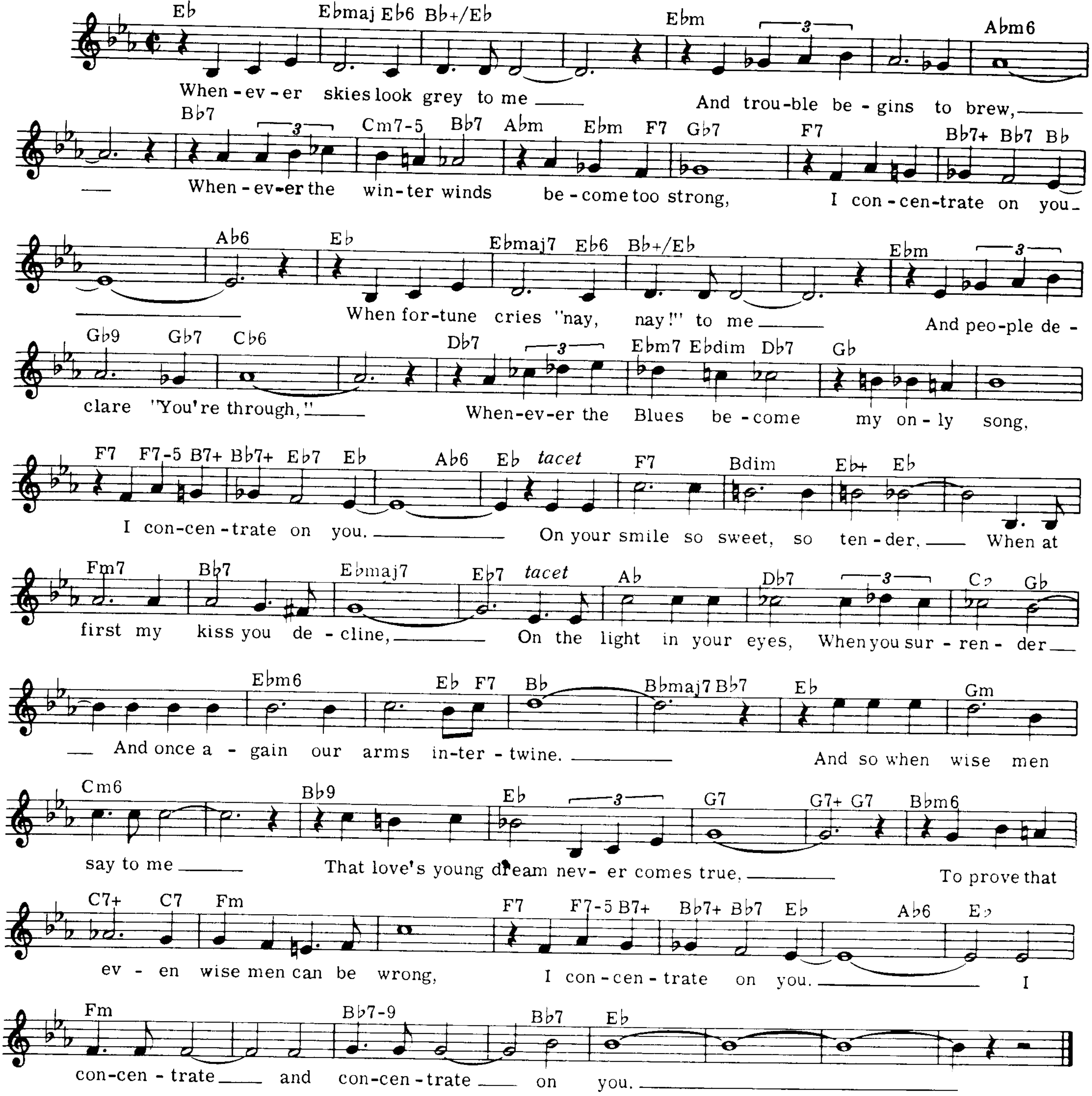

C6 Bbmaj7 Bb C6
I can see it! Shin -
Ab G G+ G6 G
- ing some - where! Bright lights some - where in - vite me to
Fmaj7 F6 Fmaj7 F6 Emaj7 E6(9) Emaj7 E6 Bm7 Emaj7 E6
come there And learn.
G7 C6 Bbmaj7 Bb
And I'm read - y. I can hear it!
C6 Ab G
Si - rens sing - ing, In - side my
G+ G6 G Fmaj7 F6 Fmaj7 F6 Emaj7 E6(9) Emaj7 E6 Bm7
ear I hear them all sing - ing Come learn!
Emaj7 E6(9) Emaj7 E6 Bm7 Dm7 G7(b9) Cmaj7 D6 Dm7 Ab G7
Who knows, may - be, All the vis - ions
Cmaj7 C6 Dm7 E7+ E7 Am7 Ab13 Ab9 Eb G7
that I see May be wait - ing just for me to say: Take me there and
C6 Bbmaj7 Bb C6
Make me see it! Make me
Ab G Gmaj7 G6 Fmaj9 F6
feel it! I know it's so, I know that it real - ly
Fmaj9 F6 Emaj7 E6 Emaj7 E6 Bm7 Emaj7 E6 Emaj7 E6 Bm7 Dm7
May be! Let
G7(b9) 1. C6 Bb6 C6 Bb6 C6 Bb6 C6 Bb6
me learn!
2. C6 Bb6 C6 Bb6 C6 Bb6 C6
learn!

Copyright © 1960 (unpub.) and 1963 by Tom Jones and Harvey Schmidt.
Used by permission of Chappell & Co., Inc., owner of publication and allied rights.

I CONCENTRATE ON YOU

From the Film "BROADWAY MELODY OF 1940"

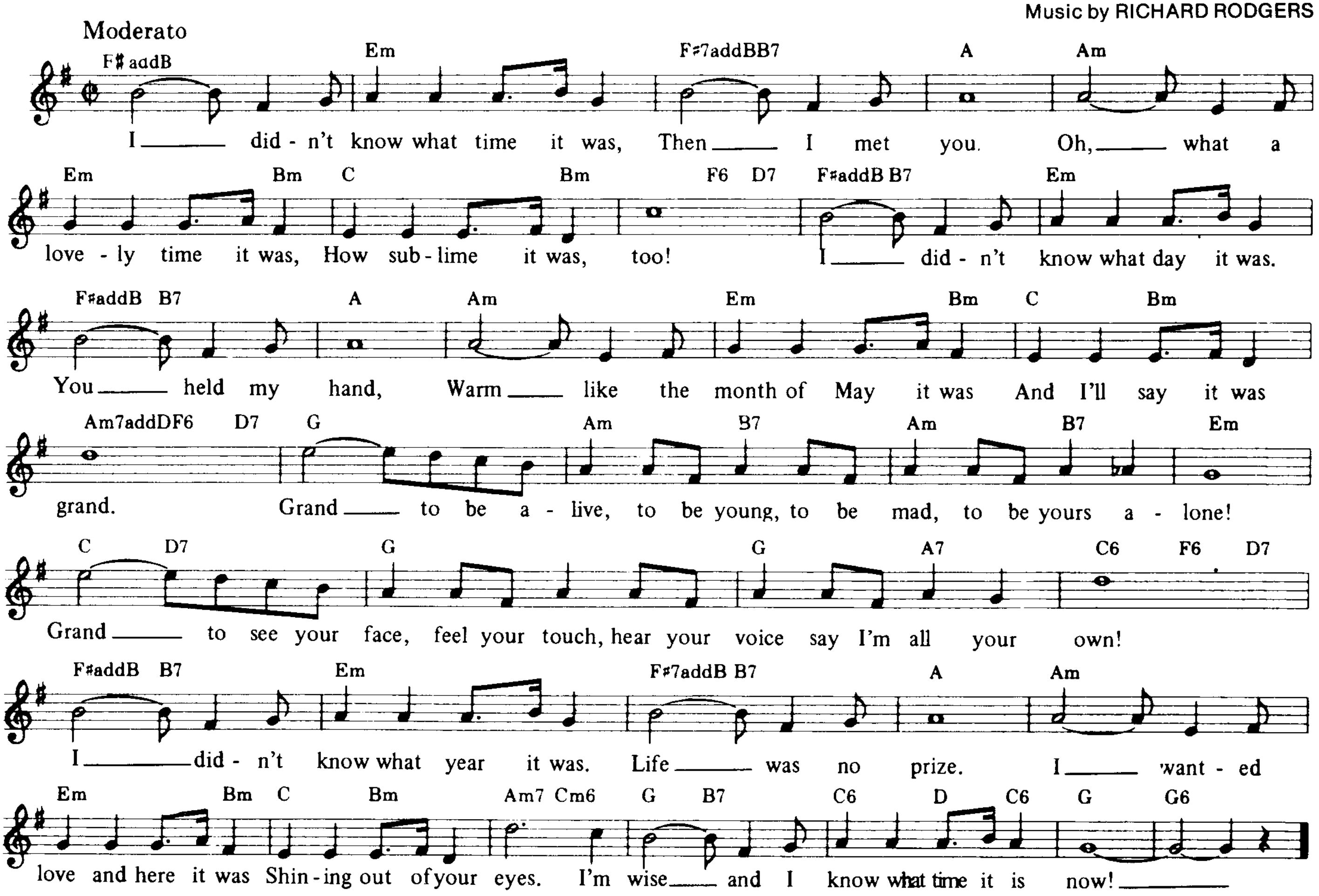
Words and Music by COLE PORTER


Eb Ebmaj Eb6 Bb+/Eb Ebm Abm6
When-ev-er skies look grey to me And trou-ble be-gins to brew,
Bb7 Cm7-5 Bb7 Abm Ebm F7 Gb7 F7 Bb7+ Bb7 Bb
When-ev-er the win-ter winds be-come too strong, I con-cen-trate on you
Ab6 Eb Ebmaj7 Eb6 Bb+/Eb Ebm
When for-tune cries "nay, nay!" to me And peo-ple de-
Gb9 Gb7 Cb6 Db7 Ebm7 Ebdim Db7 Gb
clare "You're through," When-ev-er the Blues be-come my on-ly song,
F7 F7-5 B7+ Bb7+ Eb7 Eb Ab6 Eb tacet F7 Bdim Eb+ Eb
I con-cen-trate on you. On your smile so sweet, so ten-der, When at
Fm7 Bb7 Ebmaj7 Eb7 tacet Ab Db7 Cb Gb
first my kiss you de-cline, On the light in your eyes, When you sur-ren-der
Ebm6 Eb F7 Bb Bbmaj7 Bb7 Eb Gm
And once a-gain our arms in-ter-twine. And so when wise men
Cm6 Bb9 Eb G7 G7+ G7 Bbm6
say to me That love's young dream nev-er comes true, To prove that
C7+ C7 Fm F7 F7-5 B7+ Bb7+ Bb7 Eb Ab6 Eb
ev-en wise men can be wrong, I con-cen-trate on you. I
Fm Bb7-9 Bb7 Eb
con-cen-trate and con-cen-trate on you.

Copyright © 1939 by Chappell & Co., Inc. Copyright renewed. Used by permission.

I DIDN'T KNOW WHAT TIME IT WAS *From the Musical "TOO MANY GIRLS"*

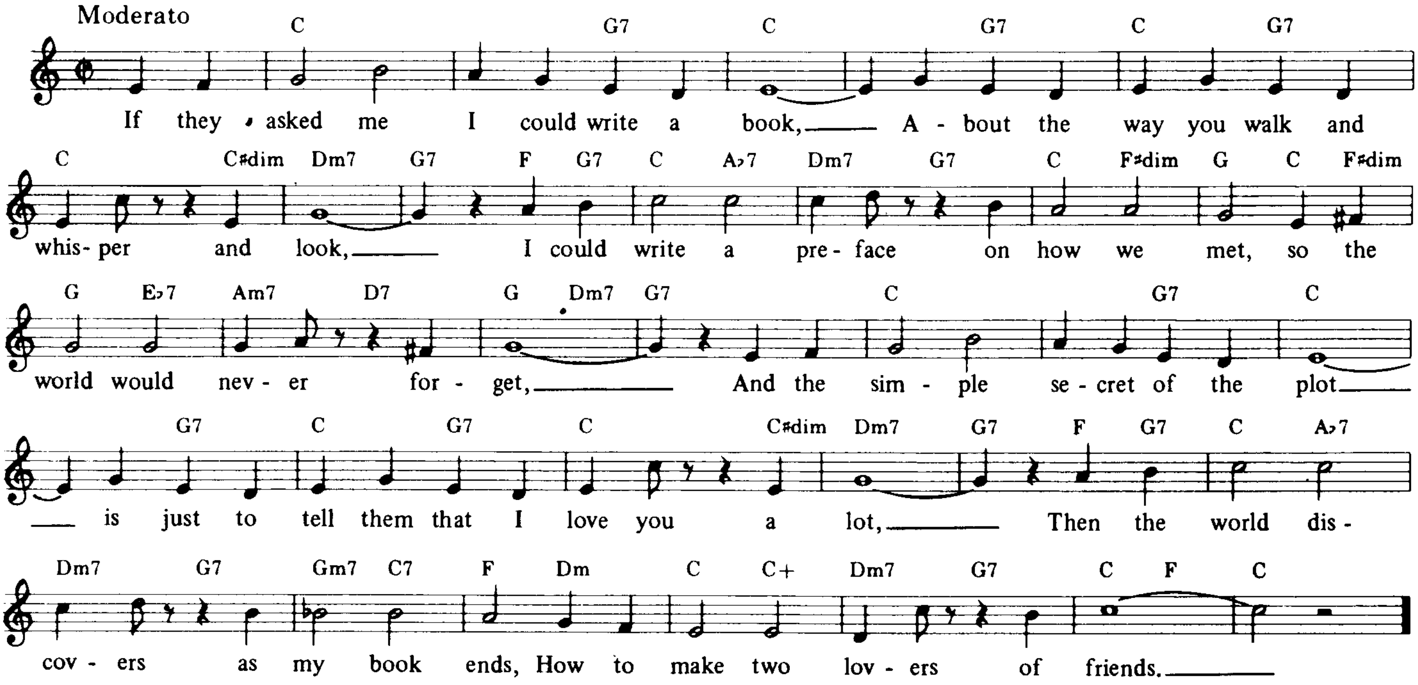
Words by LORENZ HART
Music by RICHARD RODGERS


Moderato
F♯addB Em F♯7addBB7 A Am
I didn't know what time it was, Then I met you. Oh, what a
Em Bm C Bm F6 D7 F♯addB B7 Em
love-ly time it was, How sub-lime it was, too! I didn't know what day it was.
F♯addB B7 A Am Em Bm C Bm
You held my hand, Warm like the month of May it was And I'll say it was
Am7addDF6 D7 G Am B7 Am B7 Em
grand. Grand to be a-live, to be young, to be mad, to be yours a-lone!
C D7 G G A7 C6 F6 D7
Grand to see your face, feel your touch, hear your voice say I'm all your own!
F♯addB B7 Em F♯7addB B7 A Am
I didn't know what year it was. Life was no prize. I want-ed
Em Bm C Bm Am7 Cm6 G B7 C6 D C6 G G6
love and here it was Shin-ing out of your eyes. I'm wise and I know what time it is now!

Copyright © 1939 by Chappell & Co., Inc. Copyright renewed. Used by permission.

I COULD WRITE A BOOK *From the Film "PAL JOEY"*

Words by LORENZ HART
Music by RICHARD RODGERS

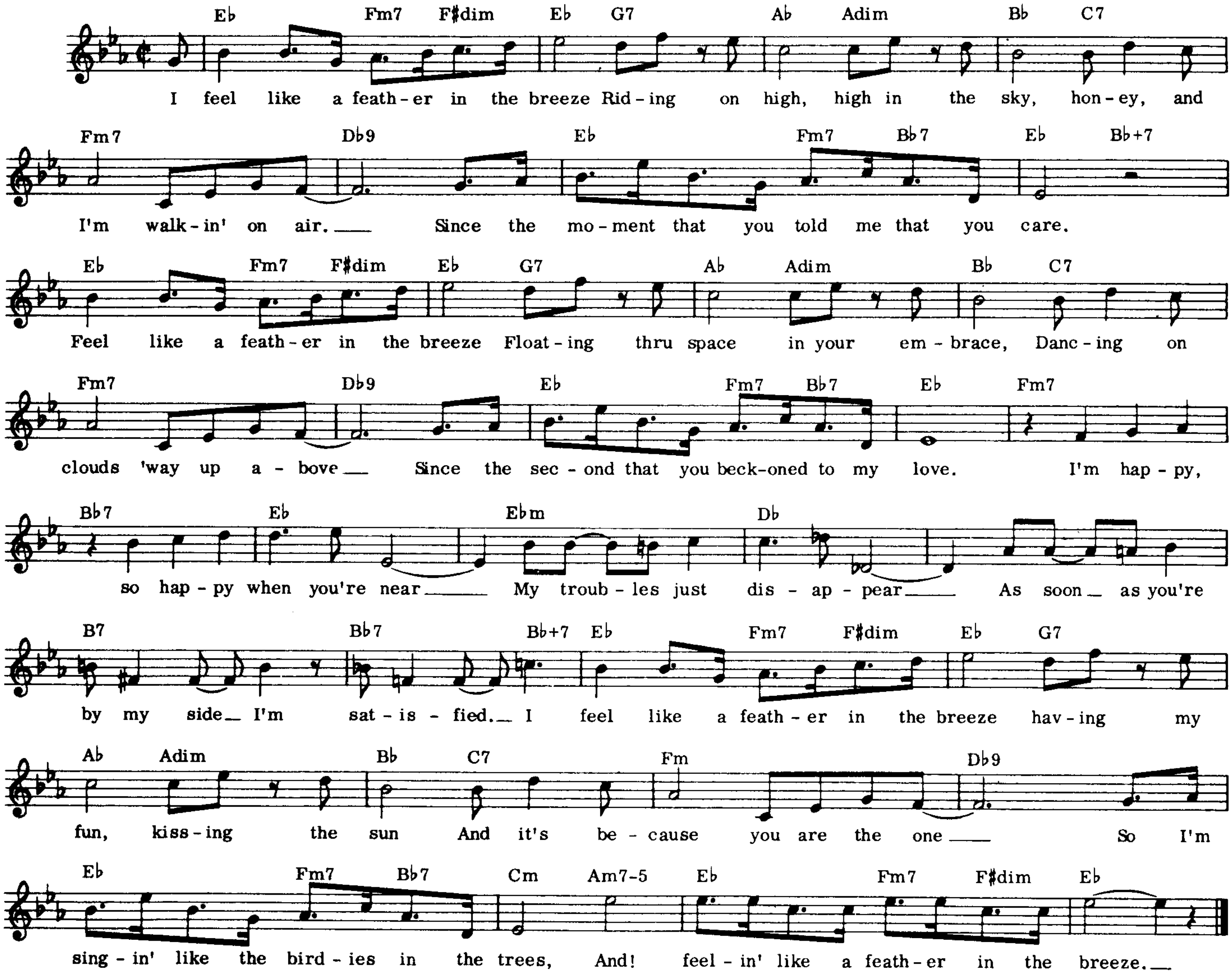

Moderato
C G7 C G7 C G7
If they asked me I could write a book, A-bout the way you walk and
C C♯dim Dm7 G7 F G7 C A♭7 Dm7 G7 C F♯dim G C F♯dim
whis-per and look, I could write a pre-face on how we met, so the
G E♭7 Am7 D7 G Dm7 G7 C G7 C
world would nev-er for-get, And the sim-ple se-cret of the plot
G7 C G7 C C♯dim Dm7 G7 F G7 C A♭7
is just to tell them that I love you a lot, Then the world dis-
Dm7 G7 Gm7 C7 F Dm C C+ Dm7 G7 C F C
cov-ers as my book ends, How to make two lov-ers of friends.

Copyright © 1940 by Chappell & Co., Inc., New York, N.Y. Copyright renewed. Used by permission.

I FEEL LIKE A FEATHER IN THE BREEZE

From the Film "THE CHARM SCHOOL"

MACK GORDON and HARRY REVEL

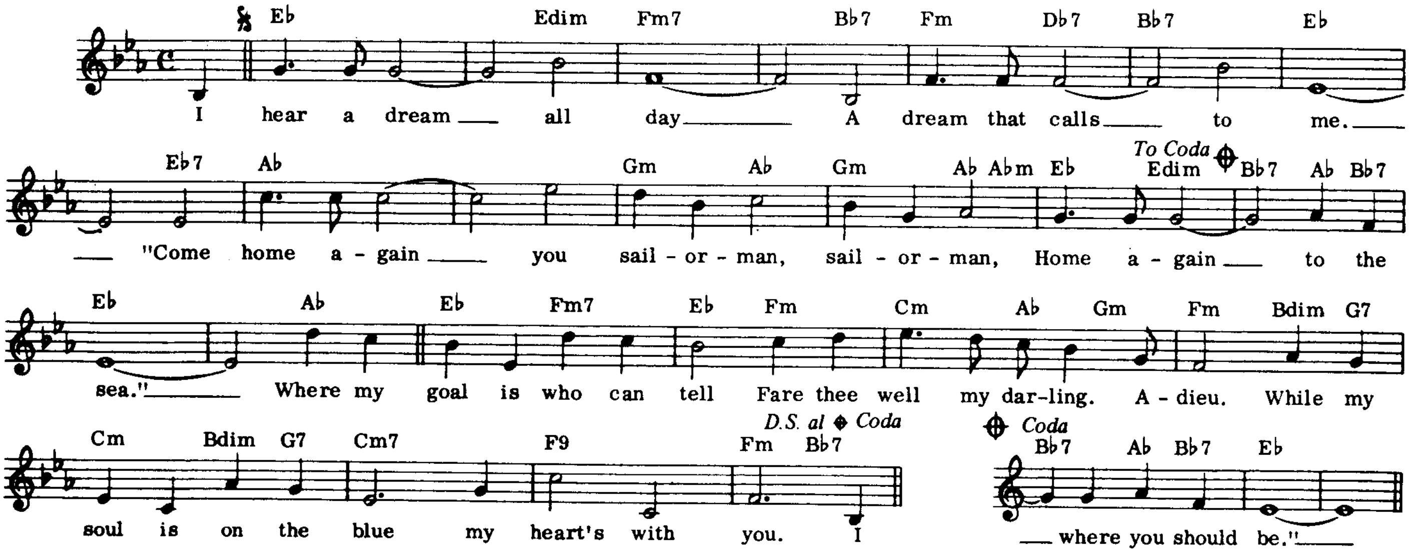

E♭ Fm7 F♯dim E♭ G7 A♭ Adim B♭ C7
I feel like a feath-er in the breeze Rid-ing on high, high in the sky, hon-ey, and
Fm7 D♭9 E♭ Fm7 B♭7 E♭ B♭+7
I'm walk-in' on air. Since the mo-ment that you told me that you care.
E♭ Fm7 F♯dim E♭ G7 A♭ Adim B♭ C7
Feel like a feath-er in the breeze Float-ing thru space in your em-brace, Danc-ing on
Fm7 D♭9 E♭ Fm7 B♭7 E♭ Fm7
clouds 'way up a-bove Since the sec-ond that you beck-oned to my love. I'm hap-py,
B♭7 E♭ E♭m D♭
so hap-py when you're near My troub-les just dis-ap-pear As soon as you're
B7 B♭7 B♭+7 E♭ Fm7 F♯dim E♭ G7
by my side I'm sat-is-fied. I feel like a feath-er in the breeze hav-ing my
A♭ Adim B♭ C7 Fm D♭9
fun, kiss-ing the sun And it's be-cause you are the one So I'm
E♭ Fm7 B♭7 Cm Am7-5 E♭ Fm7 F♯dim E♭
sing-in' like the bird-ies in the trees, And! feel-in' like a feath-er in the breeze.

Copyright © 1962 by Famous Music Corporation. Used by permission.

I HEAR A DREAM (Come Home Again)

From the Film "GULLIVER'S TRAVELS"

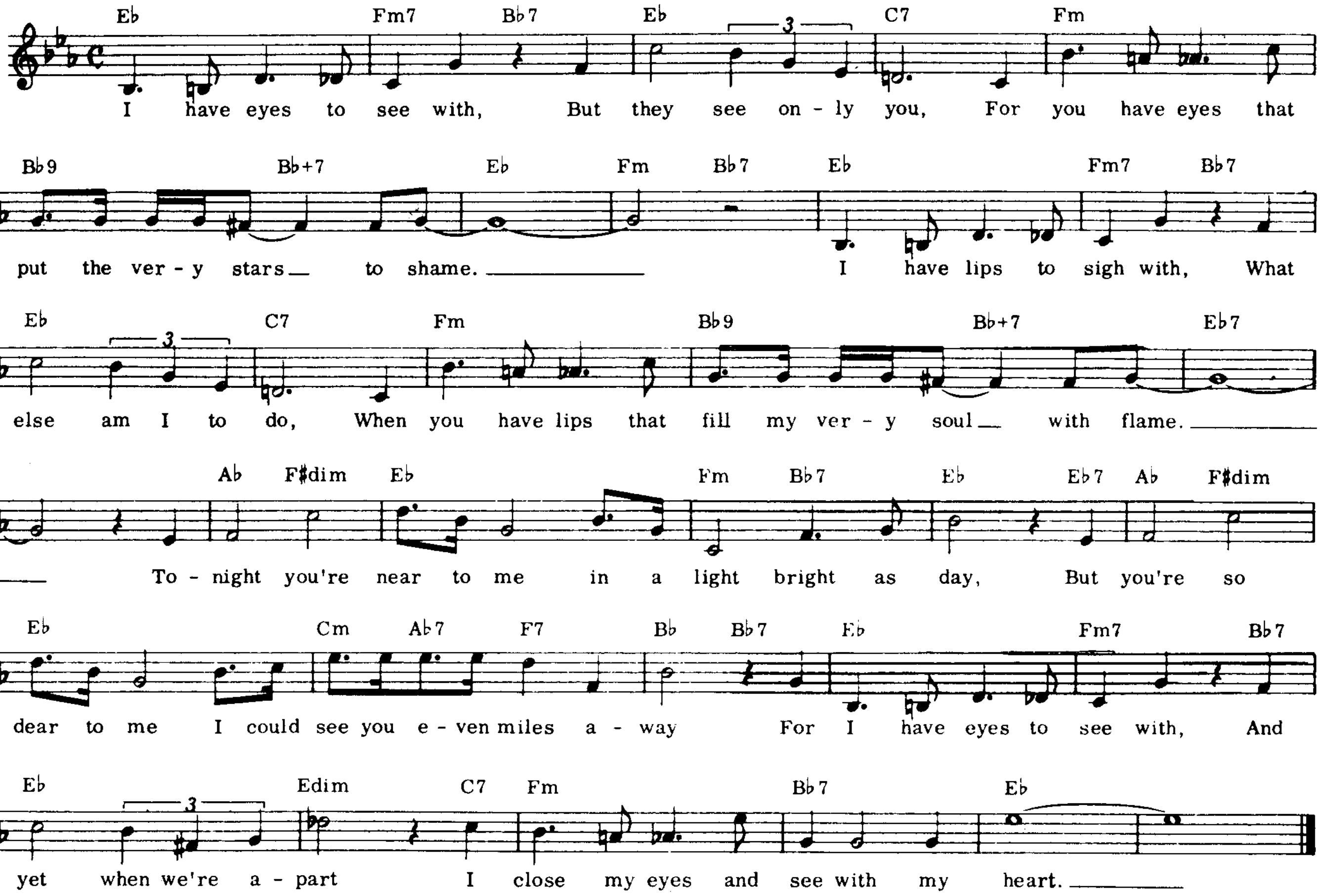
LEO ROBIN and RALPH RAINGER


E♭ Edim Fm7 B♭7 Fm D♭7 B♭7 E♭
I hear a dream all day A dream that calls to me.
E♭7 A♭ Gm A♭ Gm A♭ A♭m E♭ Edim
To Coda
B♭7 A♭ B♭7
"Come home a-gain you sail-or-man, sail-or-man, Home a-gain to the
E♭ A♭ E♭ Fm7 E♭ Fm Cm A♭ Gm Fm Bdim G7
sea." Where my goal is who can tell Fare thee well my dar-ling. A-dieu. While my
Cm Bdim G7 Cm7 F9 Fm B♭7
D.S. al Coda
soul is on the blue my heart's with you. I
Coda
B♭7 A♭ B♭7 E♭
where you should be."

Copyright © 1939 by Famous Music Corporation. Copyright renewed 1966. Used by permission.

I HAVE EYES *From the Film "PARIS HONEYMOON"*

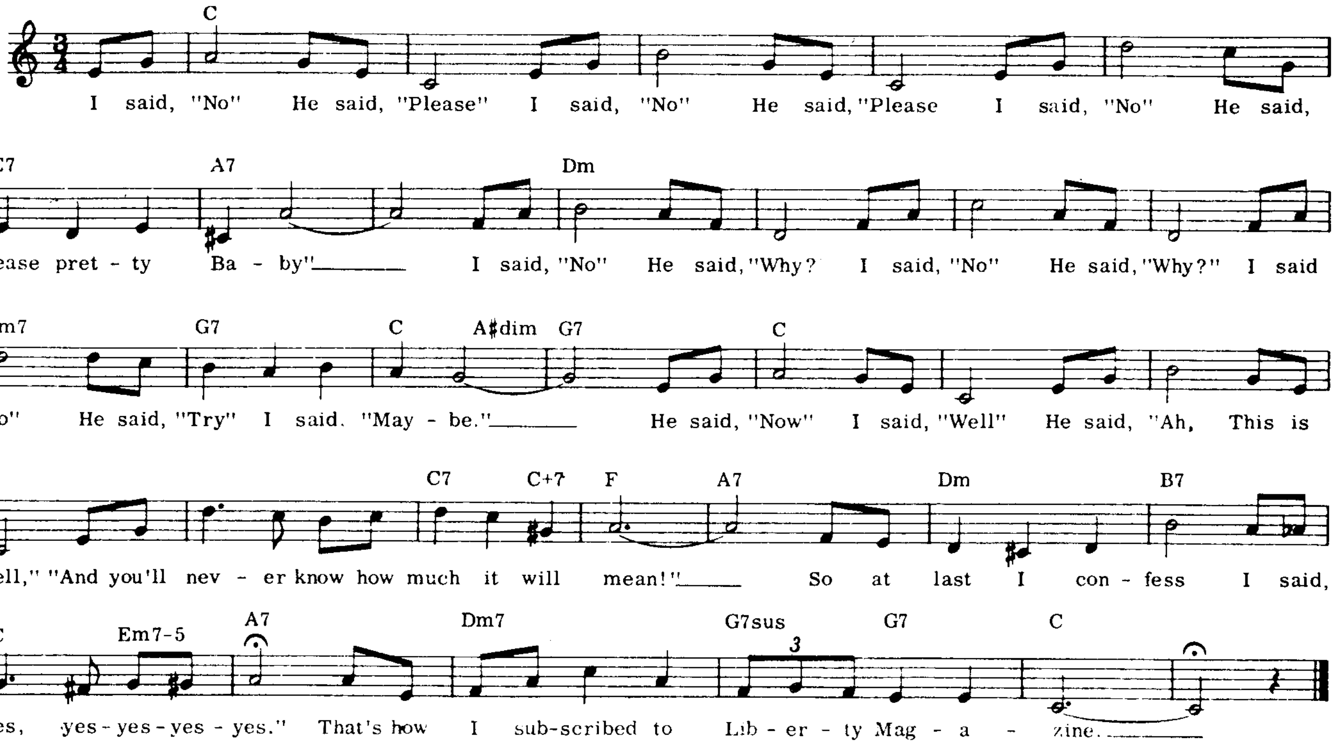
LEO ROBIN and RALPH RAINGER


Eb Fm7 Bb7 Eb C7 Fm
I have eyes to see with, But they see on - ly you, For you have eyes that
Bb9 Bb+7 Eb Fm Bb7 Eb Fm7 Bb7
put the ver - y stars — to shame. I have lips to sigh with, What
Eb C7 Fm Bb9 Bb+7 Eb7
else am I to do, When you have lips that fill my ver - y soul — with flame.
Ab F#dim Eb Fm Bb7 Eb Eb7 Ab F#dim
To - night you're near to me in a light bright as day, But you're so
Eb Cm Ab7 F7 Bb Bb7 Eb Fm7 Bb7
dear to me I could see you e - ven miles a - way For I have eyes to see with, And
Eb Edim C7 Fm Bb7 Eb
yet when we're a - part I close my eyes and see with my heart.

Copyright © 1937 and 1938 by Paramount Music Corporation. Copyright renewed 1964 and 1965. Used by permission.

I SAID NO *From the Film "SWEATER GIRL"*

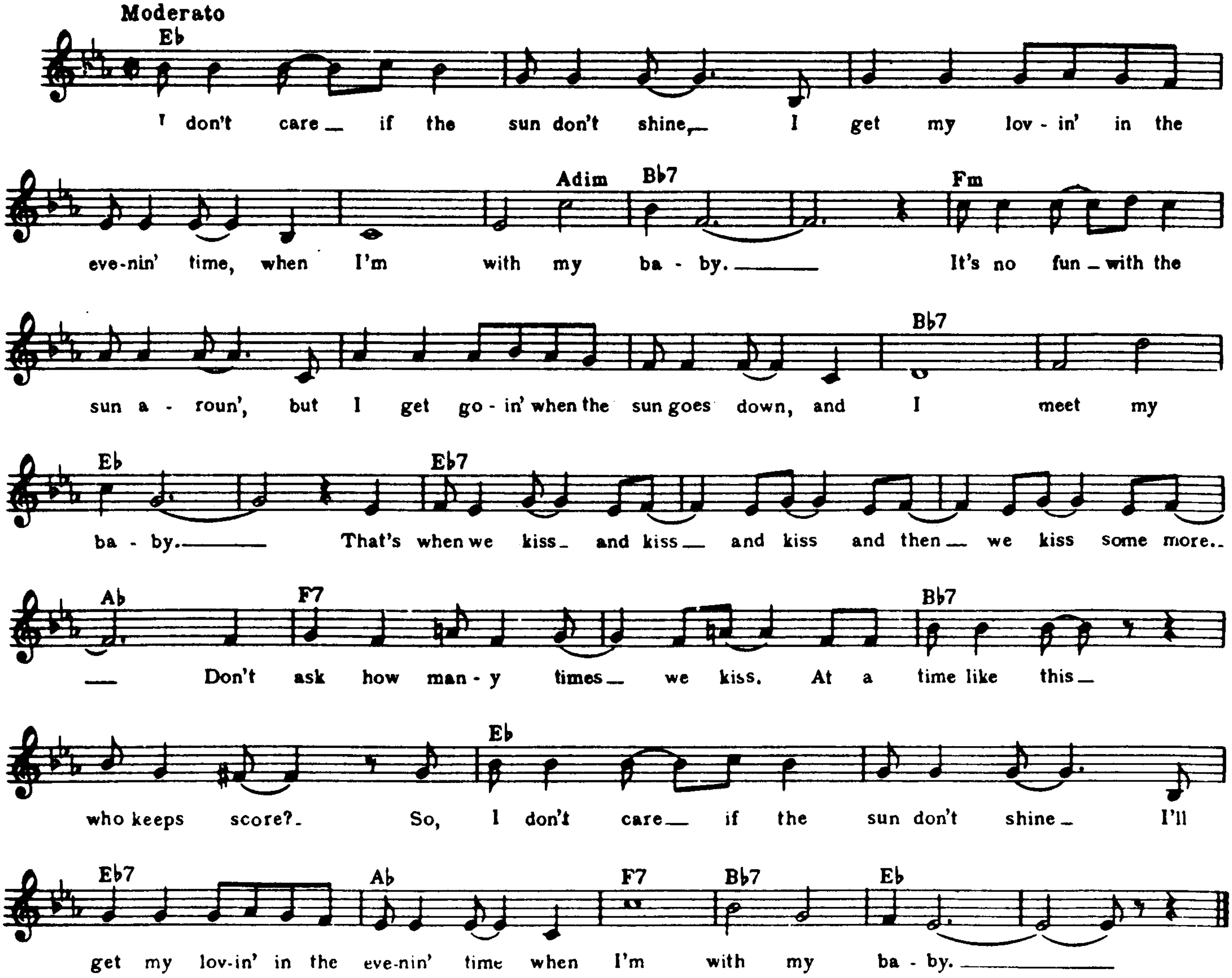
FRANK LOESSER and JULE STYNE


C
I said, "No" He said, "Please" I said, "No" He said, "Please I said, "No" He said,
E7 A7 Dm
"Please pret - ty Ba - by" I said, "No" He said, "Why? I said, "No" He said, "Why?" I said
Dm7 G7 C A#dim G7 C
"No" He said, "Try" I said. "May - be." He said, "Now" I said, "Well" He said, "Ah, This is
C7 C+7 F A7 Dm B7
swell," "And you'll nev - er know how much it will mean!" So at last I con - fess I said,
C Em7-5 A7 Dm7 G7sus G7 C
"Yes, yes - yes - yes - yes." That's how I sub-scribed to Lib - er - ty Mag - a - zine.

Copyright © 1941 by Paramount Music Corporation. Copyright renewed 1968. Used by permission.

I DON'T CARE IF THE SUN DON'T SHINE

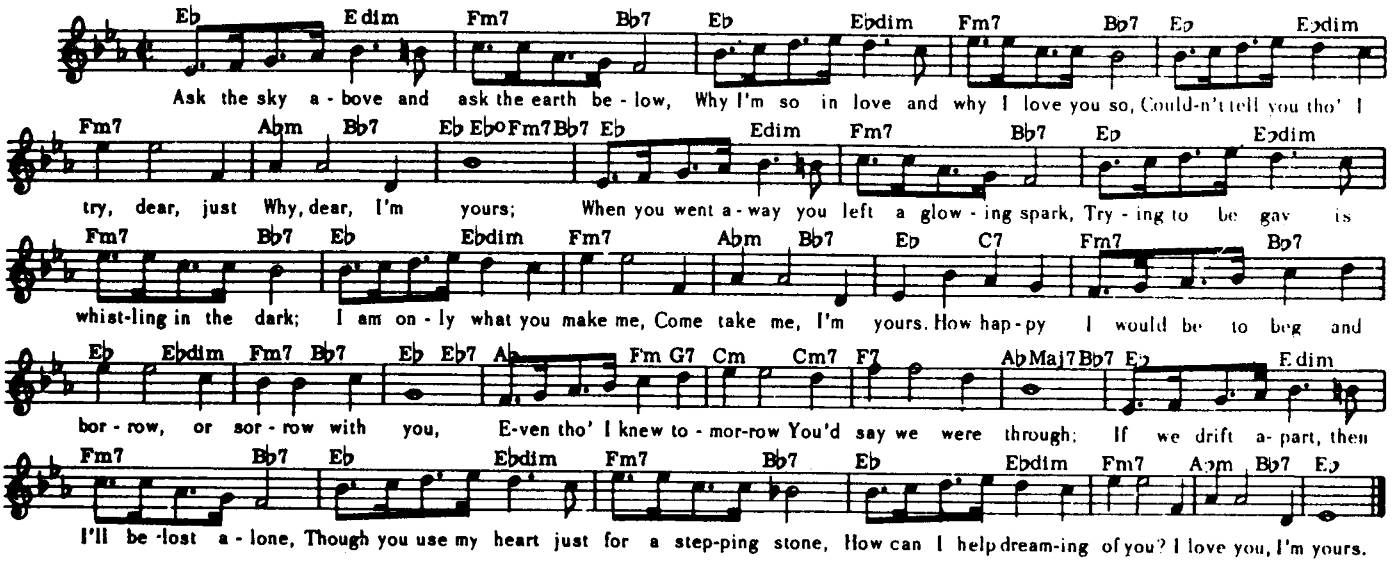
MACK DAVID


Moderato
I don't care if the sun don't shine, I get my lov-in' in the
eve-nin' time, when I'm with my ba-by. It's no fun with the
sun a-roun', but I get go-in' when the sun goes down, and I meet my
ba-by. That's when we kiss and kiss and kiss and then we kiss some more.
Don't ask how man-y times we kiss. At a time like this
who keeps score? So, I don't care if the sun don't shine I'll
get my lov-in' in the eve-nin' time when I'm with my ba-by.

Copyright © 1949 by Famous Music Corporation, New York, N.Y. Used by permission.

I'M YOURS

E.Y. HARBURG and JOHNNY GREEN

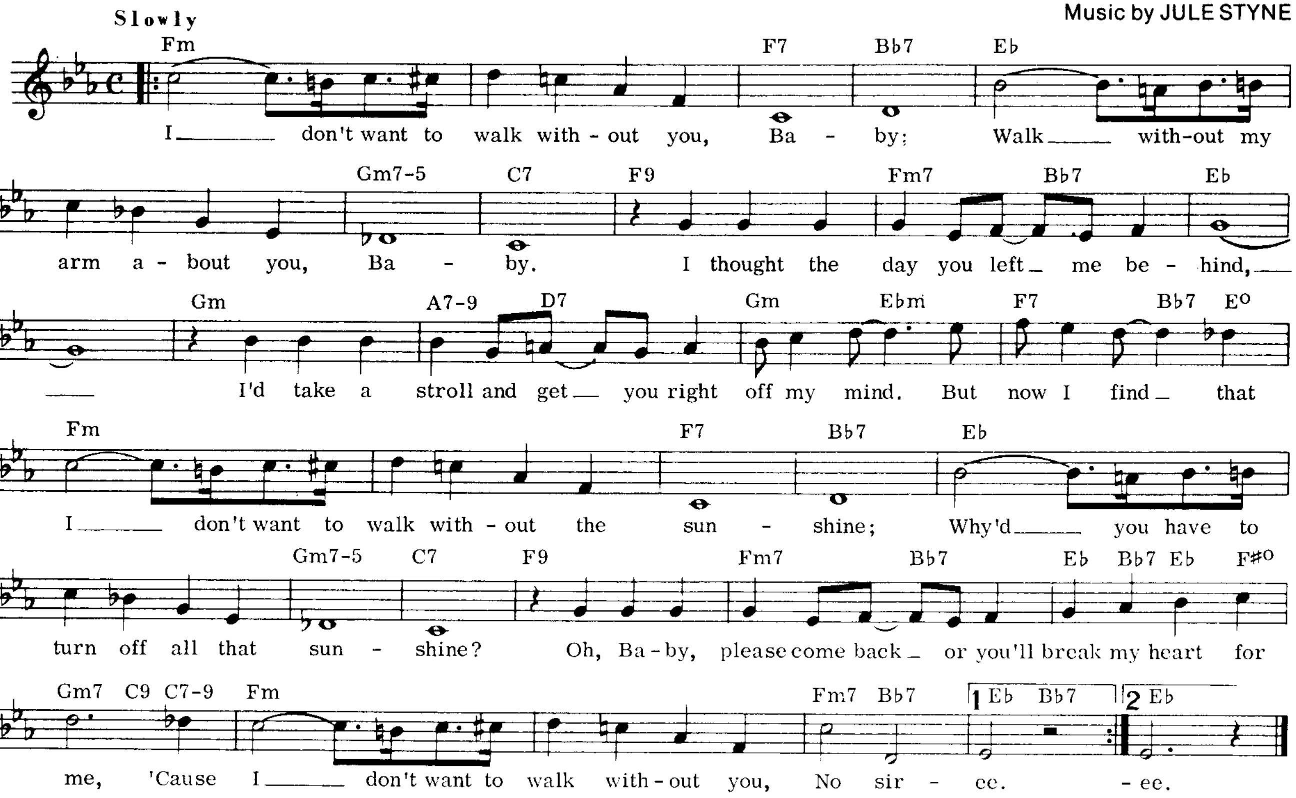

Ask the sky a-bove and ask the earth be-low, Why I'm so in love and why I love you so, Could-n't tell you tho' I
try, dear, just Why, dear, I'm yours; When you went a-way you left a glow-ing spark, Try-ing to be gay is
whist-ling in the dark; I am on-ly what you make me, Come take me, I'm yours. How hap-py I would be to beg and
bor-row, or sor-row with you, E-ven tho' I knew to-mor-row You'd say we were through; If we drift a-part, then
I'll be lost a-lone, Though you use my heart just for a step-ping stone, How can I help dream-ing of you? I love you, I'm yours.

Copyright renewed 1957 by Famous Music Corporation. Used by permission.

I DON'T WANT TO WALK WITHOUT YOU

From the Movie "SWEATER GIRL"

Words by FRANK LOESSER
Music by JULE STYNE

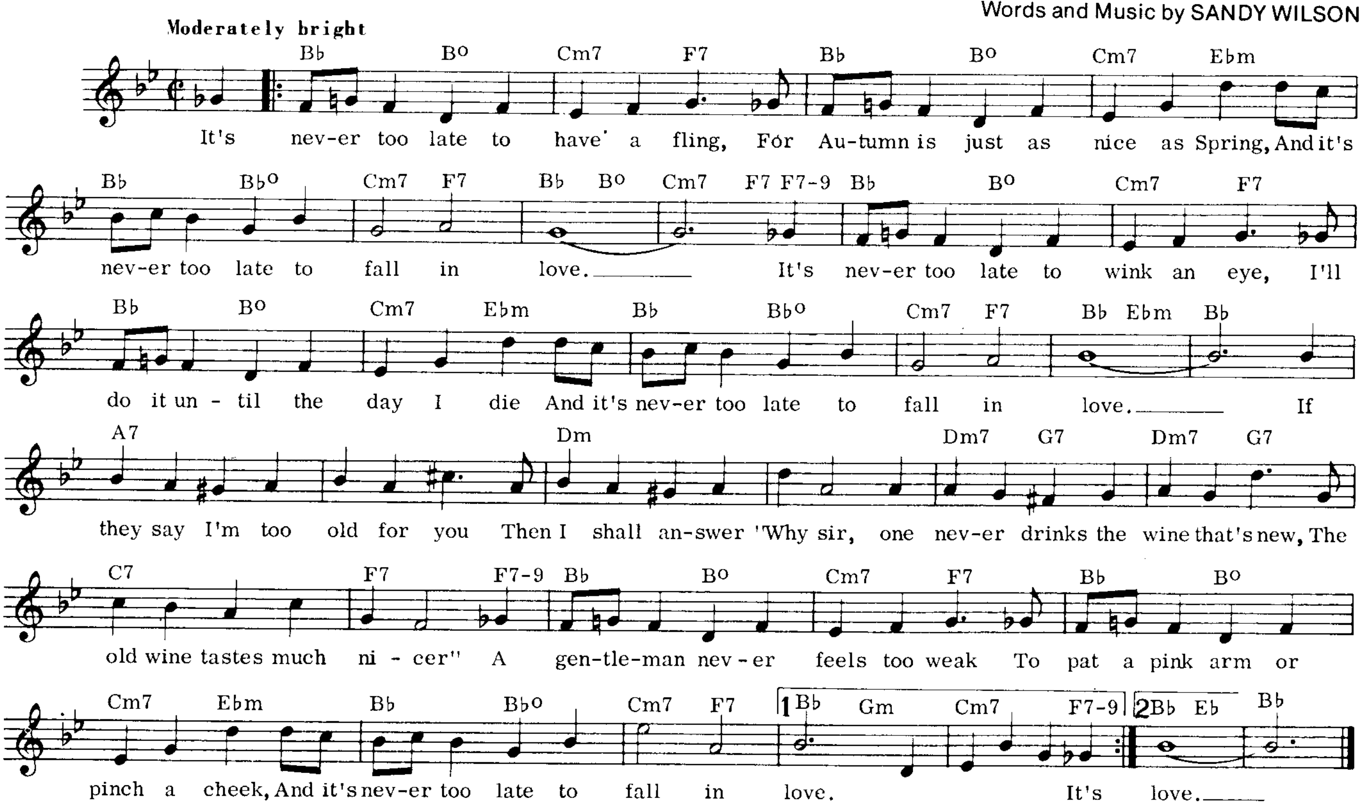

Slowly
Fm F7 Bb7 Eb
I don't want to walk with - out you, Ba - by; Walk with-out my
Gm7-5 C7 F9 Fm7 Bb7 Eb
arm a - bout you, Ba - by. I thought the day you left me be - hind,
Gm A7-9 D7 Gm Ebm F7 Bb7 E°
I'd take a stroll and get you right off my mind. But now I find that
Fm F7 Bb7 Eb
I don't want to walk with - out the sun - shine; Why'd you have to
Gm7-5 C7 F9 Fm7 Bb7 Eb Bb7 Eb F#°
turn off all that sun - shine? Oh, Ba-by, please come back or you'll break my heart for
Gm7 C9 C7-9 Fm Fm7 Bb7 1 Eb Bb7 2 Eb
me, 'Cause I don't want to walk with-out you, No sir - ee. - ee.

Copyright © 1941 by Paramount Music Corporation. Copyright renewed 1968. Used by permission.

IT'S NEVER TOO LATE TO FALL IN LOVE

From the Musical "THE BOY FRIEND"

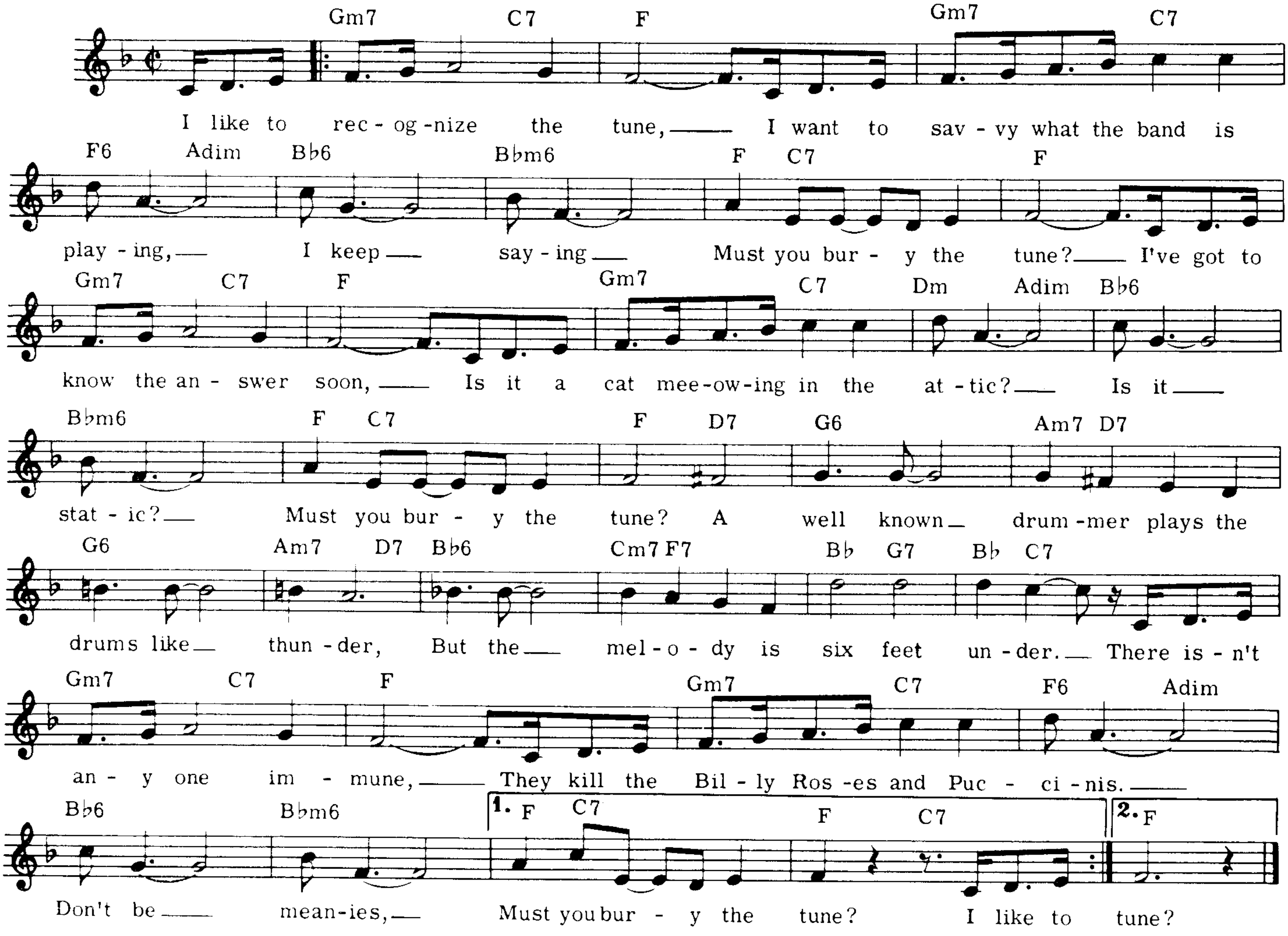
Words and Music by SANDY WILSON


Moderately bright
Bb B° Cm7 F7 Bb B° Cm7 Ebm
It's nev-er too late to have a fling, For Au-tumn is just as nice as Spring, And it's
Bb Bb° Cm7 F7 Bb B° Cm7 F7 F7-9 Bb B° Cm7 F7
nev-er too late to fall in love. It's nev-er too late to wink an eye, I'll
Bb B° Cm7 Ebm Bb Bb° Cm7 F7 Bb Ebm Bb
do it un - til the day I die And it's nev-er too late to fall in love. If
A7 Dm Dm7 G7 Dm7 G7
they say I'm too old for you Then I shall an-swer 'Why sir, one nev-er drinks the wine that's new, The
C7 F7 F7-9 Bb B° Cm7 F7 Bb B°
old wine tastes much ni - cer" A gen-tle-man nev-er feels too weak To pat a pink arm or
Cm7 Ebm Bb Bb° Cm7 F7 1 Bb Gm Cm7 F7-9 2 Bb Eb Bb
pinch a cheek, And it's nev-er too late to fall in love. It's love.

Copyright © 1954 by Chappell & Co., Ltd. Used by permission.

I LIKE TO RECOGNIZE THE TUNE *From the Musical "TOO MANY GIRLS"*

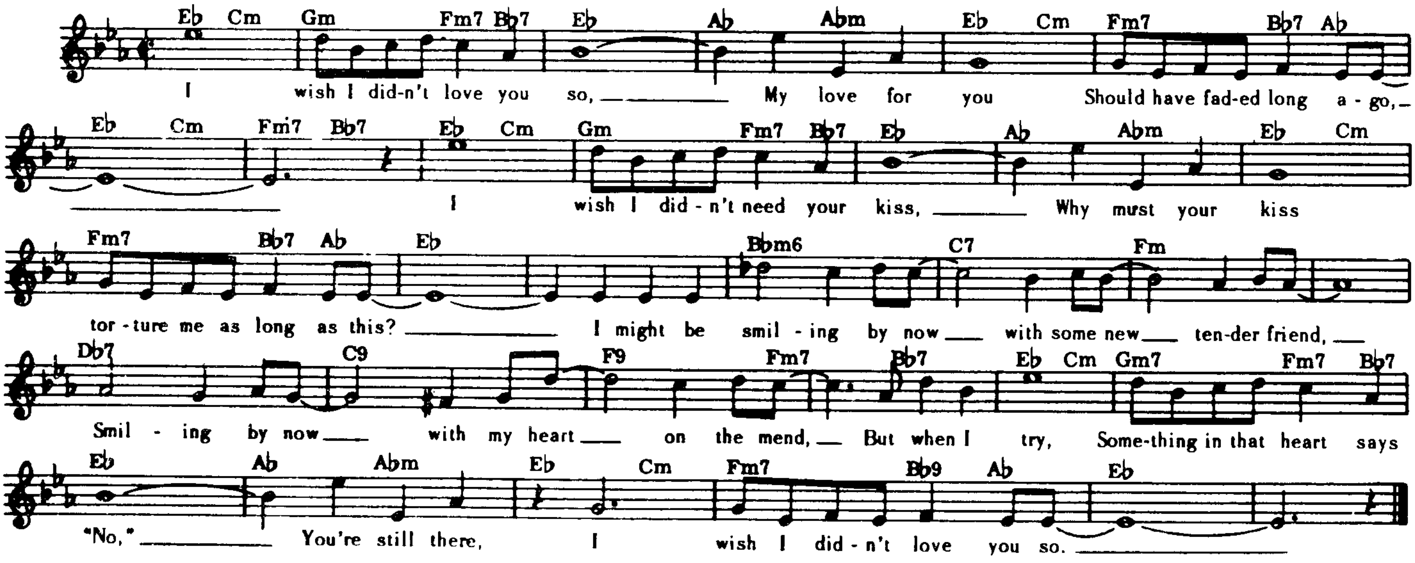
Lyric by LORENZ HART
Music by RICHARD RODGERS


Gm7 C7 F Gm7 C7
I like to rec - og - nize the tune, I want to sav - vy what the band is
F6 Adim B♭6 B♭m6 F C7 F
play - ing, I keep say - ing Must you bur - y the tune? I've got to
Gm7 C7 F Gm7 C7 Dm Adim B♭6
know the an - swer soon, Is it a cat mee-ow-ing in the at - tic? Is it
B♭m6 F C7 F D7 G6 Am7 D7
stat - ic? Must you bur - y the tune? A well known drum - mer plays the
G6 Am7 D7 B♭6 Cm7 F7 B♭ G7 B♭ C7
drums like thun - der, But the mel - o - dy is six feet un - der. There is - n't
Gm7 C7 F Gm7 C7 F6 Adim
an - y one im - mune, They kill the Bil - ly Ros - es and Puc - ci - nis.
B♭6 B♭m6 1. F C7 F C7 2. F
Don't be mean-ies, Must you bur - y the tune? I like to tune?

Copyright © 1939 by Chappell & Co., Inc., New York, N.Y. Copyright renewed. Used by permission.

I WISH I DIDN'T LOVE YOU SO *From the Film "THE PERILS OF PAULINE"*

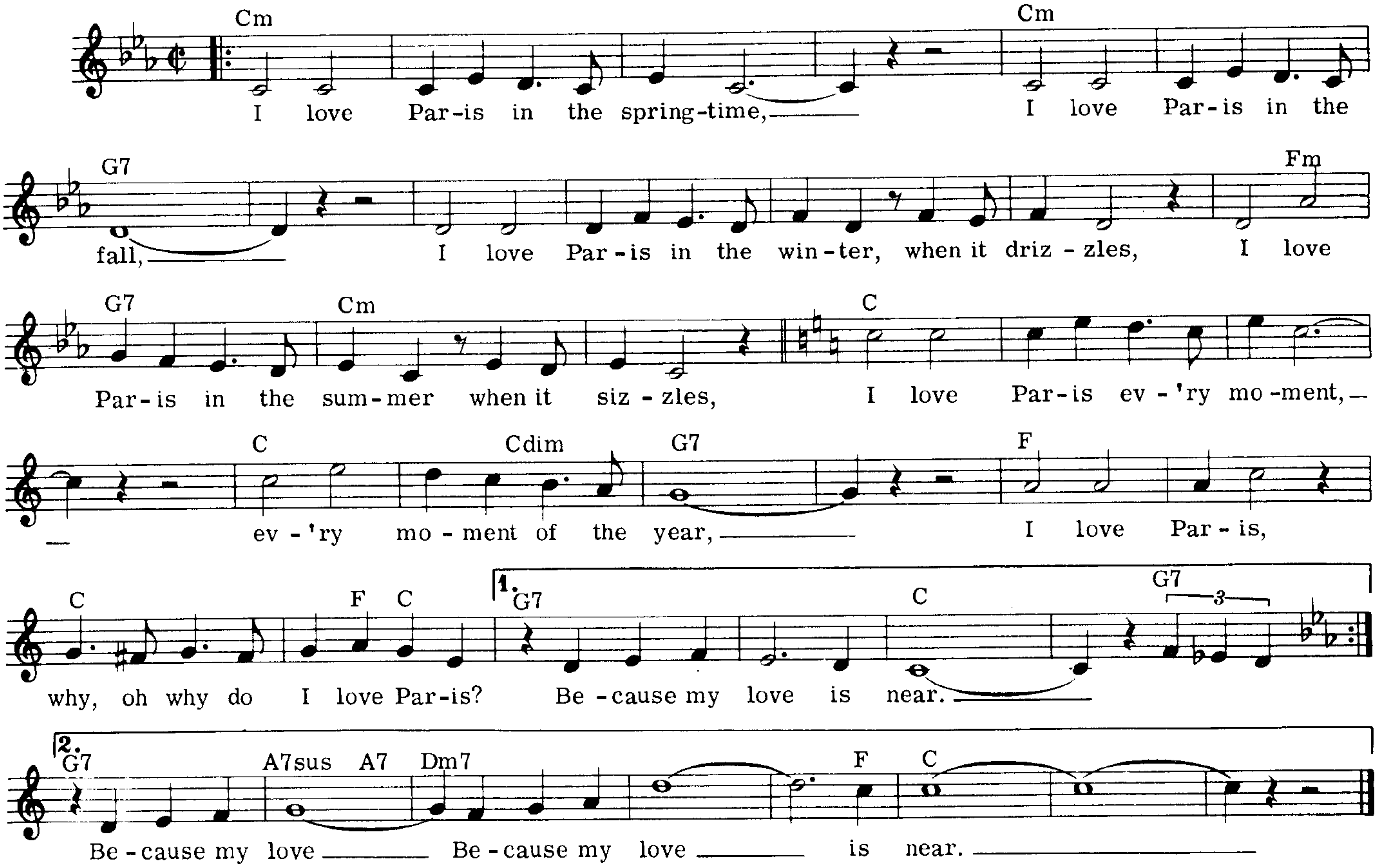
FRANK LOESSER


E♭ Cm Gm Fm7 B♭7 E♭ A♭ A♭m E♭ Cm Fm7 B♭7 A♭
I wish I did-n't love you so, My love for you Should have fad-ed long a - go,
E♭ Cm Fm7 B♭7 E♭ Cm Gm Fm7 B♭7 E♭ A♭ A♭m E♭ Cm
I wish I did - n't need your kiss, Why must your kiss
Fm7 B♭7 A♭ E♭ B♭m6 C7 Fm
tor - ture me as long as this? I might be smil - ing by now with some new ten-der friend,
D♭7 C9 F9 Fm7 B♭7 E♭ Cm Gm7 Fm7 B♭7
Smil - ing by now with my heart on the mend, But when I try, Some-thing in that heart says
E♭ A♭ A♭m E♭ Cm Fm7 B♭9 A♭ E♭
"No," You're still there, I wish I did - n't love you so.

Copyright © 1947 by Famous Music Corporation. Used by permission.

I LOVE PARIS *From the Film "CAN-CAN"*

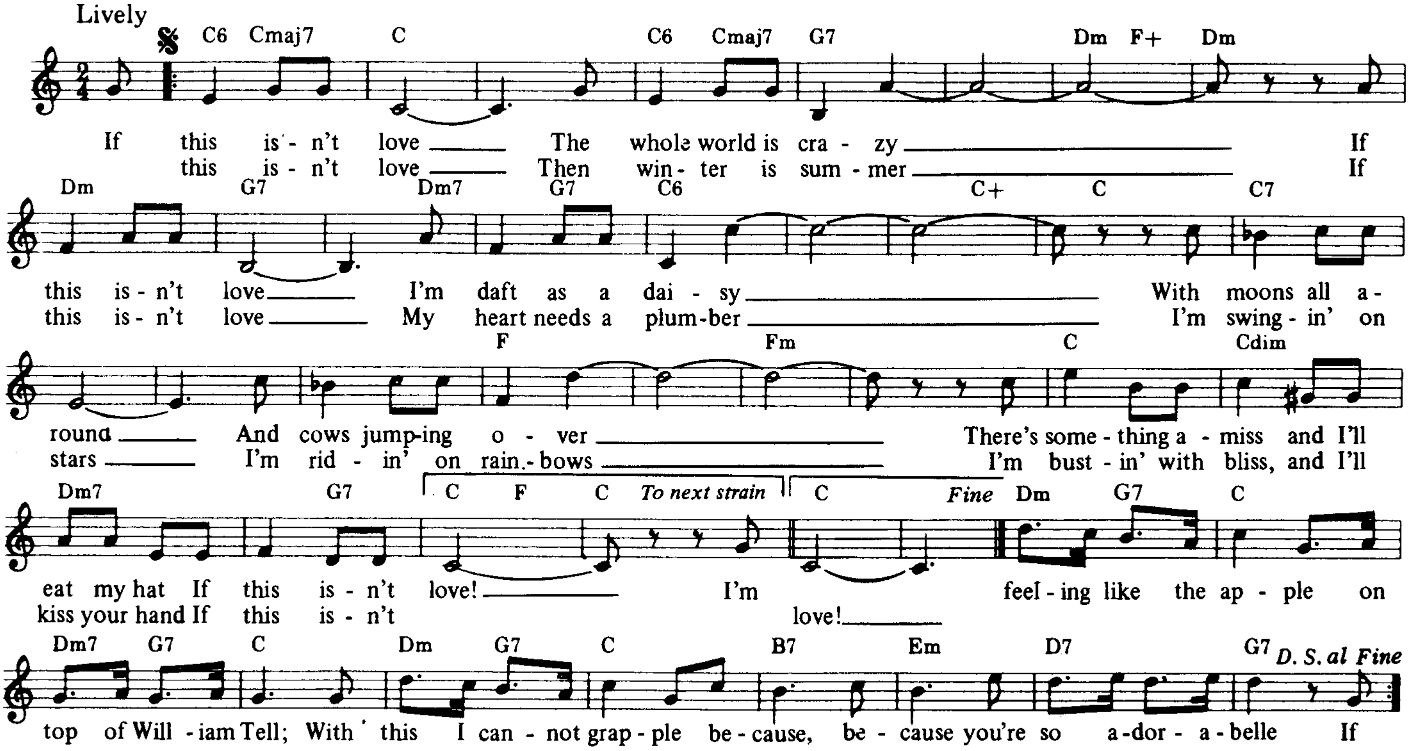
Words and Music by COLE PORTER


Cm
I love Par-is in the spring-time,
Cm
I love Par-is in the
G7
fall,
I love Par-is in the win-ter, when it driz-zles,
Fm
I love
G7 Cm
Par-is in the sum-mer when it siz-zles,
C
I love Par-is ev-'ry mo-ment,
C Cdim G7
ev-'ry mo-ment of the year,
F
I love Par-is,
C F C
why, oh why do I love Par-is?
1. G7 C G7
Be-cause my love is near.
2. G7 A7sus A7 Dm7 F C
Be-cause my love Be-cause my love is near.

Copyright © 1953 by Cole Porter. Used by permission of Chappell & Co., Inc., owner of publication and allied rights.

IF THIS ISN'T LOVE *From the Musical "FINIAN'S RAINBOW"*

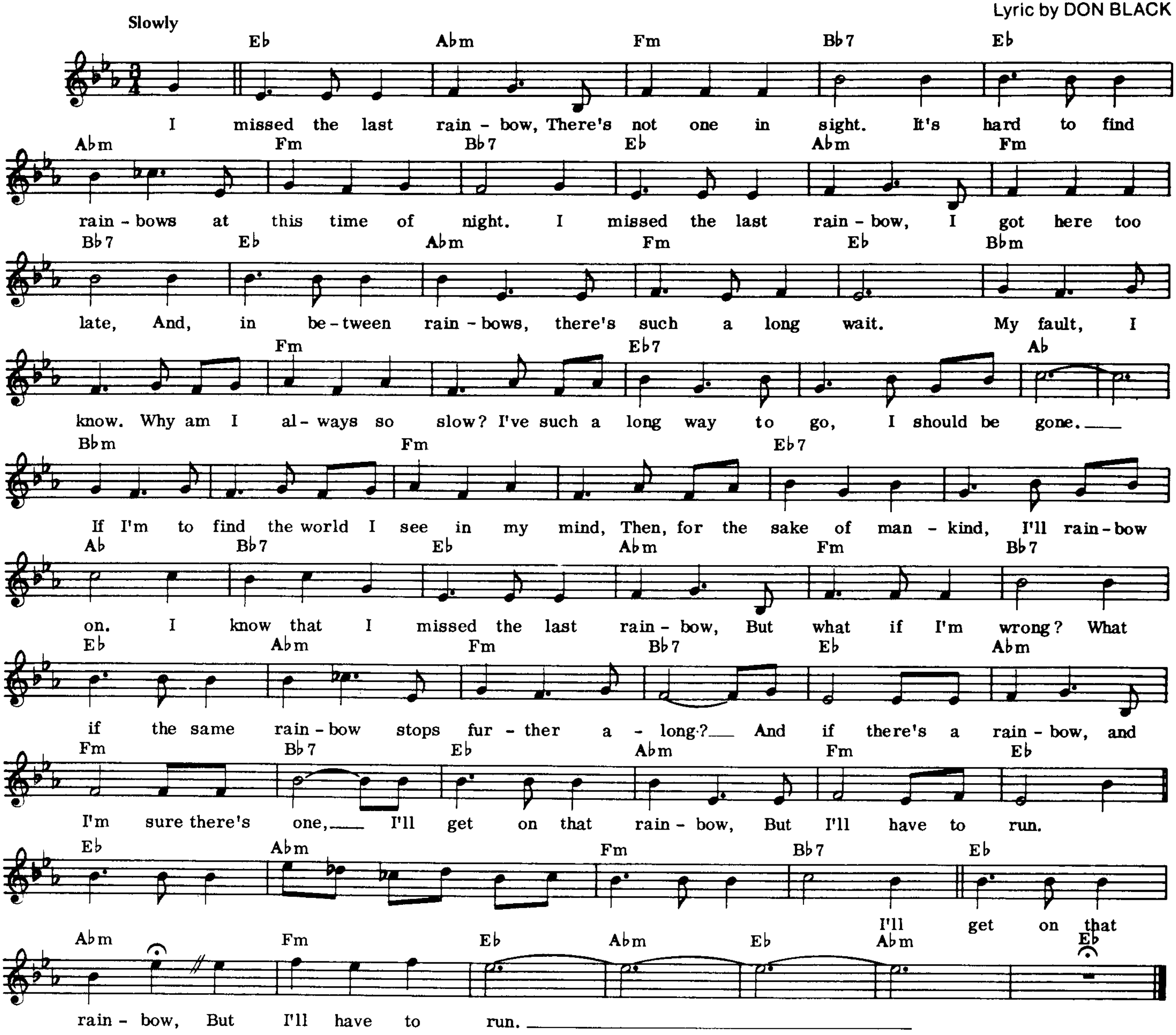
Words by E.Y. HARBURG
Music by BURTON LANE


Lively
C6 Cmaj7 C C6 Cmaj7 G7 Dm F+ Dm
If this is-n't love The whole world is cra-zy If
this is-n't love Then win-ter is sum-mer If
Dm G7 Dm7 G7 C6 C+ C C7
this is-n't love I'm daft as a dai-sy With moons all a-
this is-n't love My heart needs a plum-ber I'm swing-in' on
F Fm C Cdim
round And cows jump-ing o-ver There's some-thing a-miss and I'll
stars I'm rid-in' on rain-bows I'm bust-in' with bliss, and I'll
Dm7 G7 C F C To next strain C Fine Dm G7 C
eat my hat If this is-n't love! I'm feel-ing like the ap-ple on
kiss your hand If this is-n't love!
Dm7 G7 C Dm G7 C B7 Em D7 G7 D. S. al Fine
top of Will-iam Tell; With this I can-not grap-ple be-cause, be-cause you're so a-dor-a-belle If

Copyright © 1946 by Chappell & Co., Inc. Copyright renewed. Used by permission.

I MISSED THE LAST RAINBOW *From the Musical "BILLY"*

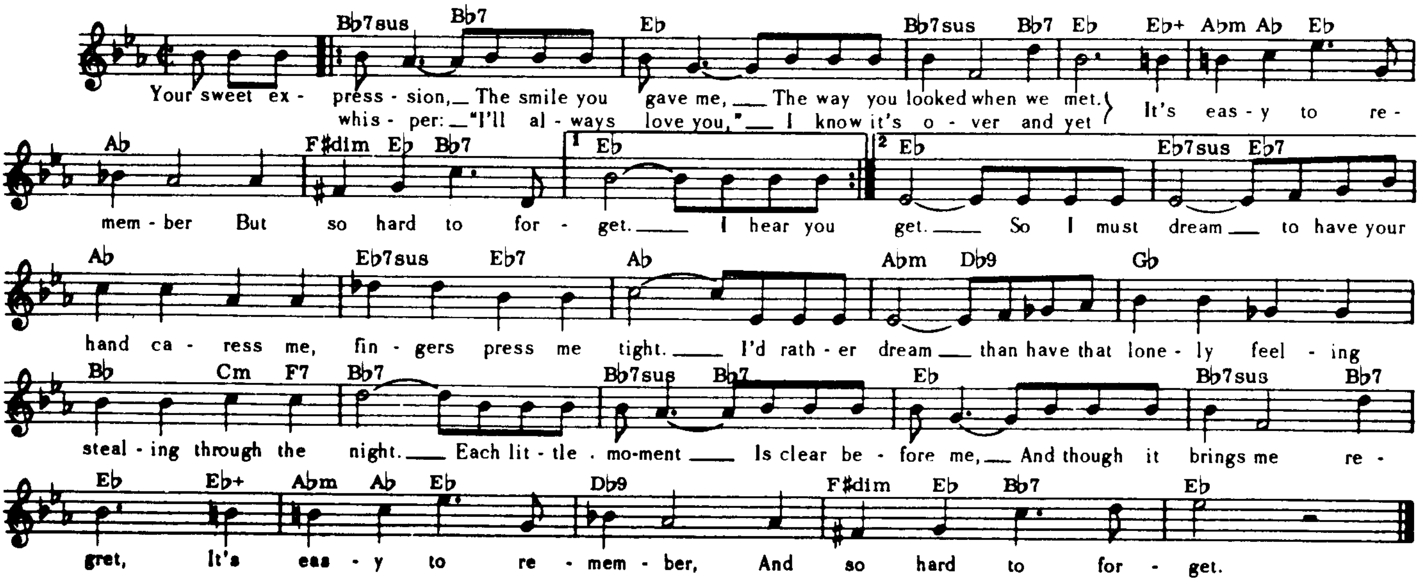
Music by JOHN BARRY
Lyric by DON BLACK


Slowly
I missed the last rain - bow, There's not one in sight. It's hard to find
rain - bows at this time of night. I missed the last rain - bow, I got here too
late, And, in be - tween rain - bows, there's such a long wait. My fault, I
know. Why am I al - ways so slow? I've such a long way to go, I should be gone.
If I'm to find the world I see in my mind, Then, for the sake of man - kind, I'll rain - bow
on. I know that I missed the last rain - bow, But what if I'm wrong? What
if the same rain - bow stops fur - ther a - long? And if there's a rain - bow, and
I'm sure there's one, I'll get on that rain - bow, But I'll have to run.
I'll get on that
rain - bow, But I'll have to run.

Copyright © 1974 by Winmor Music, Inc. Used by permission.

IT'S EASY TO REMEMBER *From the Film "MISSISSIPPI"*

LORENZ HART and RICHARD RODGERS

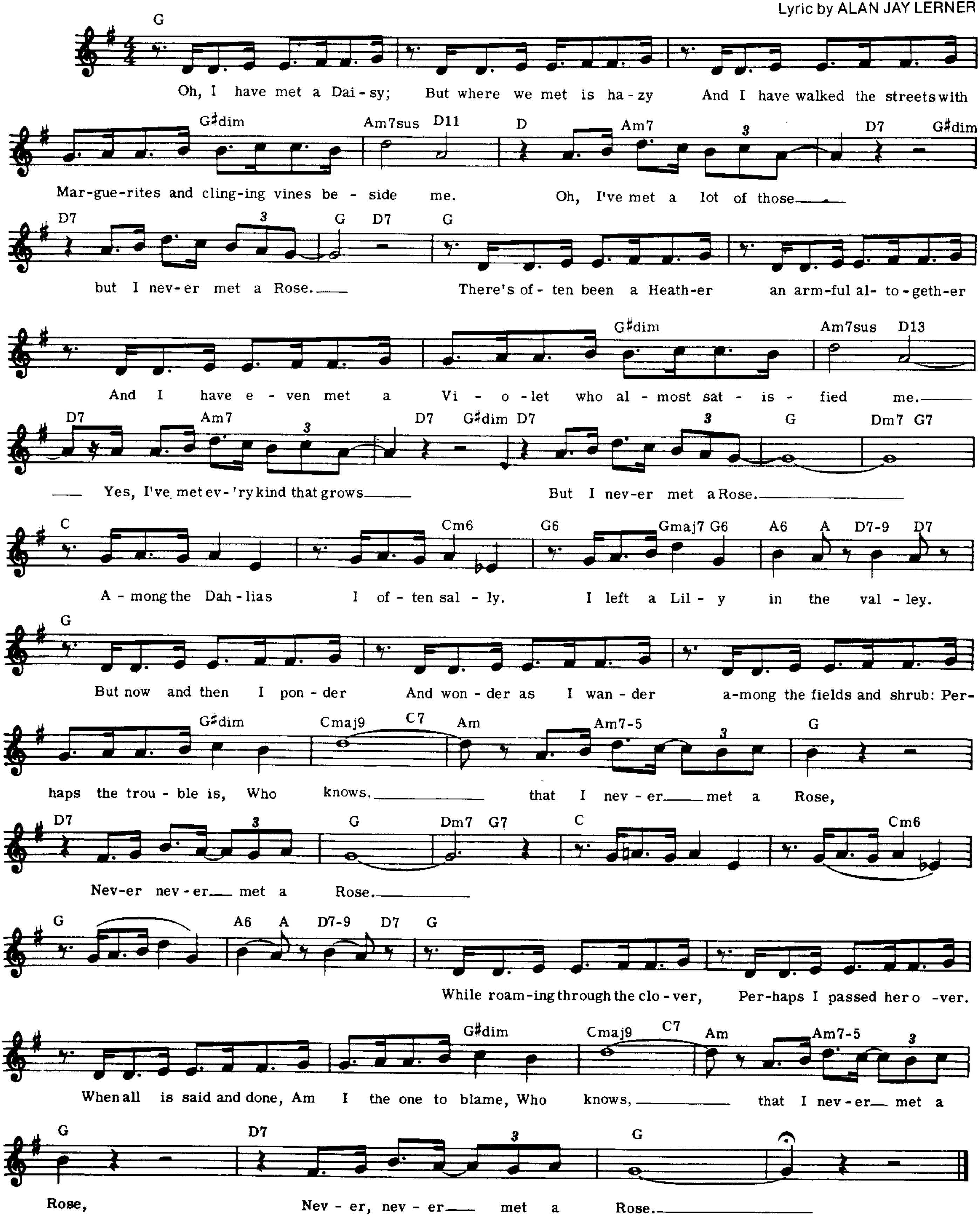

Your sweet ex - press - sion, The smile you gave me, The way you looked when we met.
whis - per: "I'll al - ways love you," I know it's o - ver and yet
It's eas - y to re - mem - ber But so hard to for - get. I hear you get. So I must dream to have your
hand ca - ress me, fin - gers press me tight. I'd rath - er dream than have that lone - ly feel - ing
steal - ing through the night. Each lit - tle mo - ment Is clear be - fore me, And though it brings me re -
gret, It's eas - y to re - mem - ber, And so hard to for - get.

Copyright © 1934 and 1935 (renewed 1961 and 1962) by Famous Music Corporation. Used by permission.

I NEVER MET A ROSE

From the Film "THE LITTLE PRINCE"

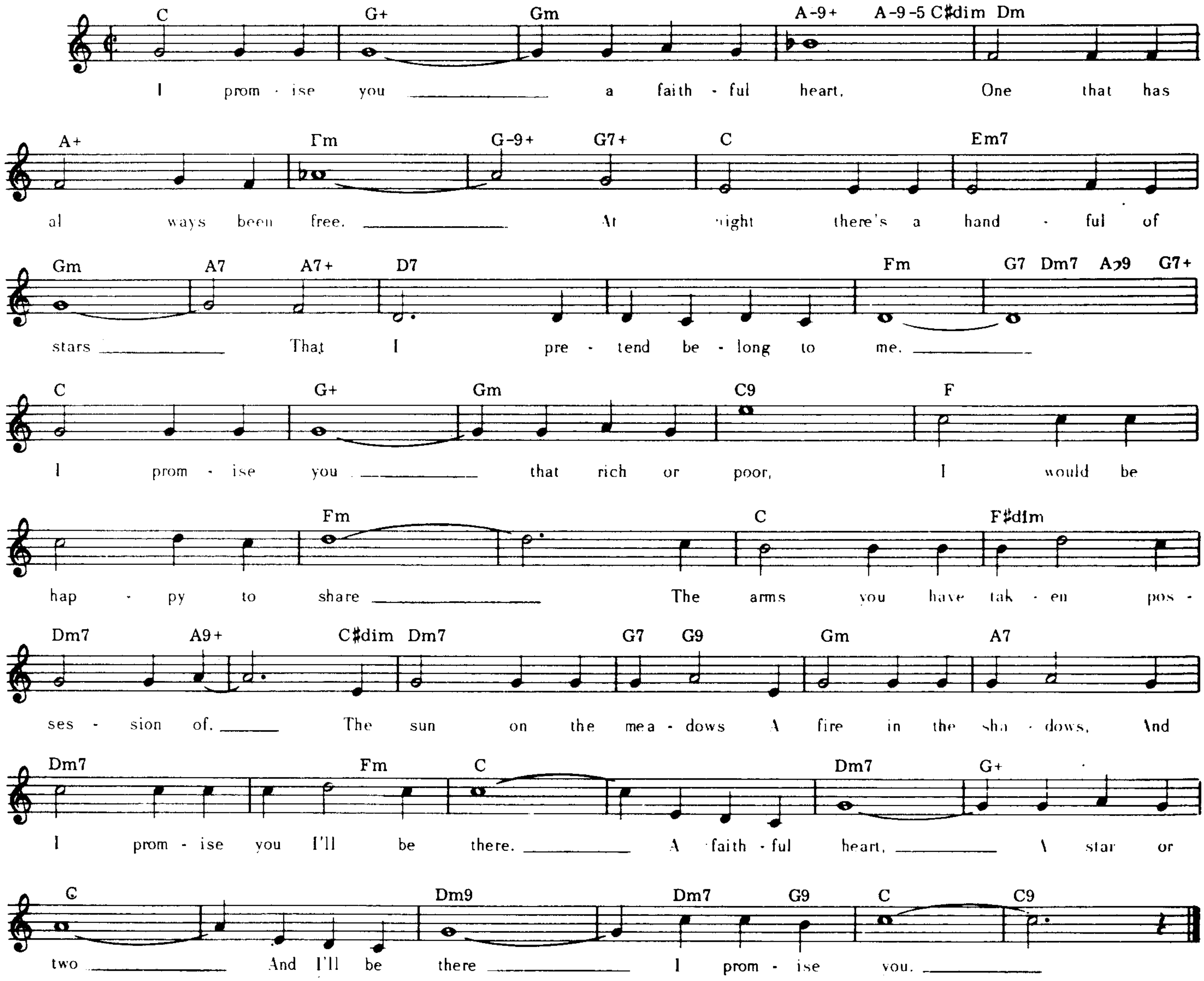
Music by FREDERICK LOEWE
Lyric by ALAN JAY LERNER


Oh, I have met a Dai-sy; But where we met is ha-zy And I have walked the streets with
Mar-gue-rites and cling-ing vines be-side me. Oh, I've met a lot of those
but I nev-er met a Rose.
There's of-ten been a Heath-er an arm-ful al-to-geth-er
And I have e-ven met a Vi-o-let who al-most sat-is-fied me.
Yes, I've met ev-'ry kind that grows
But I nev-er met a Rose.
A-mong the Dah-lias I of-ten sal-ly. I left a Lil-y in the val-ley.
But now and then I pon-der And won-der as I wan-der a-mong the fields and shrub: Per-
haps the trou-ble is, Who knows, that I nev-er met a Rose,
Nev-er nev-er met a Rose.
While roam-ing through the clo-ver, Per-haps I passed her o-ver.
When all is said and done, Am I the one to blame, Who knows, that I nev-er met a
Rose, Nev-er, nev-er met a Rose.

Copyright © 1974 by Famous Music Corporation, New York, N.Y. Used by permission.

I PROMISE YOU *From the Film "HERE COME THE WAVES"*

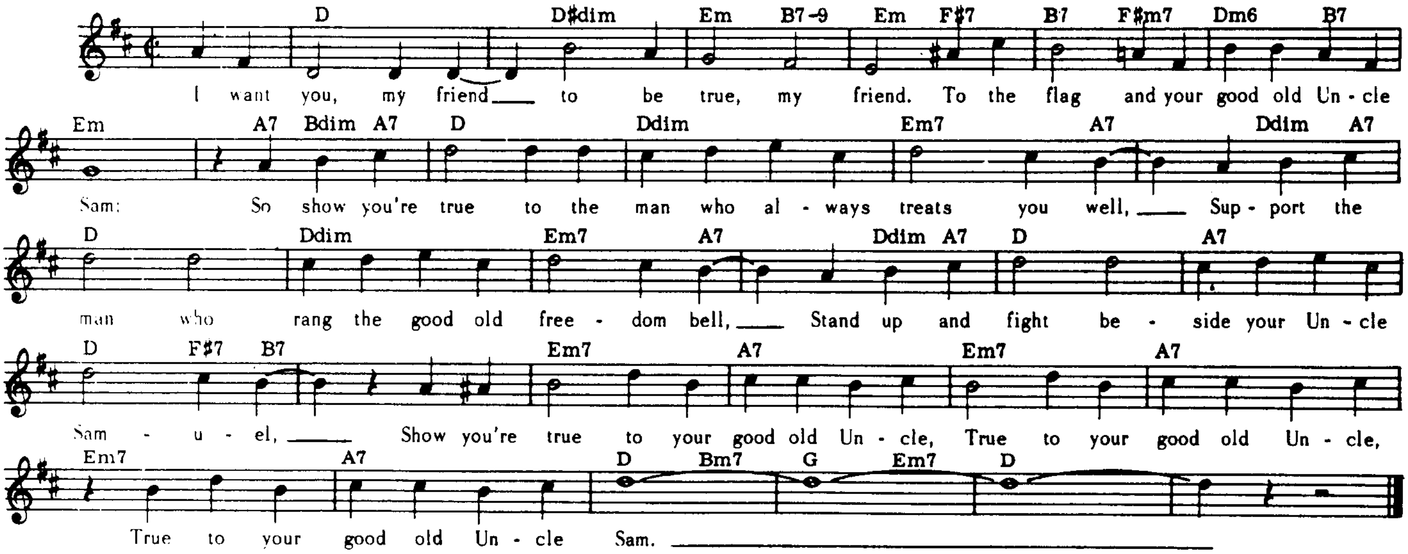
Lyric by JOHNNY MERCER
Music by HAROLD ARLEN


C G+ Gm A-9+ A-9-5 C♯dim Dm
I promise you a faithful heart, One that has
A+ Fm G-9+ G7+ C Em7
always been free. At night there's a handful of
Gm A7 A7+ D7 Fm G7 Dm7 A♭9 G7+
stars That I pretend belong to me.
C G+ Gm C9 F
I promise you that rich or poor, I would be
Fm C F♯dim
happy to share The arms you have taken pos-
Dm7 A9+ C♯dim Dm7 G7 G9 Gm A7
session of. The sun on the meadows A fire in the shadows, And
Dm7 Fm C Dm7 G+
I promise you I'll be there. A faithful heart, A star or
G Dm9 Dm7 G9 C C9
two And I'll be there I promise you.

Copyright © 1944 by Harwin Music Corporation, New York, N.Y. Copyright renewed. Used by permission.

I WANT YOU *From the Musical "I WANT YOU"*

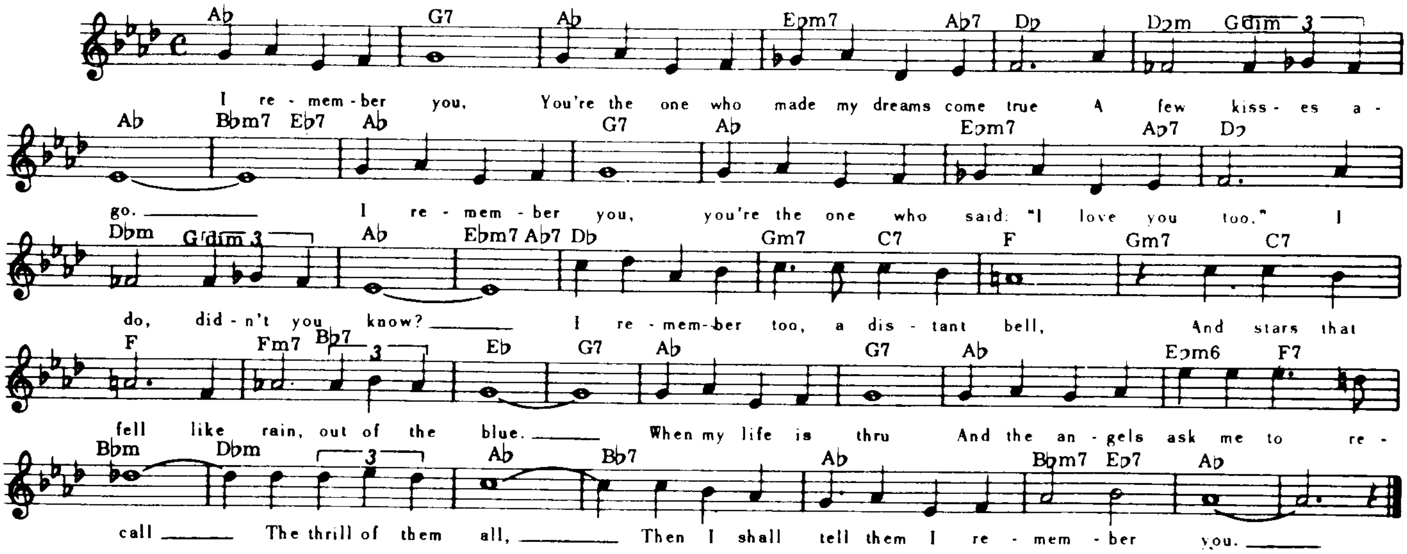
Lyric and Music by
JOE CRAYHON, STEFAN KANFER and JESS J. KORMAN


D D♯dim Em B7-9 Em F♯7 B7 F♯m7 Dm6 B7
I want you, my friend to be true, my friend. To the flag and your good old Uncle
Em A7 Bdim A7 D Ddim Em7 A7 Ddim A7
Sam: So show you're true to the man who always treats you well, Support the
D Ddim Em7 A7 Ddim A7 D A7
man who rang the good old freedom bell, Stand up and fight beside your Uncle
D F♯7 B7 Em7 A7 Em7 A7
Samuel, Show you're true to your good old Uncle, True to your good old Uncle,
Em7 A7 D Bm7 G Em7 D
True to your good old Uncle Sam.

Copyright © 1961 by Joe Crayhon, Stefan Kanfer and Jess J. Korman.
All rights throughout the world controlled by Mesquite Music Corp., New York, N.Y. Used by permission.

I REMEMBER YOU *From the Film "THE FLEET'S IN"*

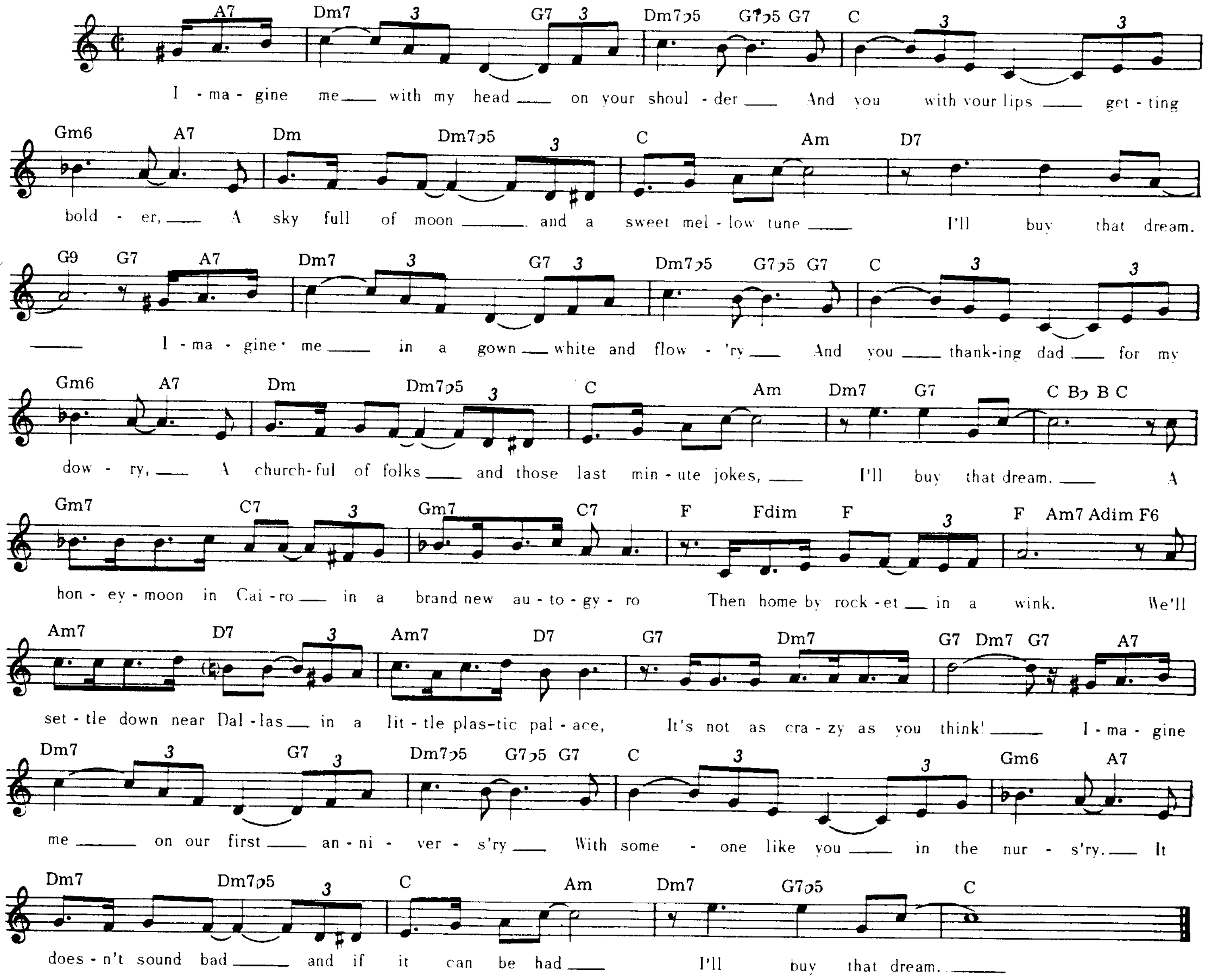
JOHNNY MERCER and VICTOR SCHERTZINGER


A♭ G7 A♭ E♭m7 A♭7 D♭ D♭m G♭dim
I re - mem - ber you, You're the one who made my dreams come true A few kiss - es a -
A♭ B♭m7 E♭7 A♭ G7 A♭ E♭m7 A♭7 D♭
go. I re - mem - ber you, you're the one who said: "I love you too." I
D♭m G♭dim A♭ E♭m7 A♭7 D♭ Gm7 C7 F Gm7 C7
do, did - n't you know? I re - mem - ber too, a dis - tant bell, And stars that
F Fm7 B♭7 E♭ G7 A♭ G7 A♭ E♭m6 F7
fell like rain, out of the blue. When my life is thru And the an - gels ask me to re -
B♭m D♭m A♭ B♭7 A♭ B♭m7 E♭7 A♭
call The thrill of them all, Then I shall tell them I re - mem - ber you.

Copyright © 1942 by Paramount Music Corporation. Copyright renewed 1969. Used by permission.

I'LL BUY THAT DREAM *From the Film "SING YOUR WAY HOME"*

Lyric by HERB MAGIDSON
Music by ALLIE WRUBEL

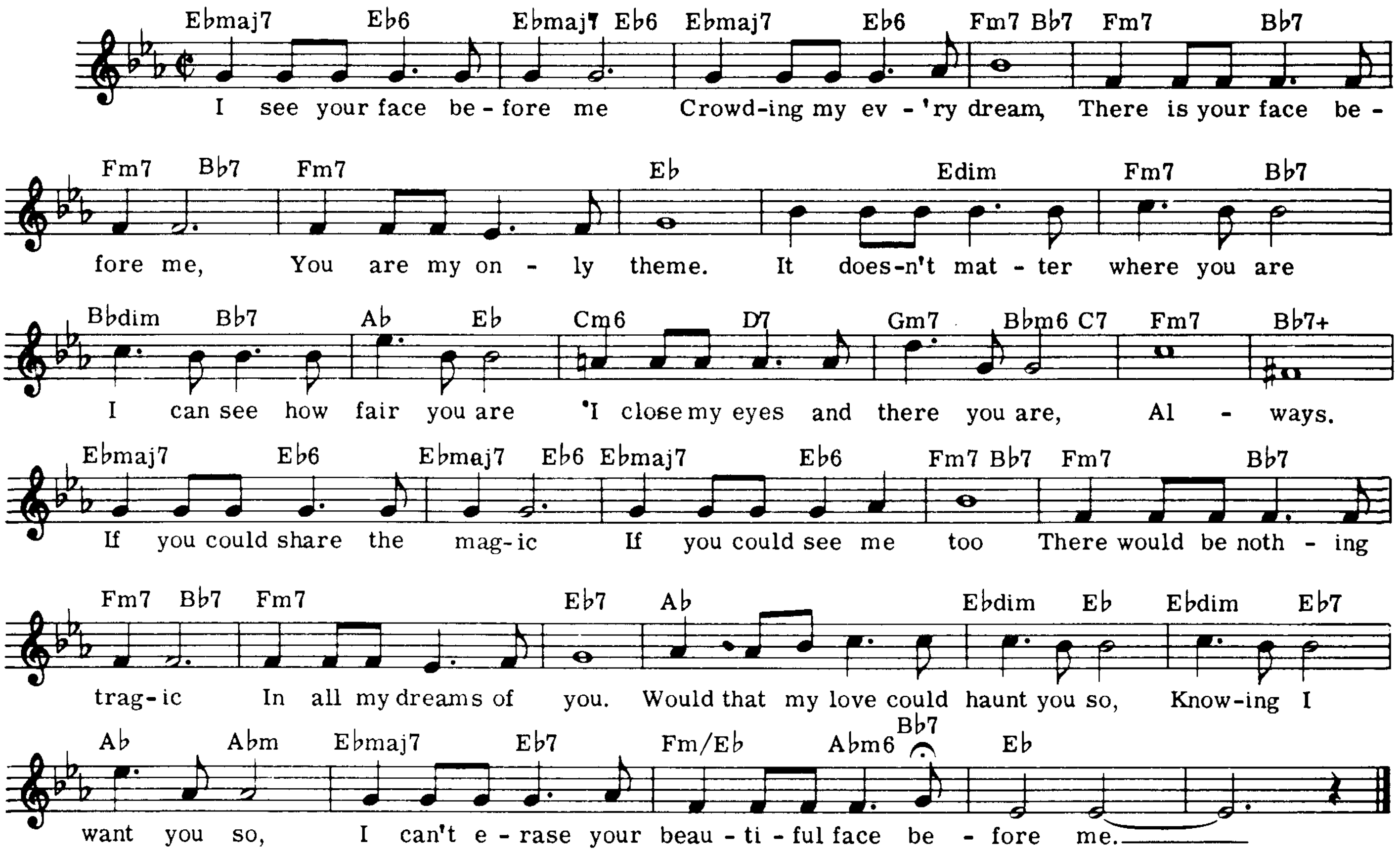

A7 Dm7 G7 Dm7♭5 G7♭5 G7 C
I - ma - gine me with my head on your shoul - der And you with your lips get - ting
Gm6 A7 Dm Dm7♭5 C Am D7
bold - er, A sky full of moon and a sweet mel - low tune I'll buy that dream.
G9 G7 A7 Dm7 G7 Dm7♭5 G7♭5 G7 C
I - ma - gine me in a gown white and flow - 'ry And you thank-ing dad for my
Gm6 A7 Dm Dm7♭5 C Am Dm7 G7 C B♭ B C
dow - ry, A church-ful of folks and those last min - ute jokes, I'll buy that dream. A
Gm7 C7 Gm7 C7 F Fdim F F Am7 Adim F6
hon - ey - moon in Cai - ro in a brand new au - to - gy - ro Then home by rock - et in a wink. We'll
Am7 D7 Am7 D7 G7 Dm7 G7 Dm7 G7 A7
set - tle down near Dal - las in a lit - tle plas-tic pal - ace, It's not as cra - zy as you think! I - ma - gine
Dm7 G7 Dm7♭5 G7♭5 G7 C Gm6 A7
me on our first an - ni - ver - s'ry With some - one like you in the nur - s'ry. It
Dm7 Dm7♭5 C Am Dm7 G7♭5 C
does - n't sound bad and if it can be had I'll buy that dream.

Copyright © 1945 by Edwin H. Morris & Company, Inc., New York, N.Y. Copyright renewed. Used by permission.

I SEE YOUR FACE BEFORE ME

From the Musical "BETWEEN THE DEVIL"

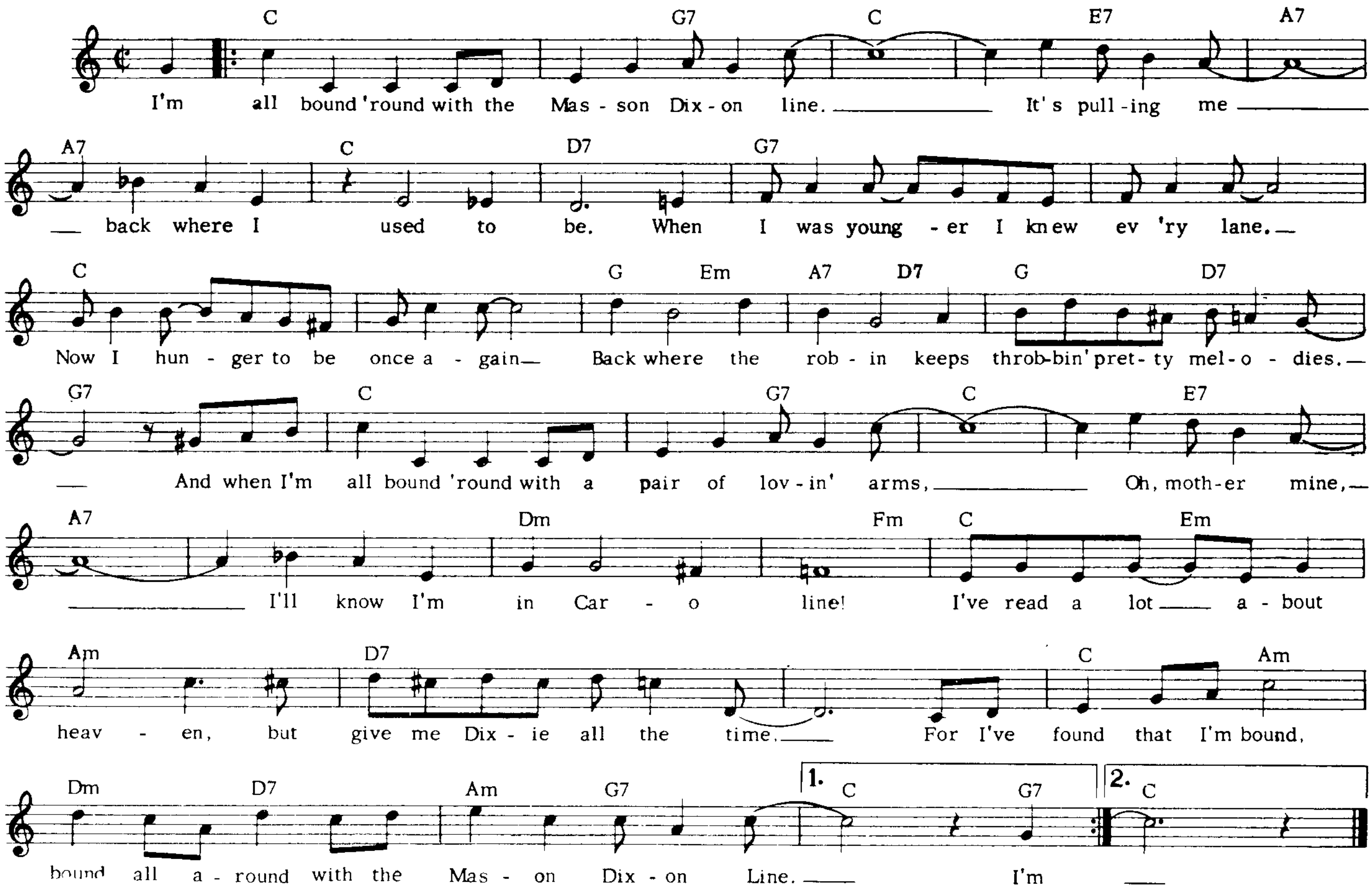
Lyric by HOWARD DIETZ
Music by ARTHUR SCHWARTZ


Ebmaj7 Eb6 Ebmaj7 Eb6 Ebmaj7 Eb6 Fm7 Bb7 Fm7 Bb7
I see your face be - fore me Crowd-ing my ev - 'ry dream, There is your face be -
Fm7 Bb7 Fm7 Eb Edim Fm7 Bb7
fore me, You are my on - ly theme. It does-n't mat - ter where you are
Bbdim Bb7 Ab Eb Cm6 D7 Gm7 Bbm6 C7 Fm7 Bb7+
I can see how fair you are I close my eyes and there you are, Al - ways.
Ebmaj7 Eb6 Ebmaj7 Eb6 Ebmaj7 Eb6 Fm7 Bb7 Fm7 Bb7
If you could share the mag-ic If you could see me too There would be noth - ing
Fm7 Bb7 Fm7 Eb7 Ab Ebdim Eb Ebdim Eb7
trag-ic In all my dreams of you. Would that my love could haunt you so, Know-ing I
Ab Abm Ebmaj7 Eb7 Fm/Eb Abm6 Bb7 Eb
want you so, I can't e - rase your beau - ti - ful face be - fore me.

Copyright © 1937 by DeSylva, Brown & Henderson, Inc. Copyright renewed and assigned to Chappell & Co., Inc. Used by permission.

I'M ALL BOUND 'ROUND WITH THE MASON DIXON LINE

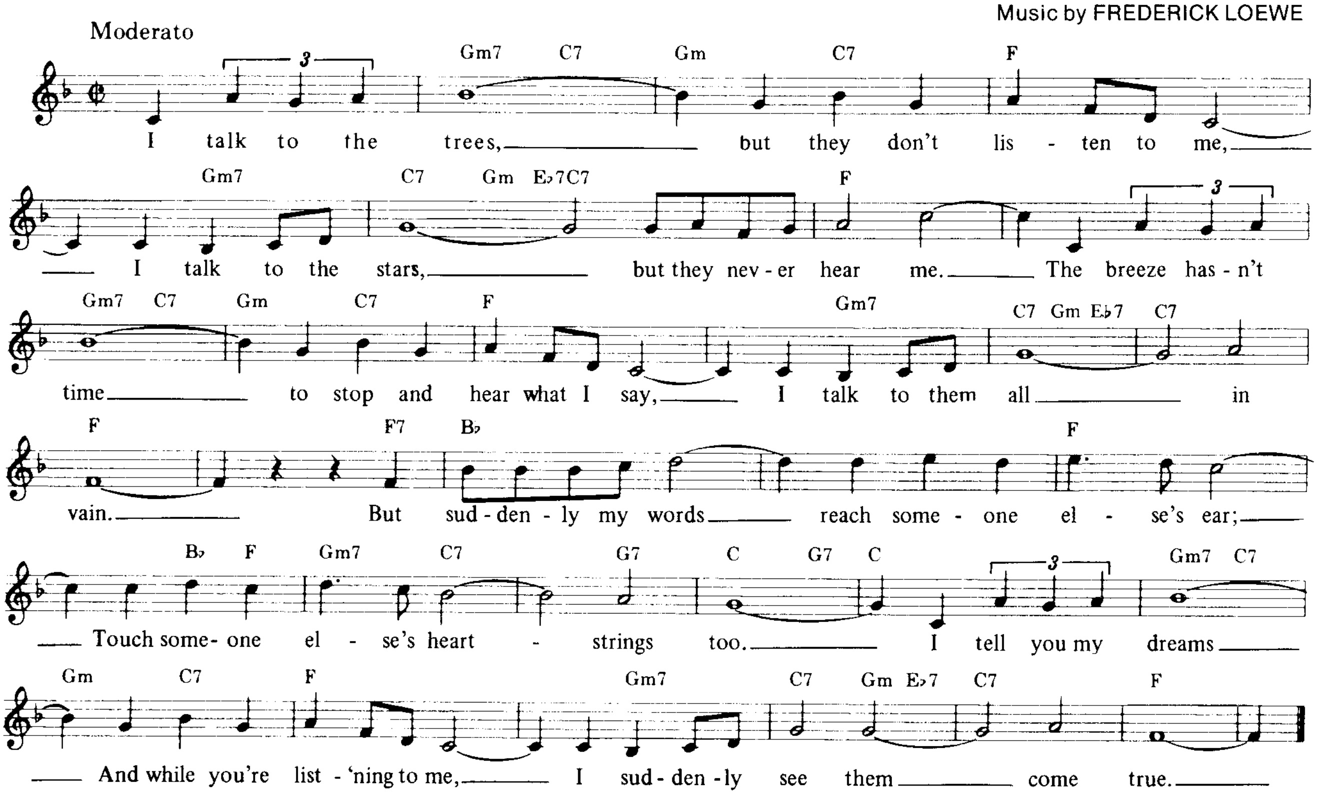
Words by SAM M. LEWIS and JOE YOUNG
Music by JEAN SCHWARTZ


C G7 C E7 A7
I'm all bound 'round with the Mas - son Dix - on line. It's pull - ing me
A7 C D7 G7
back where I used to be. When I was young - er I knew ev 'ry lane.
C G Em A7 D7 G D7
Now I hun - ger to be once a - gain Back where the rob - in keeps throb-bin' pret - ty mel - o - dies.
G7 C G7 C E7
And when I'm all bound 'round with a pair of lov - in' arms, Oh, moth - er mine,
A7 Dm Fm C Em
I'll know I'm in Car - o line! I've read a lot a - bout
Am D7 C Am
heav - en, but give me Dix - ie all the time. For I've found that I'm bound,
Dm D7 Am G7 1. C G7 2. C
bound all a - round with the Mas - on Dix - on Line. I'm

Copyright renewed 1945 by Warock Corp. Used by permission.

I TALK TO THE TREES *From the Musical "PAINT YOUR WAGON"*

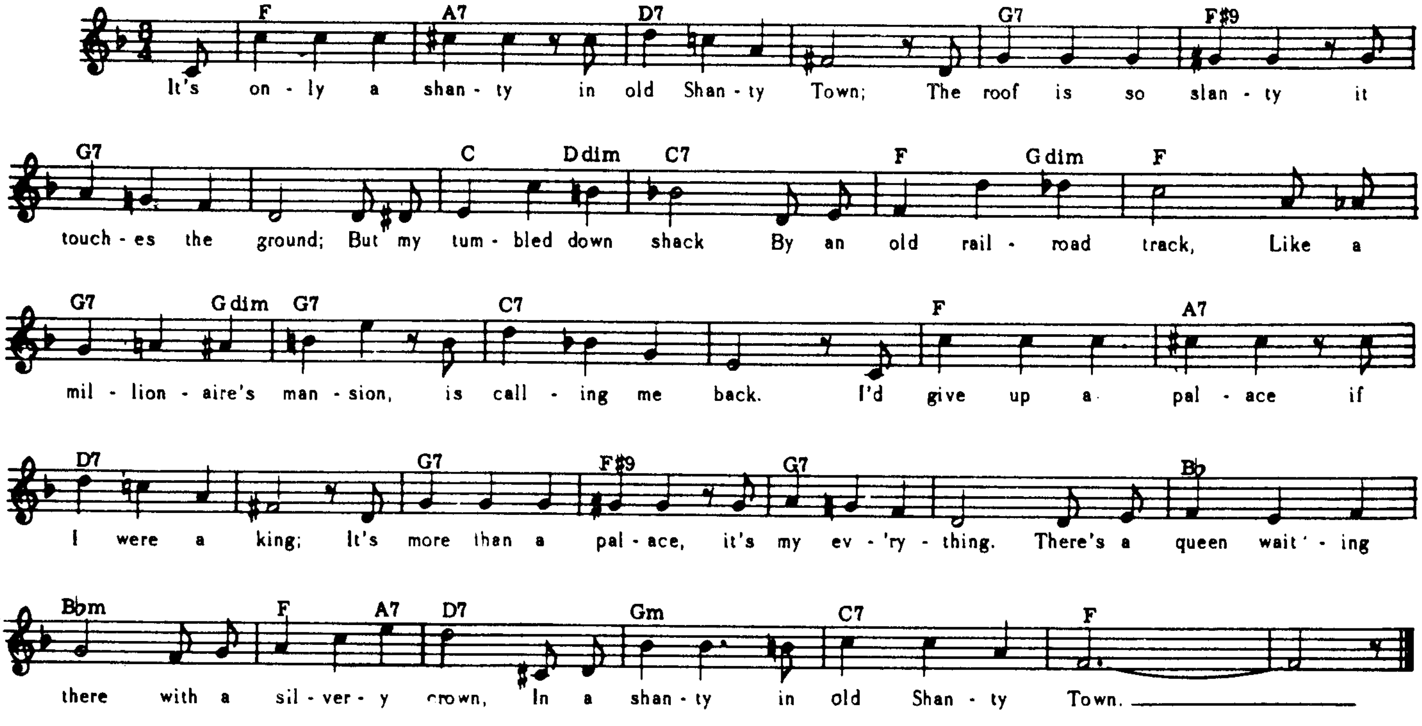
Words by ALAN JAY LERNER
Music by FREDERICK LOEWE


Moderato
3
Gm7 C7 Gm C7 F
I talk to the trees, but they don't lis - ten to me,
Gm7 C7 Gm E♭7C7 F
3
I talk to the stars, but they nev - er hear me. The breeze has - n't
Gm7 C7 Gm C7 F Gm7 C7 Gm E♭7 C7
time to stop and hear what I say, I talk to them all in
F F7 B♭ F
vain. But sud - den - ly my words reach some - one el - se's ear;
B♭ F Gm7 C7 G7 C G7 C Gm7 C7
3
Touch some - one el - se's heart - strings too. I tell you my dreams
Gm C7 F Gm7 C7 Gm E♭7 C7 F
And while you're list - 'ning to me, I sud - den - ly see them come true.

Copyright © 1951 by Alan Jay Lerner and Fredrick Loewe.
Chappell & Co., Inc., publisher and owner of allied rights throughout the world. Used by permission.

IN A SHANTY IN OLD SHANTY TOWN

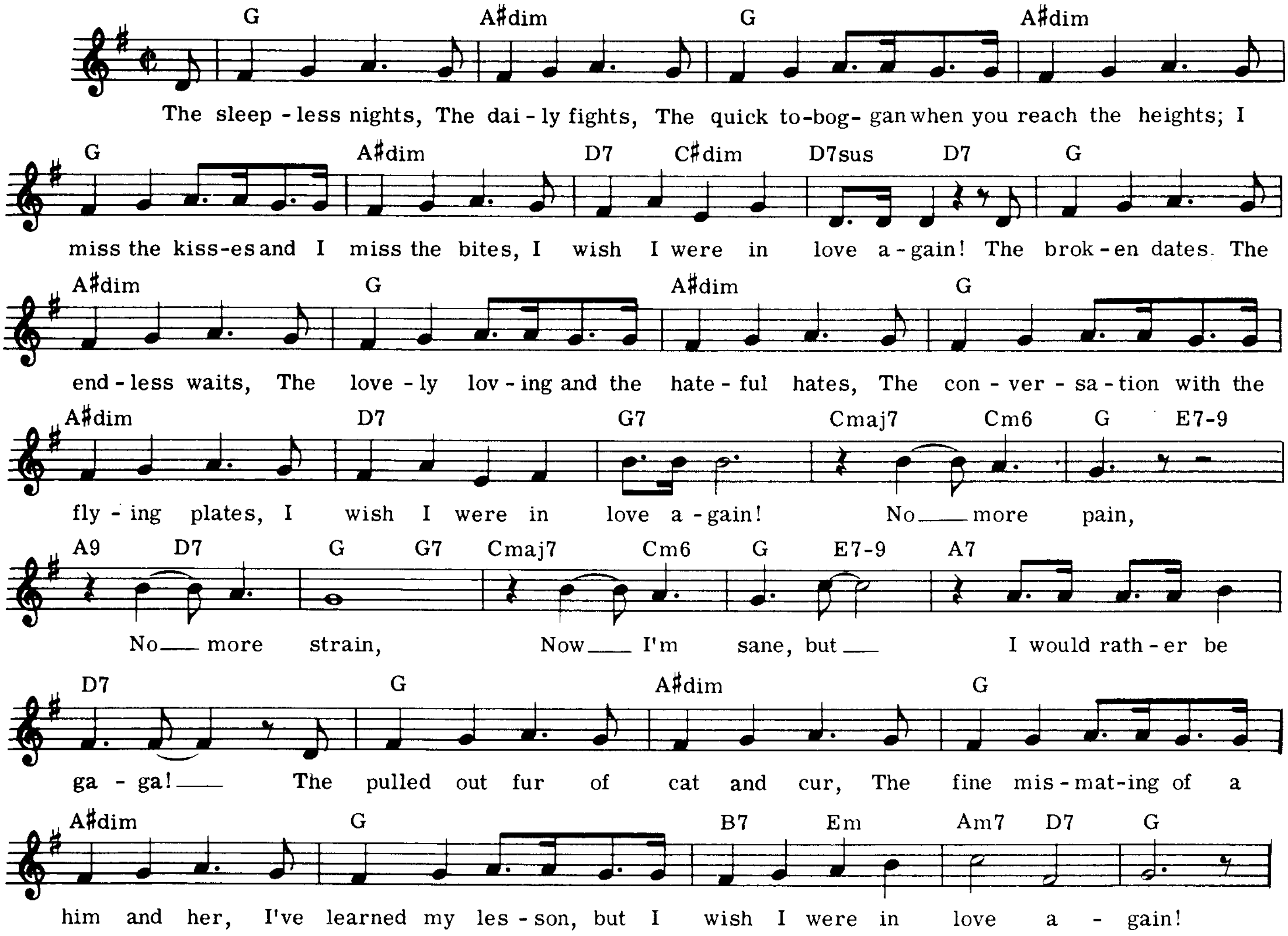
JOE YOUNG, LITTLE JACK LITTLE and JOHN SIRAS


F A7 D7 G7 F♯9
It's on - ly a shan - ty in old Shan - ty Town; The roof is so slan - ty it
G7 C Ddim C7 F Gdim F
touch - es the ground; But my tum - bled down shack By an old rail - road track, Like a
G7 Gdim G7 C7 F A7
mil - lion - aire's man - sion, is call - ing me back. I'd give up a pal - ace if
D7 G7 F♯9 G7 B♭
I were a king; It's more than a pal - ace, it's my ev - 'ry - thing. There's a queen wait' - ing
B♭m F A7 D7 Gm C7 F
there with a sil - ver - y crown, In a shan - ty in old Shan - ty Town.

Copyright renewed 1960 by Warock Corp. Used by permission.

I WISH I WERE IN LOVE AGAIN *From the Musical "BABES IN ARMS"*

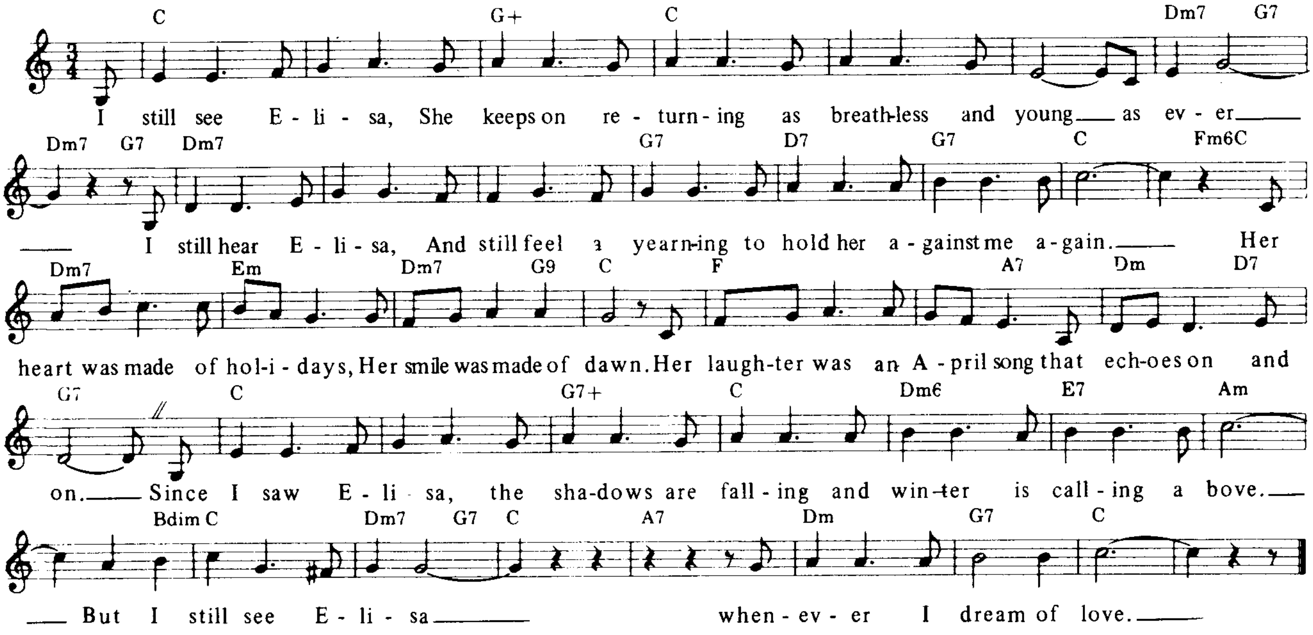
Words by LORENZ HART
Music by RICHARD RODGERS


G A♯dim G A♯dim
The sleep - less nights, The dai - ly fights, The quick to-bog- gan when you reach the heights; I
G A♯dim D7 C♯dim D7sus D7 G
miss the kiss-es and I miss the bites, I wish I were in love a - gain! The brok - en dates. The
A♯dim G A♯dim G
end - less waits, The love - ly lov - ing and the hate - ful hates, The con - ver - sa - tion with the
A♯dim D7 G7 Cmaj7 Cm6 G E7-9
fly - ing plates, I wish I were in love a - gain! No more pain,
A9 D7 G G7 Cmaj7 Cm6 G E7-9 A7
No more strain, Now I'm sane, but I would rath - er be
D7 G A♯dim G
ga - ga! The pulled out fur of cat and cur, The fine mis - mat - ing of a
A♯dim G B7 Em Am7 D7 G
him and her, I've learned my les - son, but I wish I were in love a - gain!

Copyright © 1937 by Chappell & Co., Inc., New York, N.Y. Copyright renewed. Used by permission.

I STILL SEE ELISA *From the Musical "PAINT YOUR WAGON"*

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

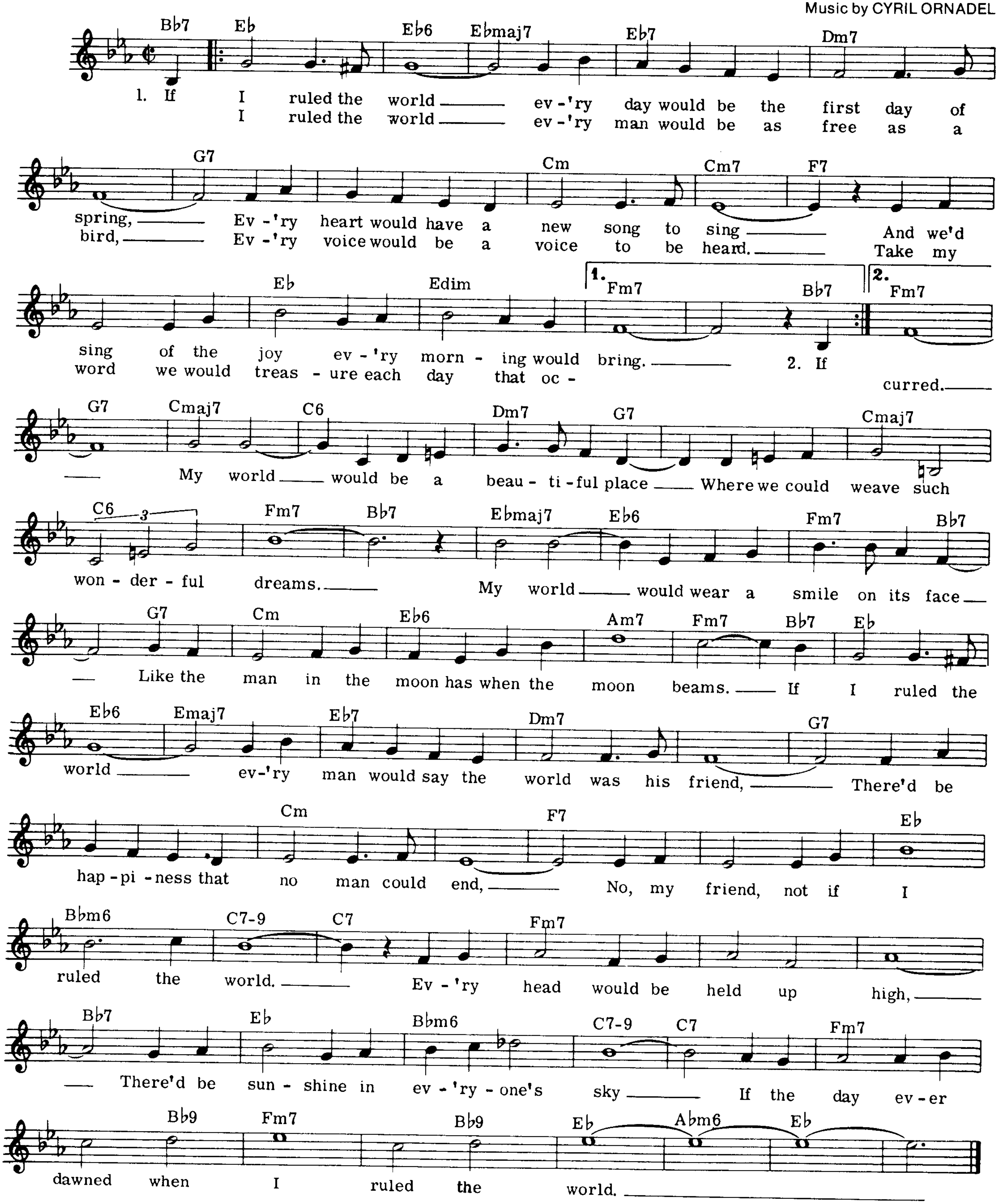

C G+ C Dm7 G7
I still see E - li - sa, She keeps on re - turn - ing as breath-less and young as ev - er
Dm7 G7 Dm7 G7 D7 G7 C Fm6C
I still hear E - li - sa, And still feel a yearn-ing to hold her a - gainst me a - gain. Her
Dm7 Em Dm7 G9 C F A7 Dm D7
heart was made of hol - i - days, Her smile was made of dawn. Her laugh-ter was an A - pril song that ech-oes on and
G7 C G7+ C Dm6 E7 Am
on. Since I saw E - li - sa, the sha-dows are fall - ing and win-ter is call - ing a bove.
Bdim C Dm7 G7 C A7 Dm G7 C
But I still see E - li - sa when - ev - er I dream of love.

Copyright © 1951 by Alan Jay Lerner and Frederick Loewe.
Chappell & Co., Inc., publisher and owner of allied rights throughout the world. Used by permission.

IF I RULED THE WORLD

From the Musical "PICKWICK"

Words by LESLIE BRICUSSE
Music by CYRIL ORNADEL

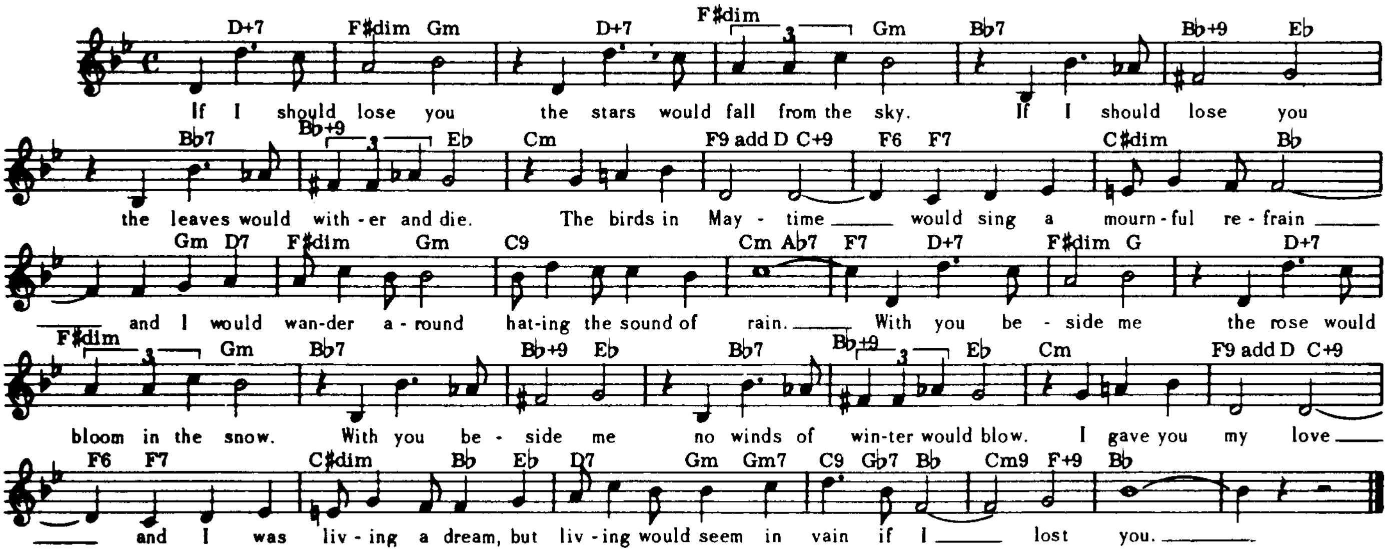

Bb7 Eb Eb6 Ebmaj7 Eb7 Dm7
1. If I ruled the world ev-'ry day would be the first day of
I ruled the world ev-'ry man would be as free as a
G7 Cm Cm7 F7
spring, Ev-'ry heart would have a new song to sing And we'd
bird, Ev-'ry voice would be a voice to be heard. Take my
Eb Edim 1. Fm7 Bb7 2. Fm7
sing of the joy ev-'ry morn-ing would bring. 2. If
word we would treas-ure each day that oc- curred.
G7 Cmaj7 C6 Dm7 G7 Cmaj7
My world would be a beau-ti-ful place Where we could weave such
C6 3 Fm7 Bb7 Ebmaj7 Eb6 Fm7 Bb7
won-der-ful dreams. My world would wear a smile on its face
G7 Cm Eb6 Am7 Fm7 Bb7 Eb
Like the man in the moon has when the moon beams. If I ruled the
Eb6 Emaj7 Eb7 Dm7 G7
world ev-'ry man would say the world was his friend, There'd be
Cm F7 Eb
hap-pi-ness that no man could end, No, my friend, not if I
Bbm6 C7-9 C7 Fm7
ruled the world. Ev-'ry head would be held up high,
Bb7 Eb Bbm6 C7-9 C7 Fm7
There'd be sun-shine in ev-'ry-one's sky If the day ev-er
Bb9 Fm7 Bb9 Eb Abm6 Eb
dawned when I ruled the world.

Copyright © 1963 by Chappell & Co., Ltd. Delfont Music Ltd., publisher. Used by permission of Chappell & Co., Inc.

IF I SHOULD LOSE YOU

From the Film "ROSE OF THE RANCHO"

LEO ROBIN and RALPH RAINGER

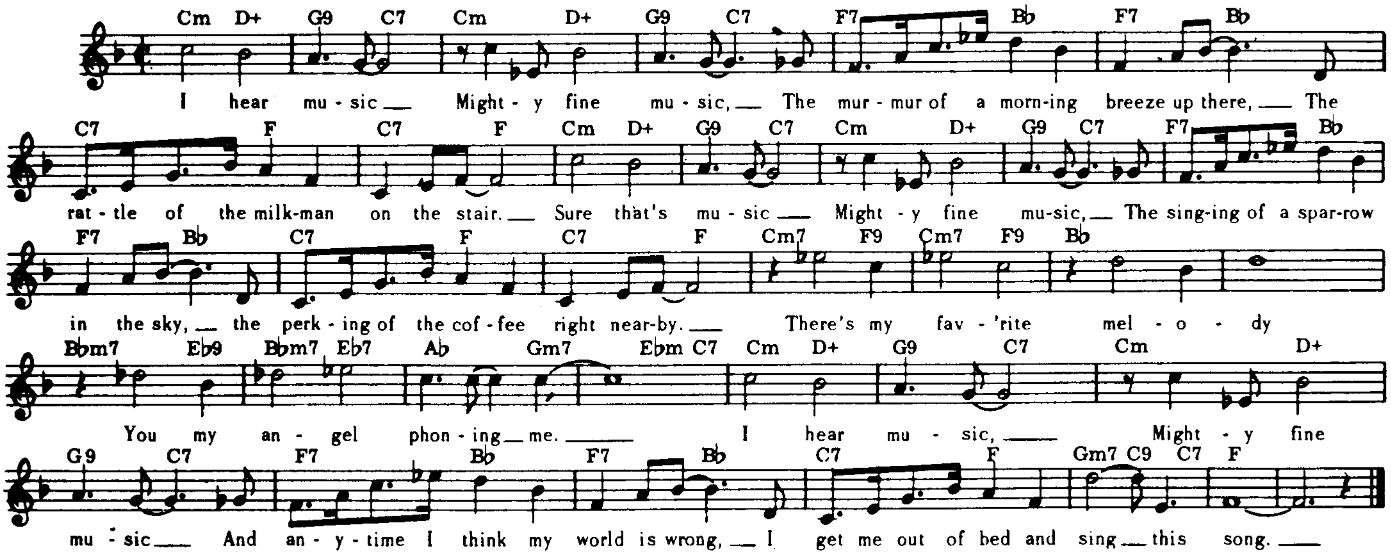

If I should lose you the stars would fall from the sky. If I should lose you
the leaves would with - er and die. The birds in May - time would sing a mourn - ful re - frain
and I would wan - der a - round hat - ing the sound of rain. With you be - side me the rose would
bloom in the snow. With you be - side me no winds of win - ter would blow. I gave you my love
and I was liv - ing a dream, but liv - ing would seem in vain if I lost you.

Copyright © MCMXXXV (renewed MCMLXII) by Famous Music Corporation, New York, N.Y. Used by permission.

I HEAR MUSIC

From the Film "DANCING ON A DIME"

FRANK LOESSER and BURTON LANE

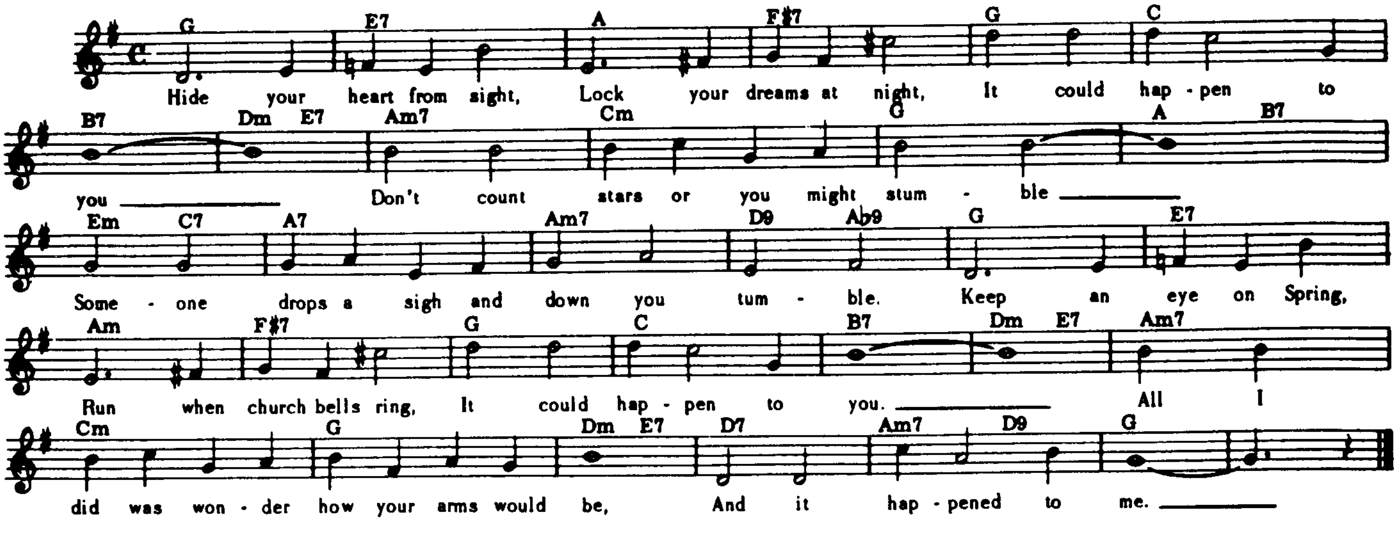

I hear mu - sic Might - y fine mu - sic, The mur - mur of a morn - ing breeze up there, The
rat - tle of the milk - man on the stair. Sure that's mu - sic Might - y fine mu - sic, The sing - ing of a spar - row
in the sky, the perk - ing of the cof - fee right near - by. There's my fav - 'rite mel - o - dy
You my an - gel phon - ing me. I hear mu - sic, Might - y fine
mu - sic And an - y - time I think my world is wrong, I get me out of bed and sing this song.

Copyright © 1940 by Famous Music Corporation. Copyright renewed 1967. Used by permission.

IT COULD HAPPEN TO YOU

From the Film "AND THE ANGELS SING"

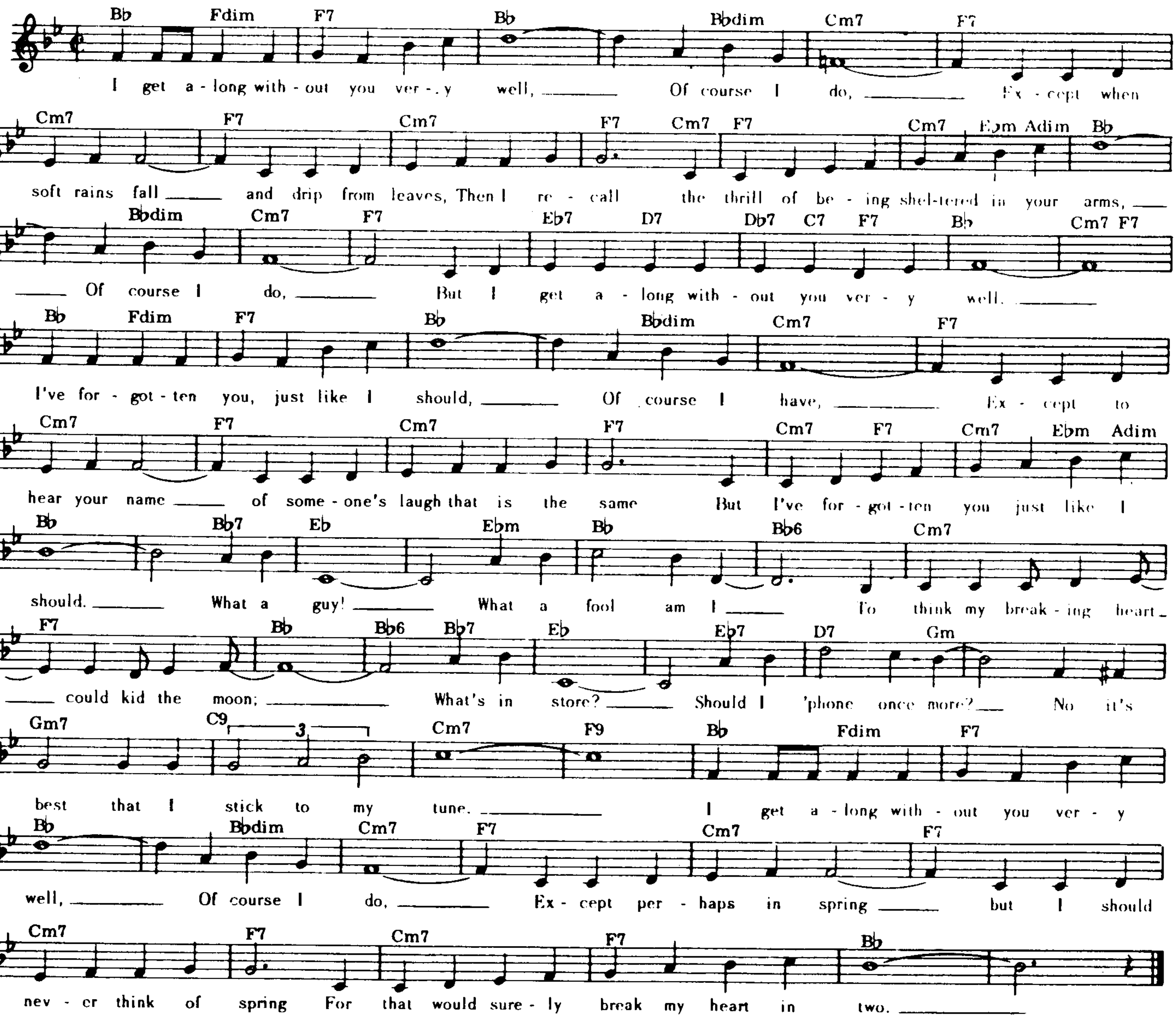
JOHNNY BURKE and JIMMY VAN HEUSEN


Hide your heart from sight, Lock your dreams at night, It could hap - pen to
you Don't count stars or you might stum - ble
Some - one drops a sigh and down you tum - ble. Keep an eye on Spring,
Run when church bells ring, It could hap - pen to you. All I
did was won - der how your arms would be, And it hap - pened to me.

Copyright © 1944 by Famous Music Corporation. Copyright renewed 1971. Used by permission.

I GET ALONG WITHOUT YOU VERY WELL

HOAGY CARMICHAEL

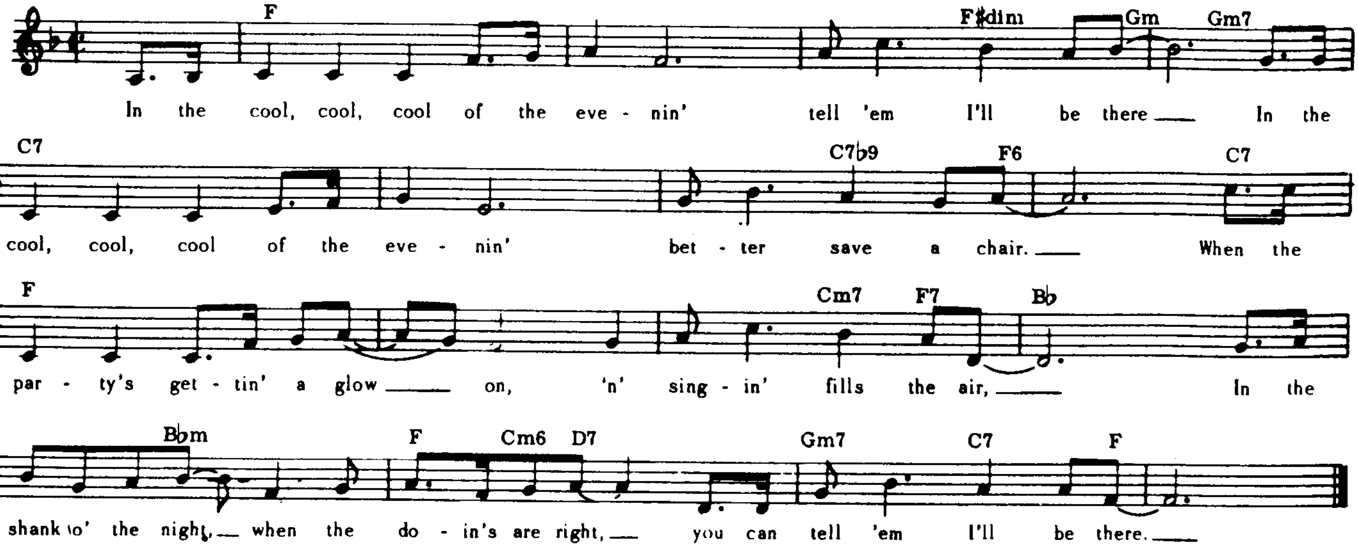

Bb Fdim F7 Bb Bbdim Cm7 F7
I get a-long with-out you ver-y well, Of course I do, Ex-cept when
Cm7 F7 Cm7 F7 Cm7 F7 Cm7 Ebm Adim Bb
soft rains fall and drip from leaves, Then I re-call the thrill of be-ing shel-tered in your arms,
Bbdim Cm7 F7 Eb7 D7 Db7 C7 F7 Bb Cm7 F7
Of course I do, But I get a-long with-out you ver-y well.
Bb Fdim F7 Bb Bbdim Cm7 F7
I've for-got-ten you, just like I should, Of course I have, Ex-cept to
Cm7 F7 Cm7 F7 Cm7 F7 Cm7 Ebm Adim
hear your name of some-one's laugh that is the same But I've for-got-ten you just like I
Bb Bb7 Eb Ebm Bb Bb6 Cm7
should. What a guy! What a fool am I To think my break-ing heart
F7 Bb Bb6 Bb7 Eb Eb7 D7 Gm
could kid the moon; What's in store? Should I 'phone once more? No it's
Gm7 C9 3 Cm7 F9 Bb Fdim F7
best that I stick to my tune. I get a-long with-out you ver-y
Bb Bbdim Cm7 F7 Cm7 F7
well, Of course I do, Ex-cept per-haps in spring but I should
Cm7 F7 Cm7 F7 Bb
nev-er think of spring For that would sure-ly break my heart in two.

Copyright © 1938 and 1939 by Famous Music Corporation. Copyright renewed 1965 and 1966. Used by permission.

IN THE COOL, COOL, COOL OF THE EVENING

From the Film "HERE COMES THE GROOM"

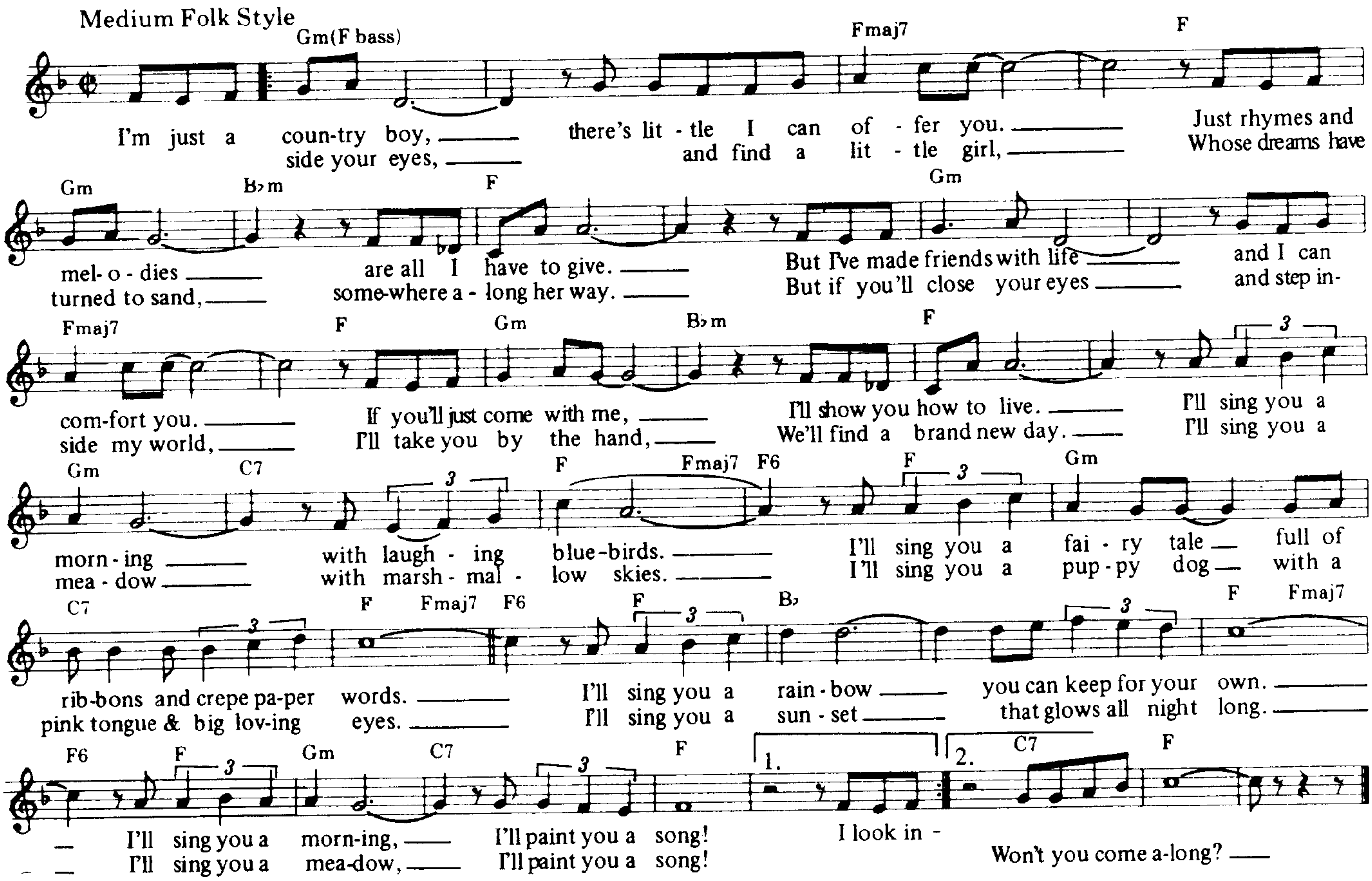
JOHNNY MERCER and HOAGY CARMICHAEL


F F#dim Gm Gm7
In the cool, cool, cool of the eve-nin' tell 'em I'll be there In the
C7 C7b9 F6 C7
cool, cool, cool of the eve-nin' bet-ter save a chair. When the
F Cm7 F7 Bb
par-ty's get-tin' a glow on, 'n' sing-in' fills the air, In the
Bbm F Cm6 D7 Gm7 C7 F
shank o' the night, when the do-in's are right, you can tell 'em I'll be there.

Copyright © 1951 by Famous Music Corporation Used by permission.

I'LL PAINT YOU A SONG *From the Film "NORWOOD"*

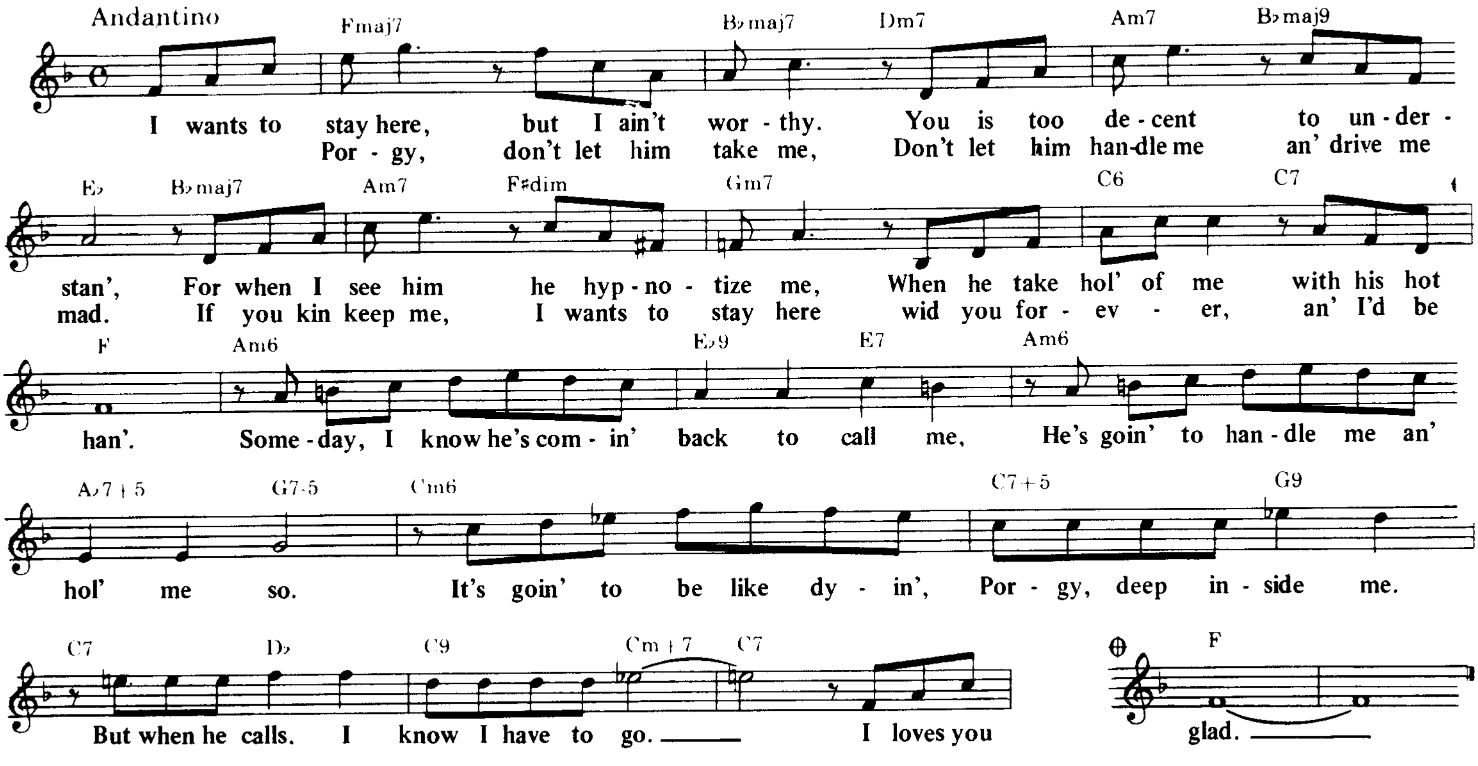
By MAC DAVIS


Medium Folk Style
I'm just a coun-try boy, there's lit-tle I can of-fer you. Just rhymes and mel-o-dies are all I have to give. But I've made friends with life and I can com-fort you. If you'll just come with me, I'll show you how to live. I'll sing you a morn-ing with laugh-ing blue-birds. I'll sing you a fai-ry tale full of rib-bons and crepe pa-per words. I'll sing you a rain-bow you can keep for your own. I'll sing you a morn-ing, I'll paint you a song! I look in-
side your eyes, and find a lit-tle girl, Whose dreams have turned to sand, some-where a-long her way. But if you'll close your eyes and step in-side my world, I'll take you by the hand, We'll find a brand new day. I'll sing you a mea-dow with marsh-mal-low skies. I'll sing you a pup-py dog with a pink tongue & big lov-ing eyes. I'll sing you a sun-set that glows all night long. I'll sing you a mea-dow, I'll paint you a song! Won't you come a-long?

Copyright © 1969 and 1970 by Ensign Music Corporation, New York, N.Y. Used by permission.

I LOVES YOU PORGY *From the Musical "PORGY AND BESS"*

Music by GEORGE GERSHWI
Lyric by DuBOSE HEYWARD and IRA GERSHWI

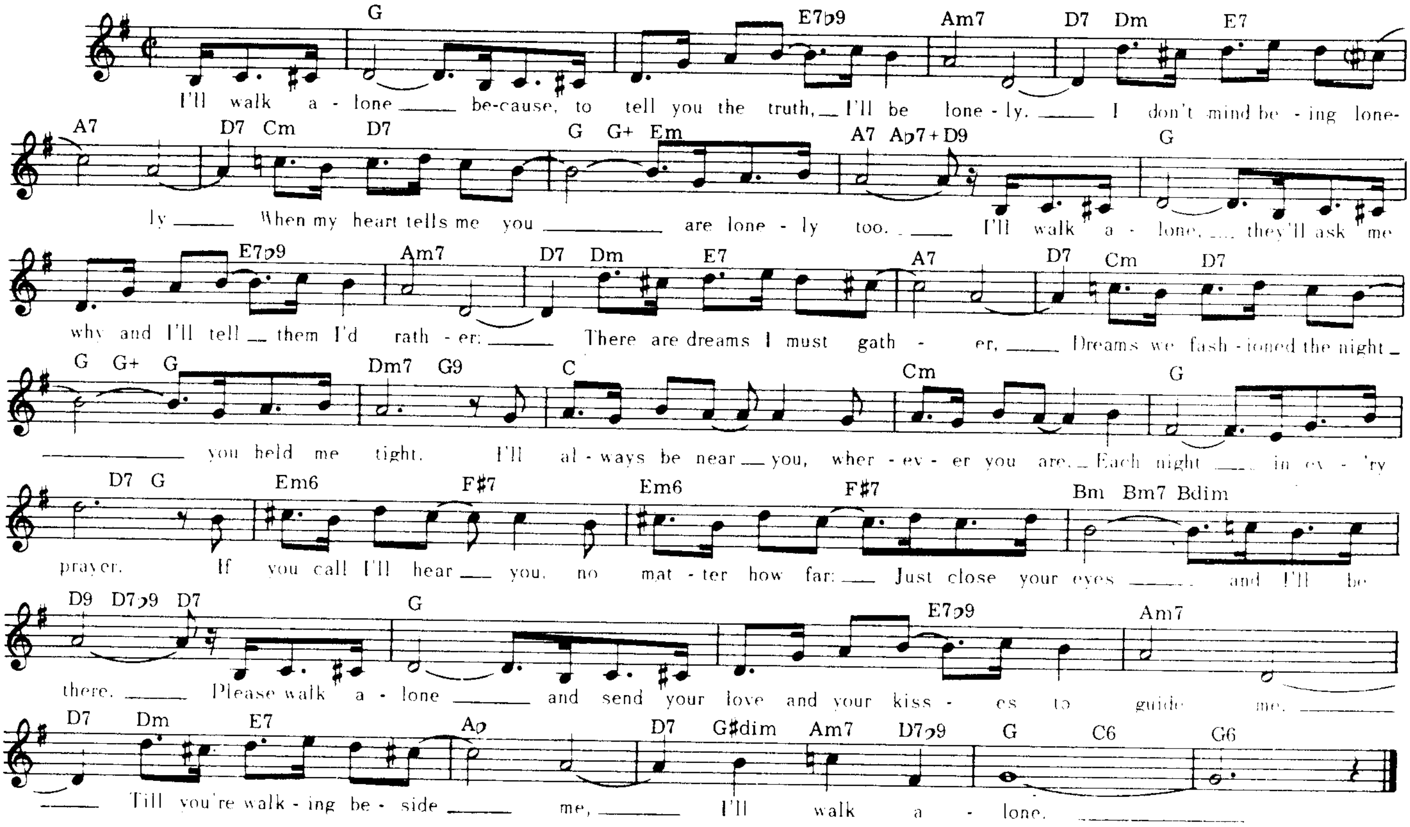

Andantino
I wants to stay here, but I ain't wor-thy. You is too de-cent to un-der-stan', For when I see him he hyp-no-tize me, When he take hol' of me with his hot han'. Some-day, I know he's com-in' back to call me, He's goin' to han-dle me an' hol' me so. It's goin' to be like dy-in', Por-gy, deep in-side me. But when he calls. I know I have to go. I loves you
Por-gy, don't let him take me, Don't let him han-dle me an' drive me mad. If you kin keep me, I wants to stay here wid you for-ev-er, an' I'd be glad.

Copyright © 1935 by Gershwin Publishing Corporation. Copyright renewed.
Published in the United States by joing agreement with Chappell & Co., Inc. and Gershwin Publishing Corporation.
Chappell & Co., Inc., sole selling agent.

I'LL WALK ALONE

From the Film "THREE CHEERS FOR THE BOYS"

Lyric by SAMMY CAHN
Music by JULE STYNE

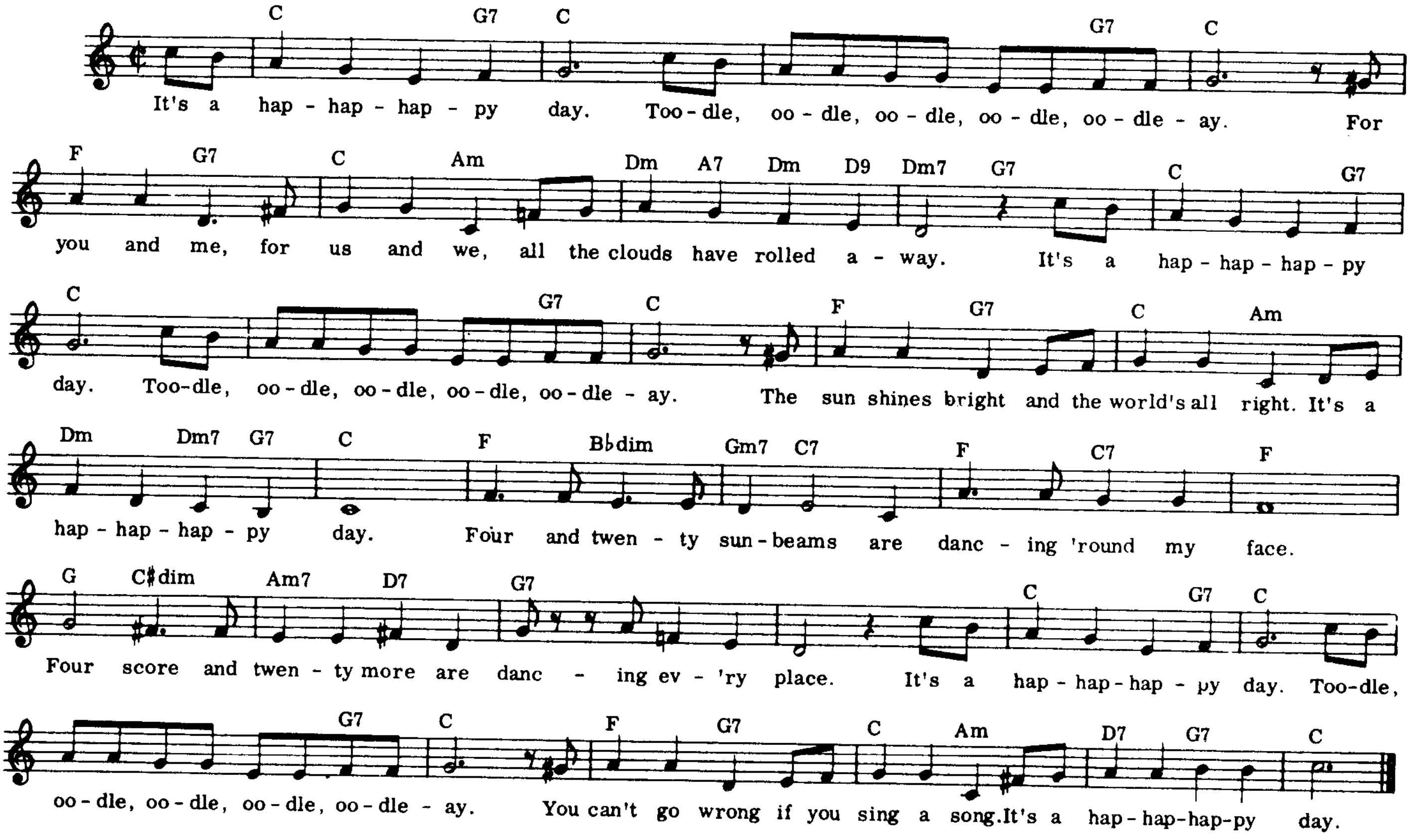

G E7♭9 Am7 D7 Dm E7
I'll walk a - lone ___ be-cause, to tell you the truth, __ I'll be lone - ly. ____ I don't mind be - ing lone-
A7 D7 Cm D7 G G+ Em A7 A♭7+D9 G
ly ___ When my heart tells me you ______ are lone - ly too. ___ I'll walk a - lone, ___ they'll ask me
E7♭9 Am7 D7 Dm E7 A7 D7 Cm D7
why and I'll tell __ them I'd rath - er: _____ There are dreams I must gath - er, ____ Dreams we fash - ioned the night _
G G+ G Dm7 G9 C Cm G
______ you held me tight. I'll al - ways be near __ you, wher - ev - er you are. _ Each night ___ in ev - 'ry
D7 G Em6 F♯7 Em6 F♯7 Bm Bm7 Bdim
prayer. If you call I'll hear __ you, no mat - ter how far: __ Just close your eyes _____ and I'll be
D9 D7♭9 D7 G E7♭9 Am7
there. _____ Please walk a - lone _____ and send your love and your kiss - es to guide me. ______
D7 Dm E7 A♭ D7 G♯dim Am7 D7♭9 G C6 G6
_____ Till you're walk - ing be - side _____ me, ______ I'll walk a - lone. ______

Copyright © 1944 by Morley Music Co.
Copyright renewed and assigned to Morley Music Co., New York, N.Y. Used by permission.

IT'S A HAP-HAP-HAPPY DAY

From the Film "GULLIVER'S TRAVELS

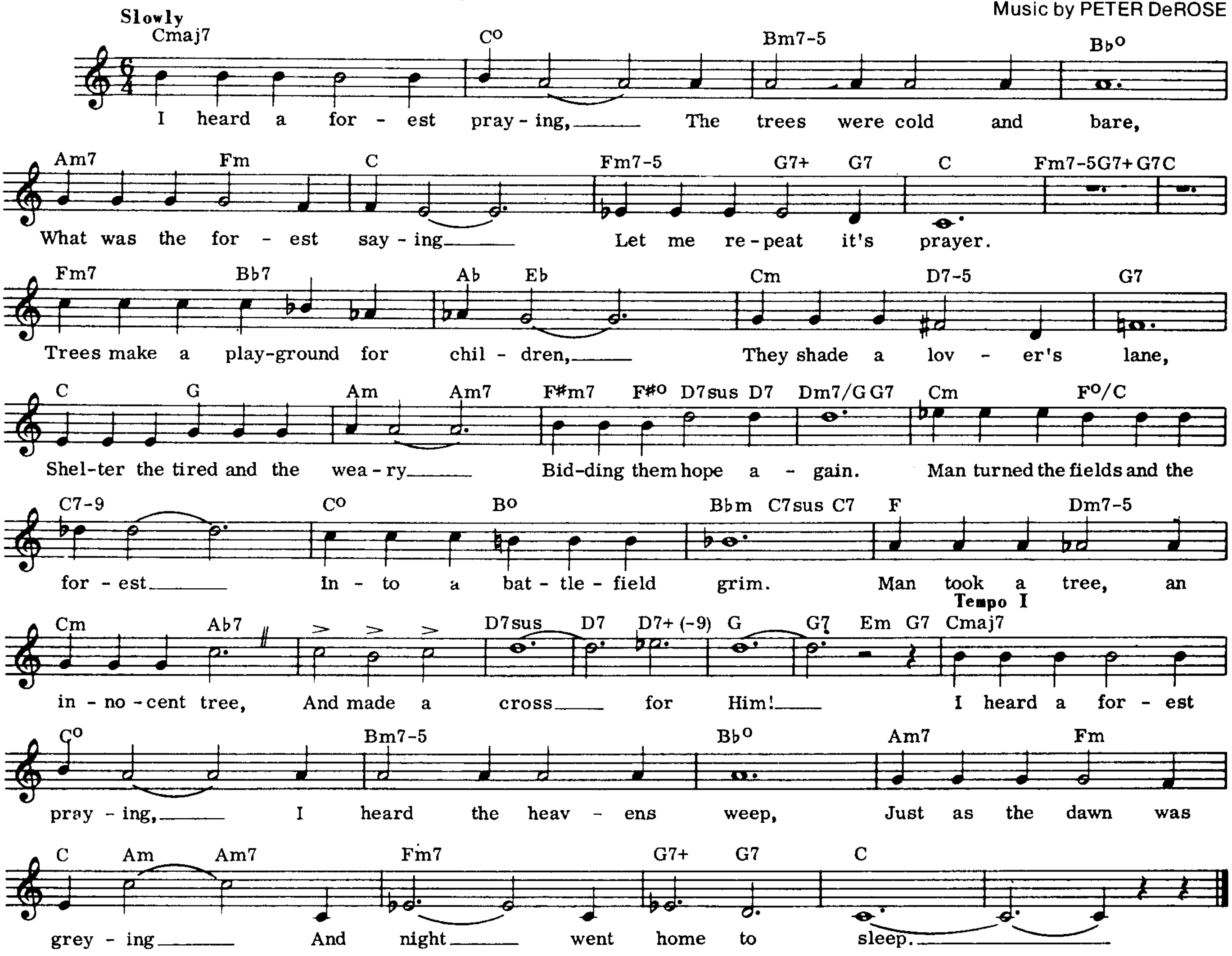
A.J. NEIBURG, S. TIMBERG and W. SHARPLES


C G7 C G7 C
It's a hap - hap - hap - py day. Too - dle, oo - dle, oo - dle, oo - dle, oo - dle - ay. For
F G7 C Am Dm A7 Dm D9 Dm7 G7 C G7
you and me, for us and we, all the clouds have rolled a - way. It's a hap - hap - hap - py
C G7 C F G7 C Am
day. Too-dle, oo - dle, oo - dle, oo - dle, oo - dle - ay. The sun shines bright and the world's all right. It's a
Dm Dm7 G7 C F B♭dim Gm7 C7 F C7 F
hap - hap - hap - py day. Four and twen - ty sun - beams are danc - ing 'round my face.
G C♯dim Am7 D7 G7 C G7 C
Four score and twen - ty more are danc - ing ev - 'ry place. It's a hap - hap - hap - py day. Too - dle,
G7 C F G7 C Am D7 G7 C
oo - dle, oo - dle, oo - dle, oo - dle - ay. You can't go wrong if you sing a song. It's a hap - hap - hap - py day.

Copyright © 1939 by Famous Music Corporation. Copyright renewed 1966. Used by permission.

I HEARD A FOREST PRAYING

Words by SAM M. LEWIS
Music by PETER DeROSE

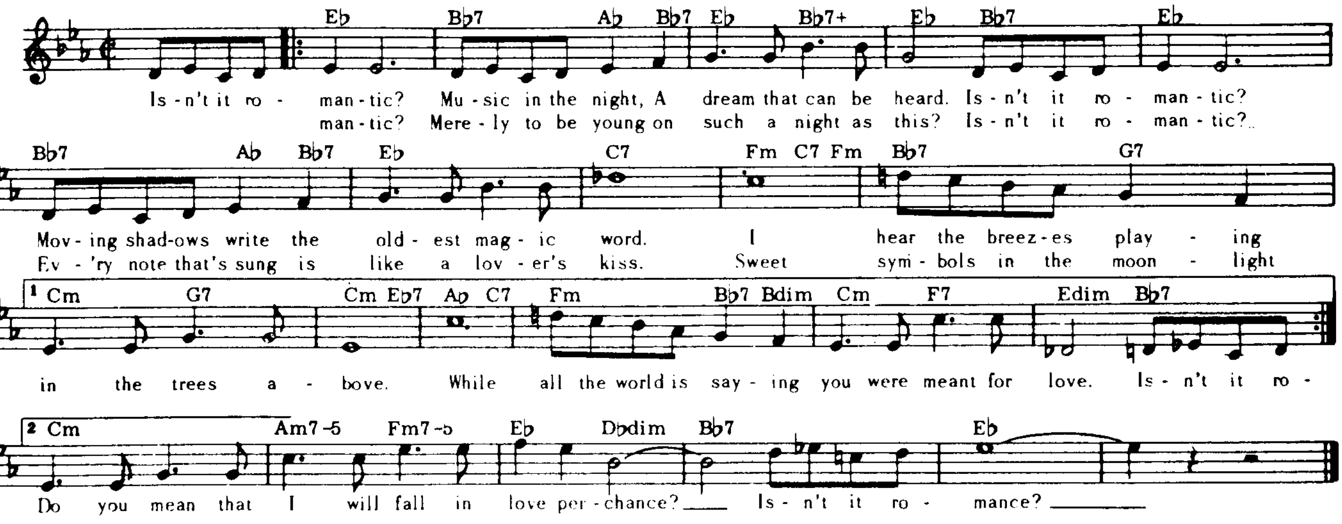

Slowly
Cmaj7 C° Bm7-5 B♭°
I heard a for - est pray - ing, The trees were cold and bare,
Am7 Fm C Fm7-5 G7+ G7 C Fm7-5 G7+ G7 C
What was the for - est say - ing Let me re - peat it's prayer.
Fm7 B♭7 A♭ E♭ Cm D7-5 G7
Trees make a play-ground for chil - dren, They shade a lov - er's lane,
C G Am Am7 F♯m7 F♯° D7sus D7 Dm7/G G7 Cm F°/C
Shel-ter the tired and the wea - ry Bid-ding them hope a - gain. Man turned the fields and the
C7-9 C° B° B♭m C7sus C7 F Dm7-5
for - est In - to a bat - tle - field grim. Man took a tree, an
Cm A♭7 D7sus D7 D7+(-9) G G7 Em G7 Cmaj7
Tempo I
in - no - cent tree, And made a cross for Him! I heard a for - est
C° Bm7-5 B♭° Am7 Fm
pray - ing, I heard the heav - ens weep, Just as the dawn was
C Am Am7 Fm7 G7+ G7 C
grey - ing And night went home to sleep.

Copyright © 1937 by Chappell & Co., Inc. Used by permission.

ISN'T IT ROMANTIC

From the Film "ISN'T IT ROMANTIC"

LORENZ HART and RICHARD RODGERS

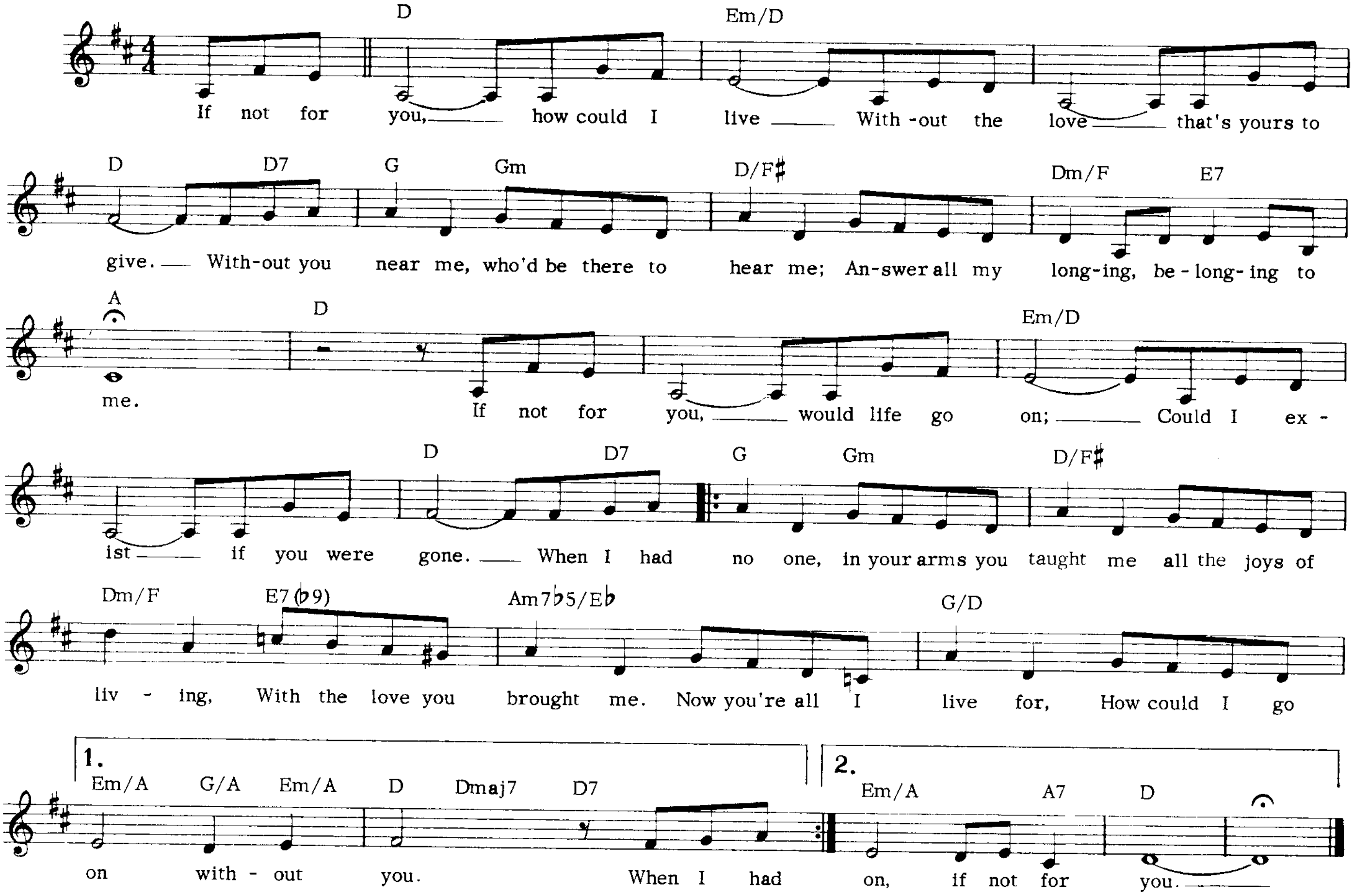

E♭ B♭7 A♭ B♭7 E♭ B♭7+ E♭ B♭7 E♭
Is - n't it ro - man - tic? Mu - sic in the night, A dream that can be heard. Is - n't it ro - man - tic?
man - tic? Mere - ly to be young on such a night as this? Is - n't it ro - man - tic?
B♭7 A♭ B♭7 E♭ C7 Fm C7 Fm B♭7 G7
Mov - ing shad - ows write the old - est mag - ic word. I hear the breez - es play - ing
Ev - 'ry note that's sung is like a lov - er's kiss. Sweet sym - bols in the moon - light
1 Cm G7 Cm E♭7 A♭ C7 Fm B♭7 Bdim Cm F7 Edim B♭7
in the trees a - bove. While all the world is say - ing you were meant for love. Is - n't it ro -
2 Cm Am7-5 Fm7-5 E♭ D♭dim B♭7 E♭
Do you mean that I will fall in love per - chance? Is - n't it ro - mance?

Copyright © 1932 (renewed 1959) by Famous Music Corporation, New York, N.Y. Used by permission.

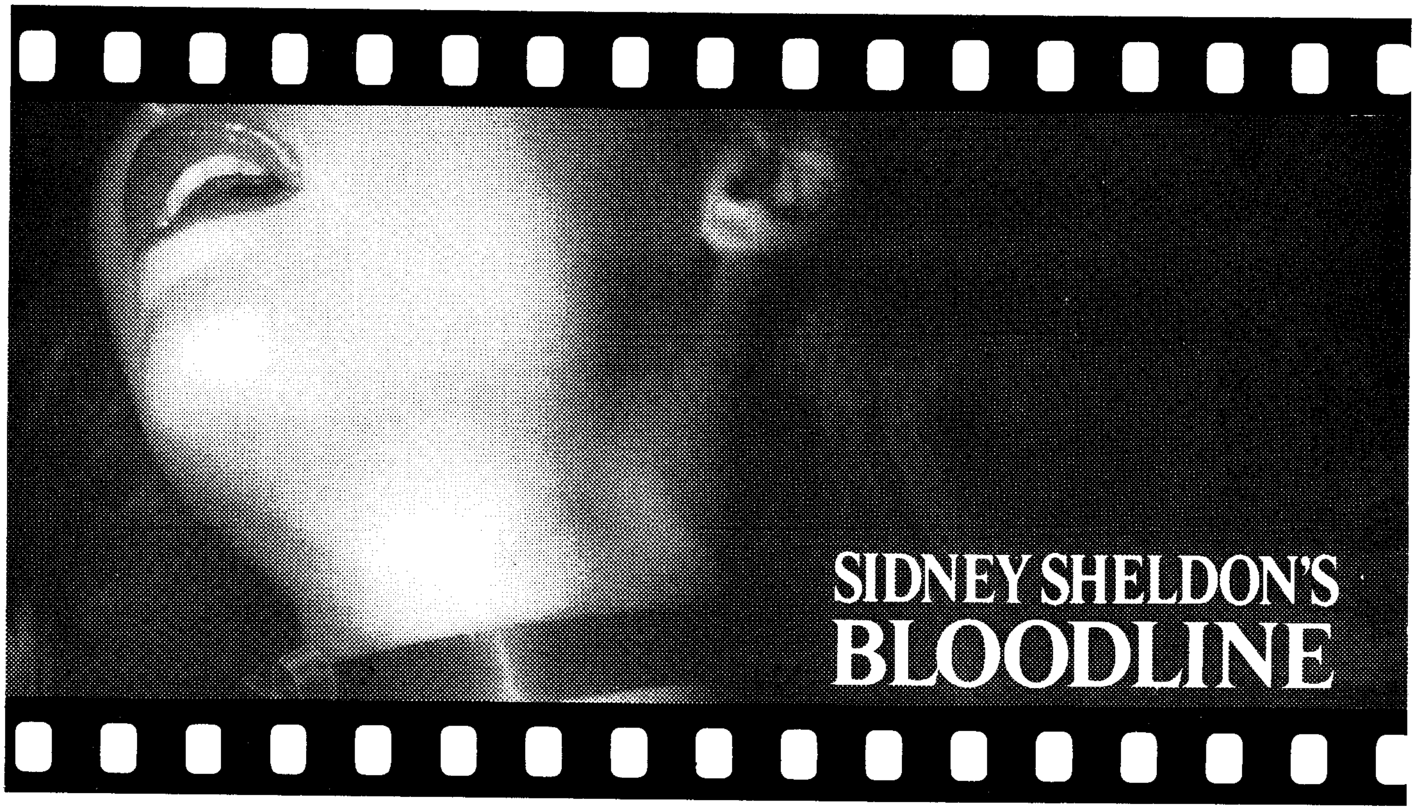
IF NOT FOR YOU

Theme from the Paramount Picture "BLOODLINE"

Words by LARRY KUSIK
Music by ENNIO MORRICONE


D
Em/D
If not for you, how could I live With-out the love that's yours to
D D7 G Gm D/F♯ Dm/F E7
give. With-out you near me, who'd be there to hear me; An-swer all my long-ing, be-long-ing to
A D Em/D
me. If not for you, would life go on; Could I ex-
D D7 G Gm D/F♯
ist if you were gone. When I had no one, in your arms you taught me all the joys of
Dm/F E7(♭9) Am7♭5/E♭ G/D
liv-ing, With the love you brought me. Now you're all I live for, How could I go
1.
Em/A G/A Em/A D Dmaj7 D7
on with-out you. When I had
2.
Em/A A7 D
on, if not for you.

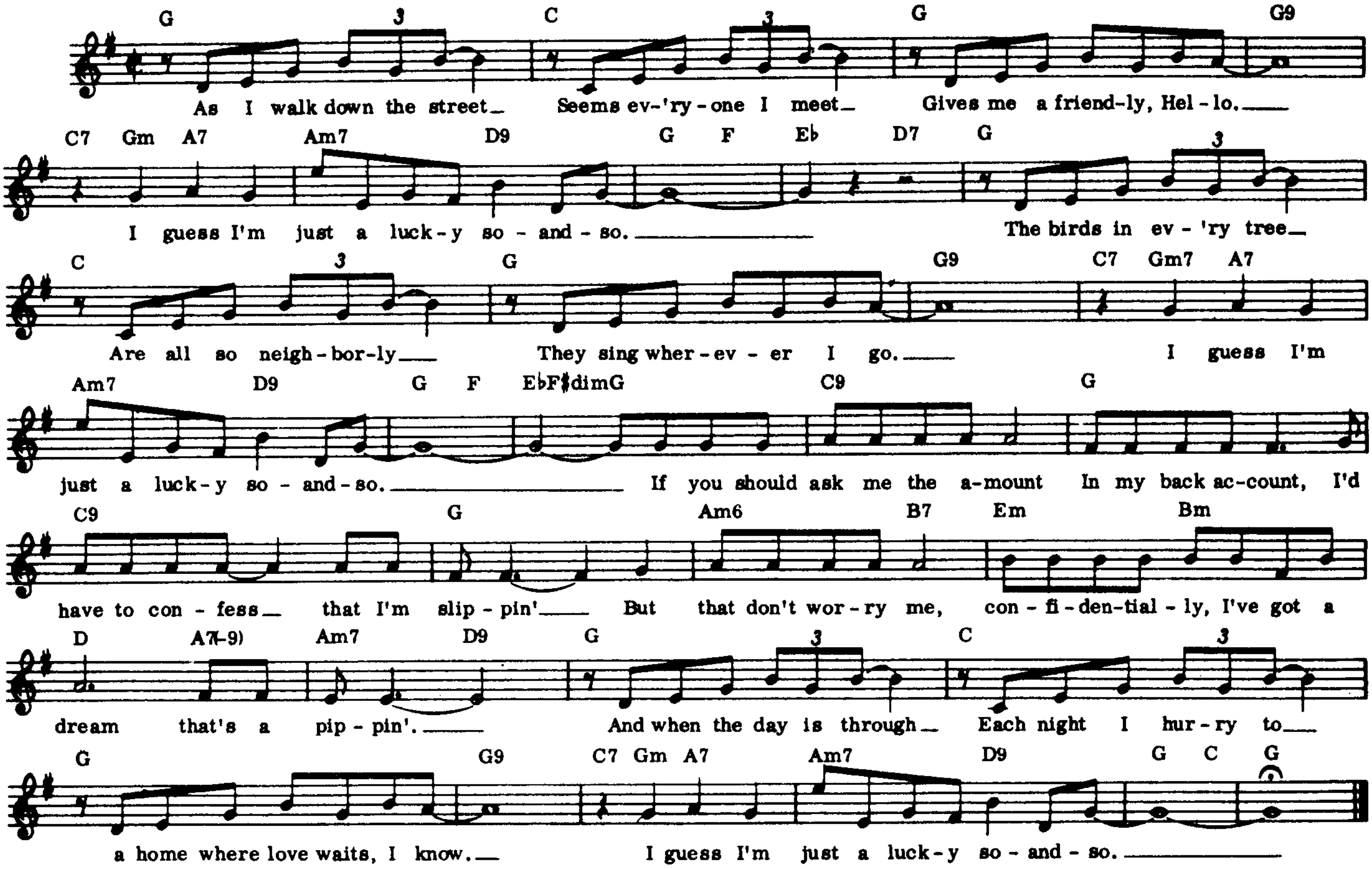
Copyright © 1979 by Famous Music Corporation. Used by permission


SIDNEY SHELDON'S
BLOODLINE

Copyright © 1979 Paramount Pictures Corporation. All Rights Reserved.

I'M JUST A LUCKY SO-AND-SO

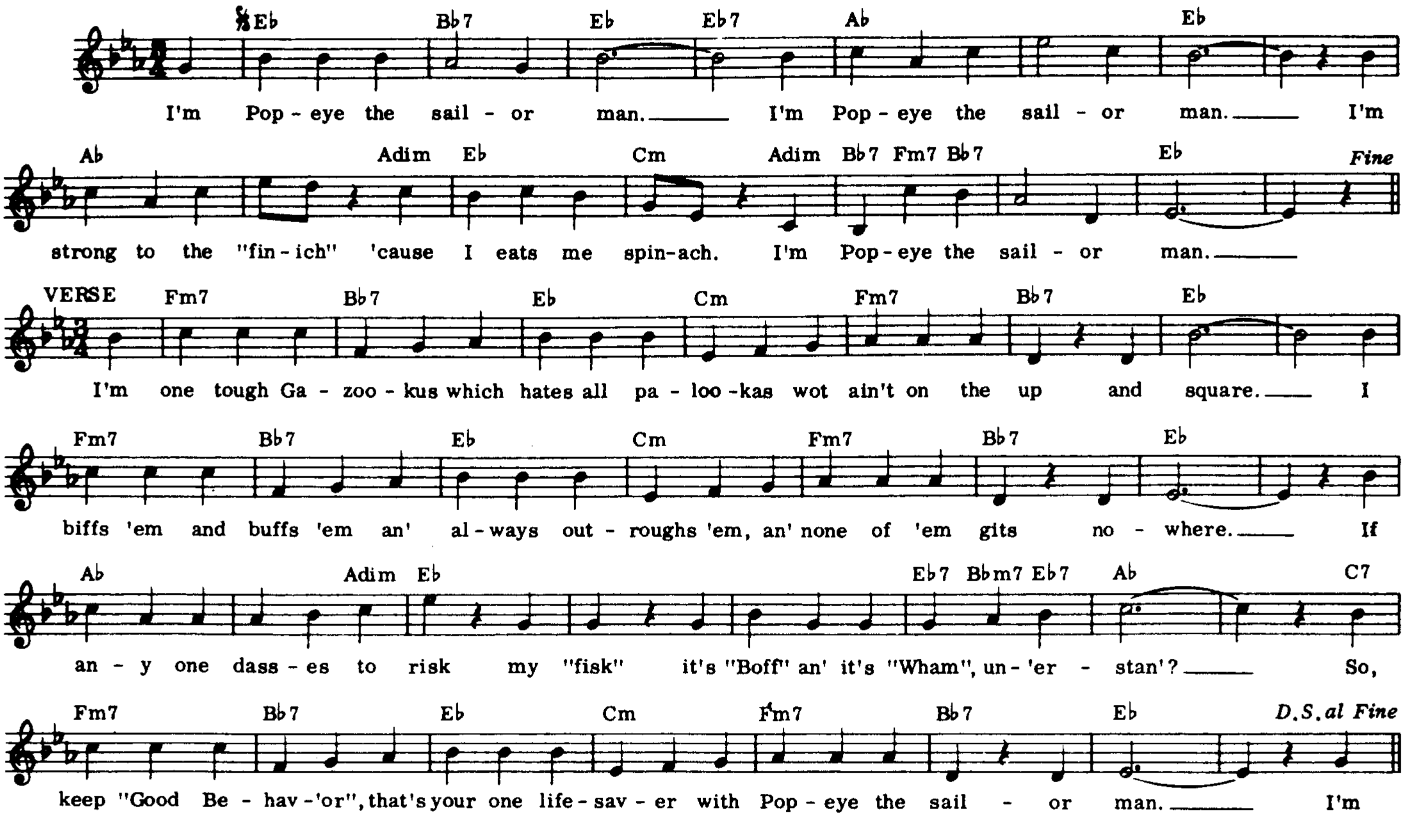
MACK DAVID and DUKE ELLINGTON


G C G G9
As I walk down the street Seems ev-'ry-one I meet Gives me a friend-ly, Hel-lo.
C7 Gm A7 Am7 D9 G F Eb D7 G
I guess I'm just a luck-y so-and-so. The birds in ev-'ry tree
C G G9 C7 Gm7 A7
Are all so neigh-bor-ly They sing wher-ev-er I go. I guess I'm
Am7 D9 G F EbF♯dimG C9 G
just a luck-y so-and-so. If you should ask me the a-mount In my back ac-count, I'd
C9 G Am6 B7 Em Bm
have to con-fess that I'm slip-pin' But that don't wor-ry me, con-fi-den-tial-ly, I've got a
D A7(-9) Am7 D9 G C
dream that's a pip-pin'. And when the day is through Each night I hur-ry to
G G9 C7 Gm A7 Am7 D9 G C G
a home where love waits, I know. I guess I'm just a luck-y so-and-so.

Copyright © 1945 by Paramount Music Corporation. Copyright renewed. Used by permission.

I'M POPEYE THE SAILOR MAN

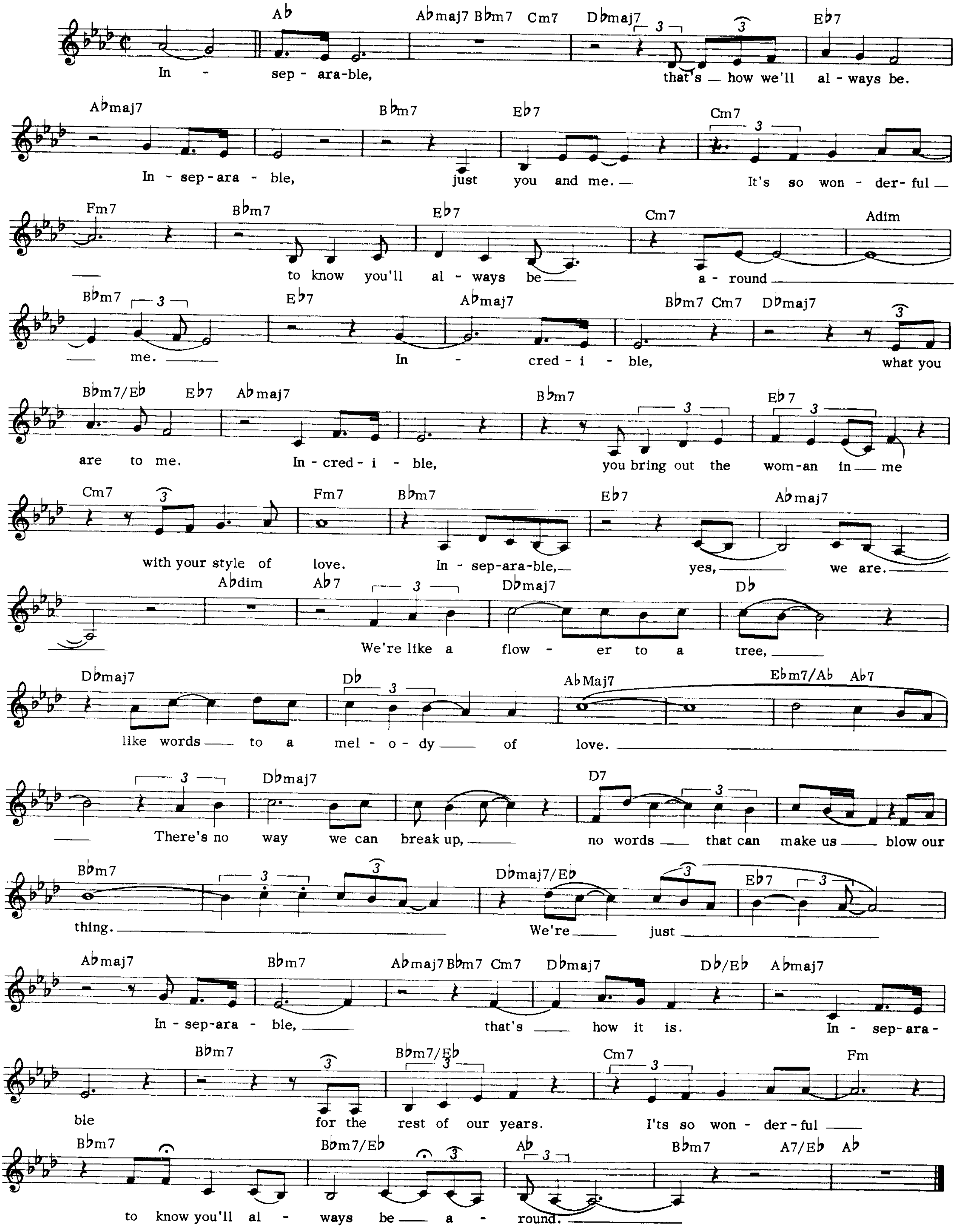
SAMMY LERNER


Eb Bb7 Eb Eb7 Ab Eb
I'm Pop-eye the sail-or man. I'm Pop-eye the sail-or man. I'm
Ab Adim Eb Cm Adim Bb7 Fm7 Bb7 Eb Fine
strong to the "fin-ich" 'cause I eats me spin-ach. I'm Pop-eye the sail-or man.
VERSE Fm7 Bb7 Eb Cm Fm7 Bb7 Eb
I'm one tough Ga-zoo-kus which hates all pa-loo-kas wot ain't on the up and square. I
Fm7 Bb7 Eb Cm Fm7 Bb7 Eb
biffs 'em and buffs 'em an' al-ways out-roughs 'em, an' none of 'em gits no-where. If
Ab Adim Eb Eb7 Bbm7 Eb7 Ab C7
an-y one dass-es to risk my "fisk" it's "Boff" an' it's "Wham", un-'er-stan'? So,
Fm7 Bb7 Eb Cm Fm7 Bb7 Eb D.S. al Fine
keep "Good Be-hav-'or", that's your one life-sav-er with Pop-eye the sail-or man. I'm

Copyright © 1934 by Famous Music Corporation.
Copyright renewed 1961 and assigned to Famous Music Corporation. Used by permission.

INSEPARABLE

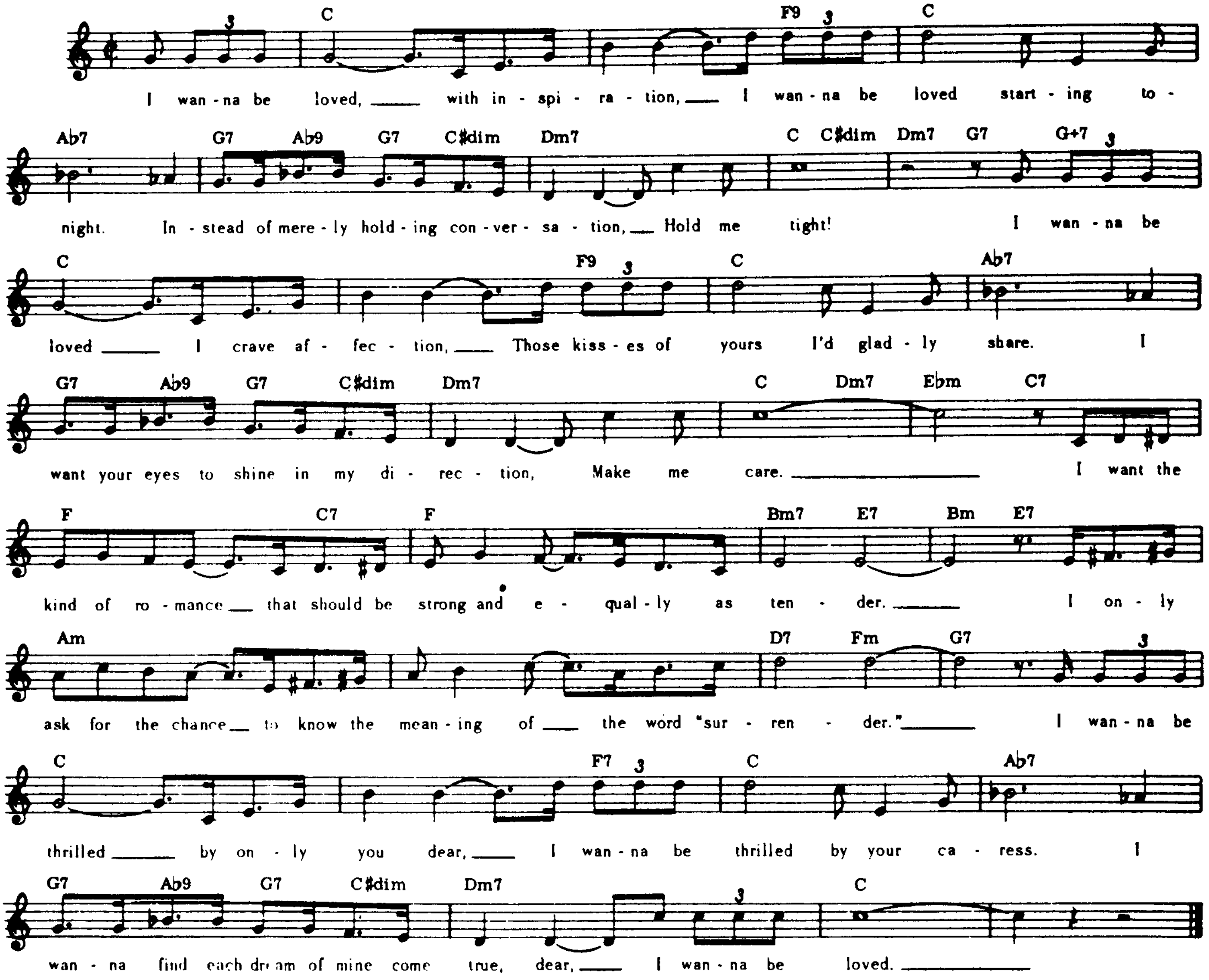
Words and Music by
CHUCK JACKSON and MARVIN YANCY


A♭ A♭maj7 B♭m7 Cm7 D♭maj7 E♭7
In - sep - ara-ble, that's how we'll al - ways be.
A♭maj7 B♭m7 E♭7 Cm7
In - sep - ara - ble, just you and me. It's so won - der - ful
Fm7 B♭m7 E♭7 Cm7 Adim
to know you'll al - ways be a - round
B♭m7 E♭7 A♭maj7 B♭m7 Cm7 D♭maj7
me. In - cred - i - ble, what you
B♭m7/E♭ E♭7 A♭maj7 B♭m7 E♭7
are to me. In - cred - i - ble, you bring out the wom-an in me
Cm7 Fm7 B♭m7 E♭7 A♭maj7
with your style of love. In - sep-ara-ble, yes, we are.
A♭dim A♭7 D♭maj7 D♭
We're like a flow - er to a tree,
D♭maj7 D♭ A♭Maj7 E♭m7/A♭ A♭7
like words to a mel - o - dy of love.
D♭maj7 D7
There's no way we can break up, no words that can make us blow our
B♭m7 D♭maj7/E♭ E♭7
thing. We're just
A♭maj7 B♭m7 A♭maj7 B♭m7 Cm7 D♭maj7 D♭/E♭ A♭maj7
In - sep-ara - ble, that's how it is. In - sep-ara -
B♭m7 B♭m7/E♭ Cm7 Fm
ble for the rest of our years. It's so won - der - ful
B♭m7 B♭m7/E♭ A♭ B♭m7 A7/E♭ A♭
to know you'll al - ways be a - round.

Copyright © 1975 and 1976 by Chappell & Co., Inc. and Jay's Enterprises, Inc.
Chappell & Co., Inc., administrator Used by permission

I WANNA BE LOVED

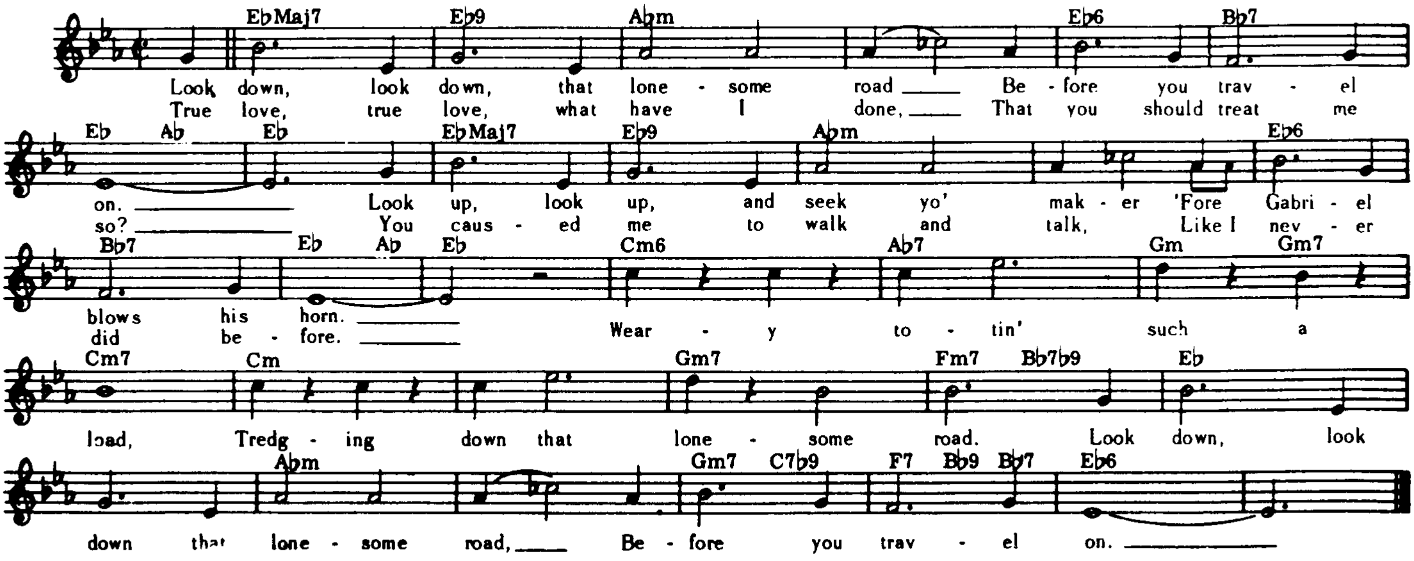
BILLY ROSE, EDWARD HEYMAN and JOHNNY GREEN


I wan-na be loved, with in-spi-ra-tion, I wan-na be loved start-ing to-
night. In-stead of mere-ly hold-ing con-ver-sa-tion, Hold me tight! I wan-na be
loved I crave af-fec-tion, Those kiss-es of yours I'd glad-ly share. I
want your eyes to shine in my di-rec-tion, Make me care. I want the
kind of ro-mance that should be strong and e-qual-ly as ten-der. I on-ly
ask for the chance to know the mean-ing of the word "sur-ren-der." I wan-na be
thrilled by on-ly you dear, I wan-na be thrilled by your ca-ress. I
wan-na find each dream of mine come true, dear, I wan-na be loved.

Copyright © 1932, 1933 and 1934 by Famous Music Corporation, New York, N.Y.
Copyright renewed 1959, 1960 and 1961 and assigned to Famous Music Corporation. Used by permission.

THE LONESOME ROAD

GENE AUSTIN and NATHANIEL SHILKRET

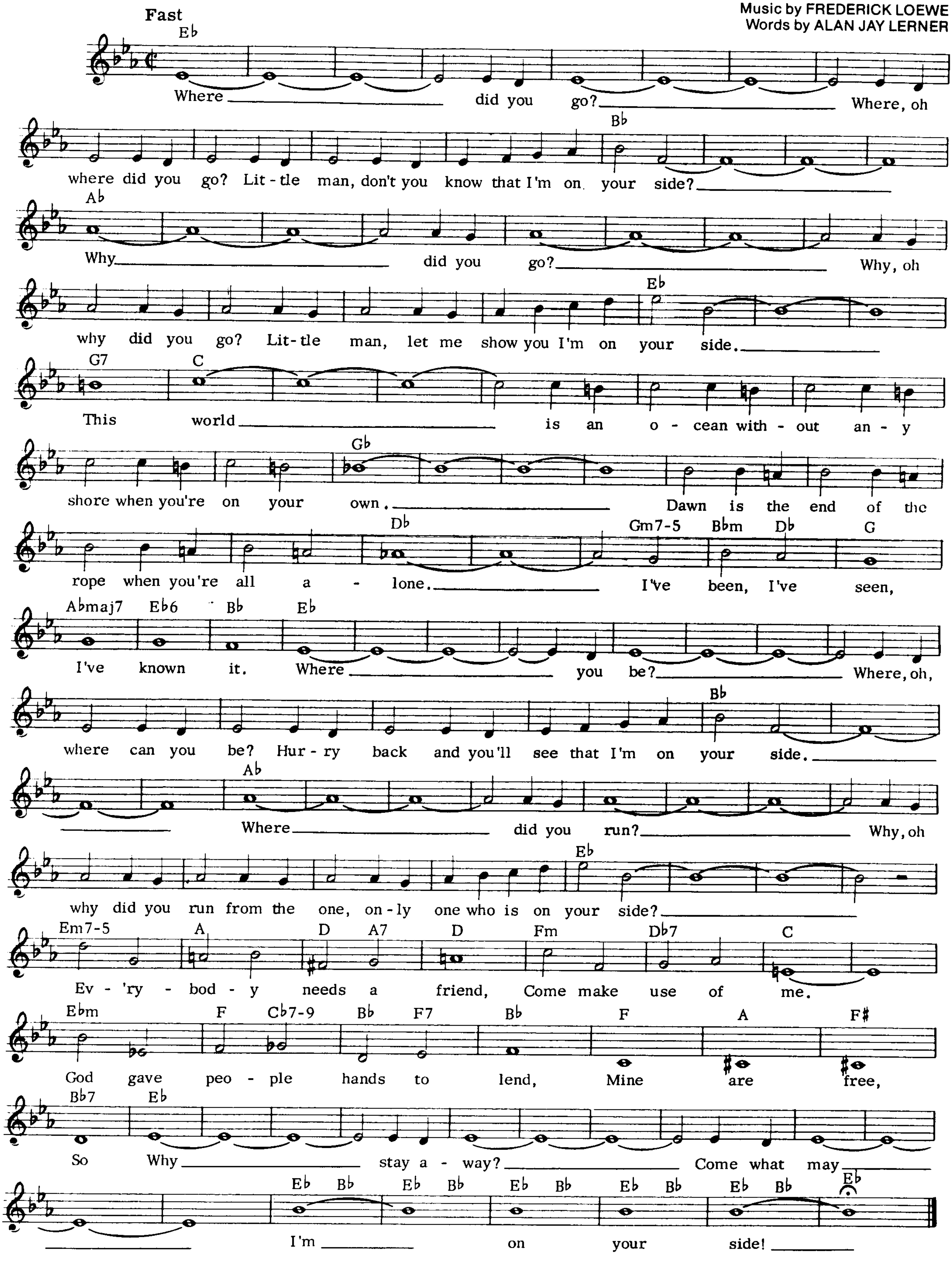

Look down, look down, that lone-some road Be-fore you trav-el
True love, true love, what have I done, That you should treat me
on. Look up, look up, and seek yo' mak-er 'Fore Gabri-el
so? You caus-ed me to walk and talk, Like I nev-er
blows his horn.
did be-fore.
Wear-y to-tin' such a
load, Tredg-ing down that lone-some road. Look down, look
down that lone-some road, Be-fore you trav-el on.

Copyright © 1927 and 1928 by Paramount Music Corporation.
Copyright 1954 and 1955 and assigned to Paramount Music Corporation. Used by permission.

I'M ON YOUR SIDE

From the Film "THE LITTLE PRINCE"

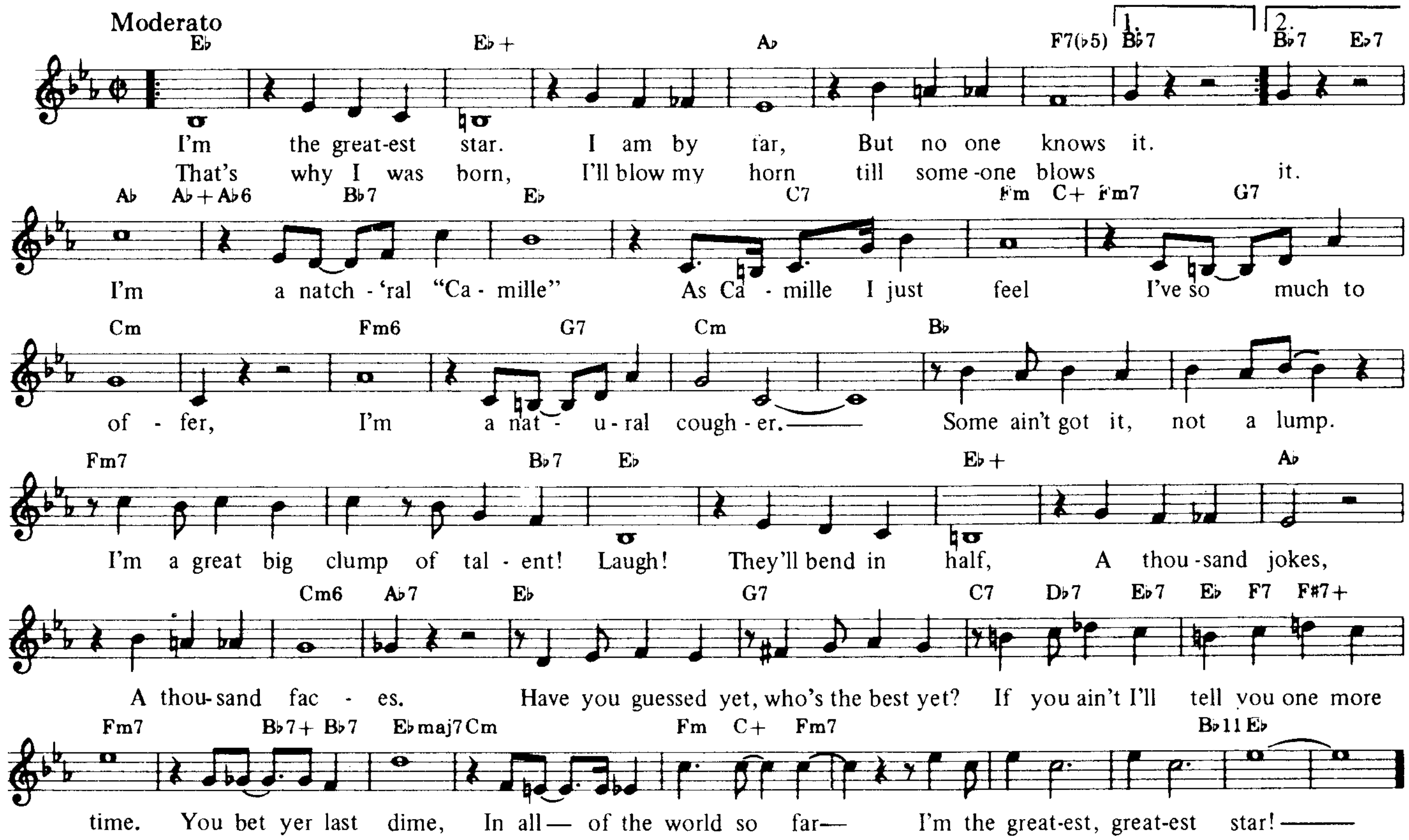
Music by FREDERICK LOEWE
Words by ALAN JAY LERNER


Fast
Eb
Where did you go? Where, oh
Bb
where did you go? Lit-tle man, don't you know that I'm on your side?
Ab
Why did you go? Why, oh
Eb
why did you go? Lit-tle man, let me show you I'm on your side.
G7 C
This world is an o - cean with - out an - y
Gb
shore when you're on your own. Dawn is the end of the
Db Gm7-5 Bbm Db G
rope when you're all a - lone. I've been, I've seen,
Abmaj7 Eb6 Bb Eb
I've known it. Where you be? Where, oh,
Bb
where can you be? Hur - ry back and you'll see that I'm on your side.
Ab
Where did you run? Why, oh
Eb
why did you run from the one, on - ly one who is on your side?
Em7-5 A D A7 D Fm Db7 C
Ev - 'ry - bod - y needs a friend, Come make use of me.
Ebm F Cb7-9 Bb F7 Bb F A F#
God gave peo - ple hands to lend, Mine are free,
Bb7 Eb
So Why stay a - way? Come what may
Eb Bb Eb Bb Eb Bb Eb Bb Eb Bb Eb
I'm on your side!

Copyright © 1974 by Famous Music Corporation, New York, N.Y. Used by permission.

I'M THE GREATEST STAR *From the Musical "FUNNY GIRL"*

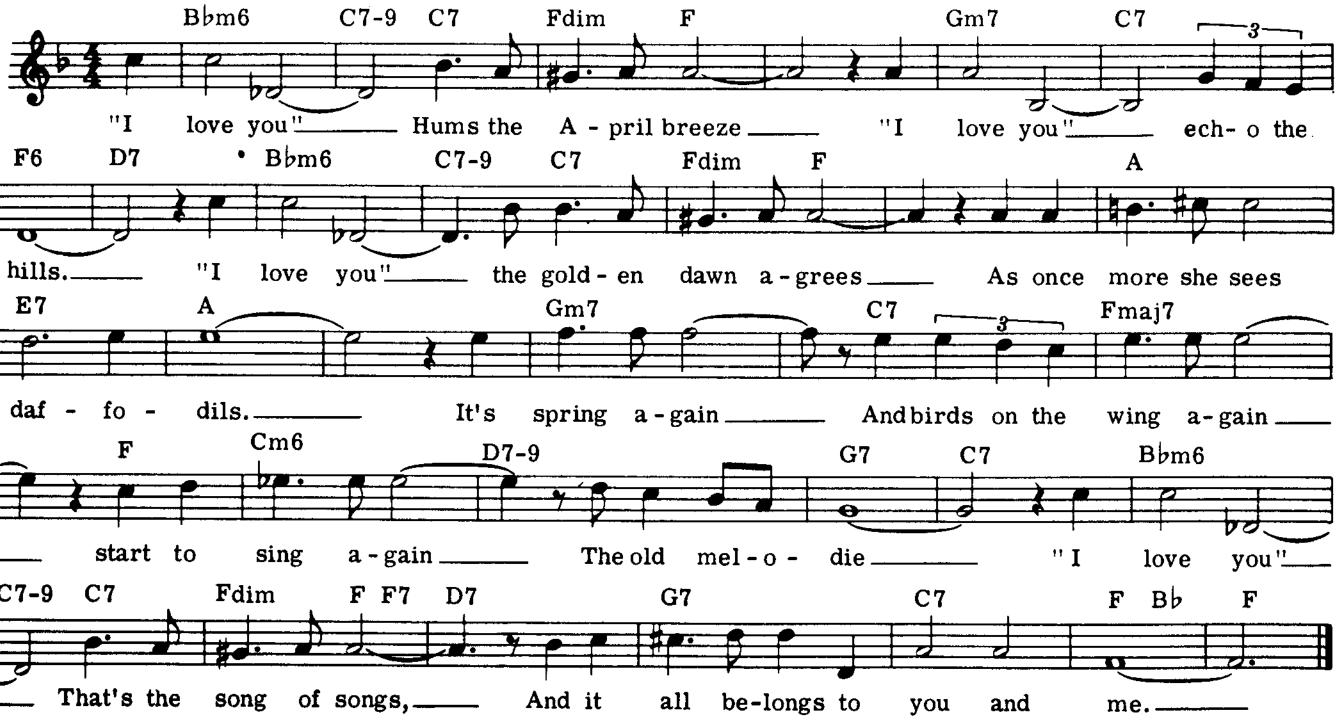
Words by BOB MERRILL
Music by JULE STYNE


Moderato
E♭ E♭+ A♭ F7(♭5) B♭7 B♭7 E♭7
1. 2.
I'm the great-est star. I am by far, But no one knows it.
That's why I was born, I'll blow my horn till some-one blows it.
A♭ A♭+ A♭6 B♭7 E♭ C7 Fm C+ Fm7 G7
I'm a natch-'ral "Ca-mille" As Ca-mille I just feel I've so much to
Cm Fm6 G7 Cm B♭
of-fer, I'm a nat-u-ral cough-er. Some ain't got it, not a lump.
Fm7 B♭7 E♭ E♭+ A♭
I'm a great big clump of tal-ent! Laugh! They'll bend in half, A thou-sand jokes,
Cm6 A♭7 E♭ G7 C7 D♭7 E♭7 E♭ F7 F♯7+
A thou-sand fac-es. Have you guessed yet, who's the best yet? If you ain't I'll tell you one more
Fm7 B♭7+ B♭7 E♭maj7 Cm Fm C+ Fm7 B♭11 E♭
time. You bet yer last dime, In all— of the world so far— I'm the great-est, great-est star!

Copyright © 1963 and 1968 by Bob Merrill and Jule Styne. Used by permission.
Chappell-Styne, Inc. and Wonderful Music Corp., owner of publication and allied rights throughout the world.
Chappell & Co., Inc., sole and exclusive agent.

I LOVE YOU *From the Musical "MEXICAN HAYRIDE"*

Words and Music by COLE PORTER

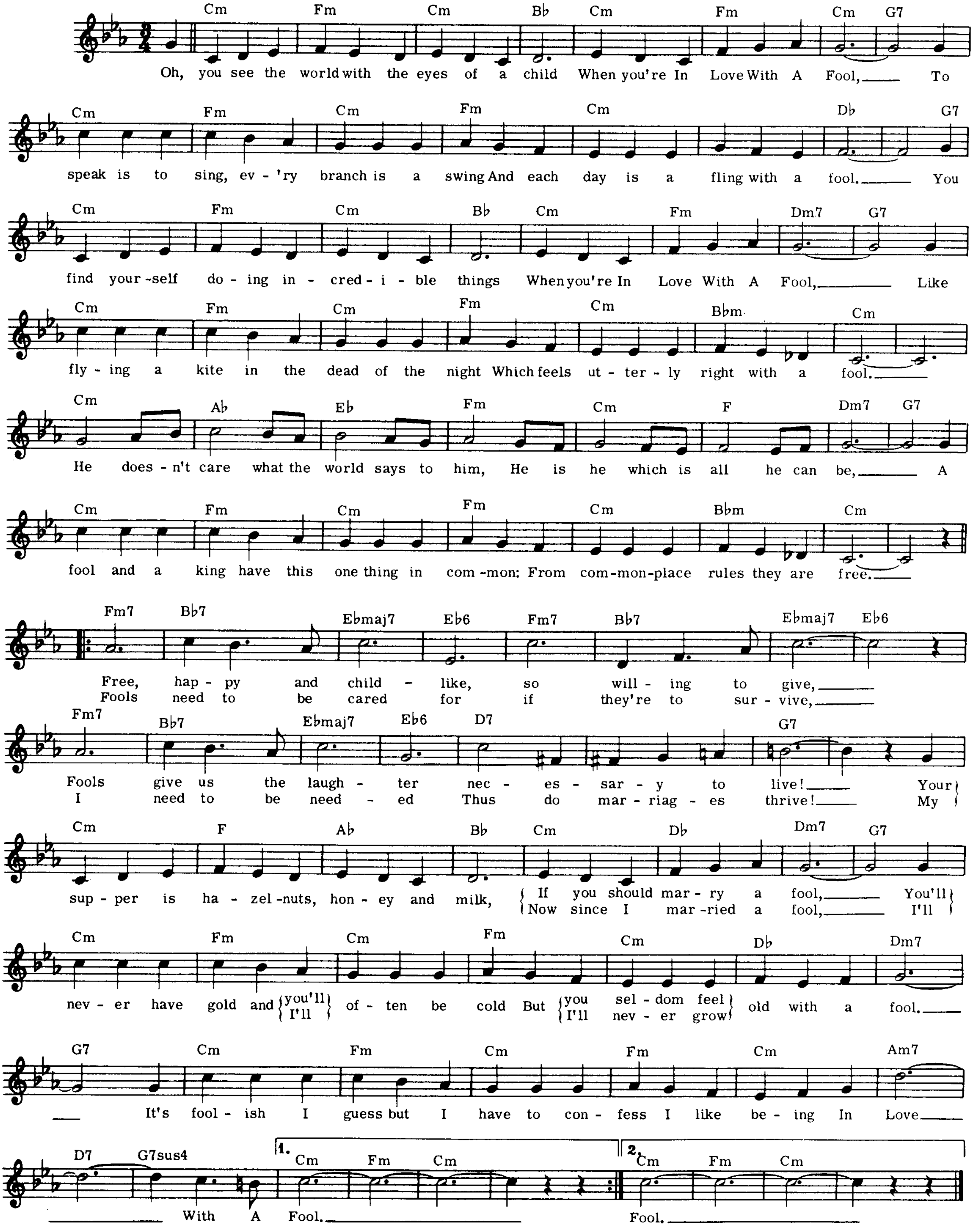

B♭m6 C7-9 C7 Fdim F Gm7 C7
"I love you" Hums the A-pril breeze "I love you" ech-o the
F6 D7 B♭m6 C7-9 C7 Fdim F A
hills. "I love you" the gold-en dawn a-grees As once more she sees
E7 A Gm7 C7 Fmaj7
daf-fo-dils. It's spring a-gain And birds on the wing a-gain
F Cm6 D7-9 G7 C7 B♭m6
start to sing a-gain The old mel-o-die "I love you"
C7-9 C7 Fdim F F7 D7 G7 C7 F B♭ F
That's the song of songs, And it all be-longs to you and me.

Copyright © 1943 by Chappell & Co., Inc., New York, N.Y. Copyright renewed. Used by permission.

IN LOVE WITH A FOOL

From the Musical "I'M SOLOMON"

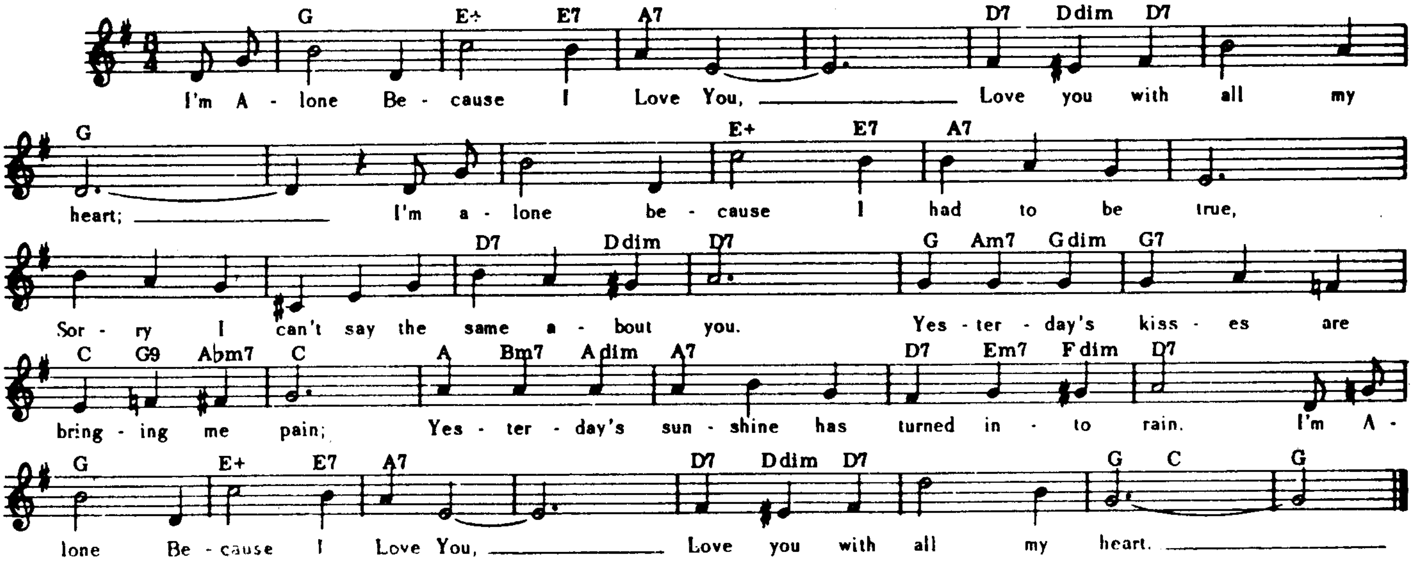
Lyric by ANNE CROSWELL
Music by ERNEST GOLD


Cm Fm Cm B♭ Cm Fm Cm G7
Oh, you see the world with the eyes of a child When you're In Love With A Fool, To
Cm Fm Cm Fm Cm D♭ G7
speak is to sing, ev - 'ry branch is a swing And each day is a fling with a fool. You
Cm Fm Cm B♭ Cm Fm Dm7 G7
find your - self do - ing in - cred - i - ble things When you're In Love With A Fool, Like
Cm Fm Cm Fm Cm B♭m Cm
fly - ing a kite in the dead of the night Which feels ut - ter - ly right with a fool.
Cm A♭ E♭ Fm Cm F Dm7 G7
He does - n't care what the world says to him, He is he which is all he can be, A
Cm Fm Cm Fm Cm B♭m Cm
fool and a king have this one thing in com - mon: From com - mon - place rules they are free.
Fm7 B♭7 E♭maj7 E♭6 Fm7 B♭7 E♭maj7 E♭6
Free, hap - py and child - like, so will - ing to give,
Fools need to be cared for if they're to sur - vive,
Fm7 B♭7 E♭maj7 E♭6 D7 G7
Fools give us the laugh - ter nec - es - sar - y to live! Your
I need to be need - ed Thus do mar - riag - es thrive! My
Cm F A♭ B♭ Cm D♭ Dm7 G7
sup - per is ha - zel - nuts, hon - ey and milk, If you should mar - ry a fool, You'll
Now since I mar - ried a fool, I'll
Cm Fm Cm Fm Cm D♭ Dm7
nev - er have gold and you'll / I'll of - ten be cold But you sel - dom feel / I'll nev - er grow old with a fool.
G7 Cm Fm Cm Fm Cm Am7
It's fool - ish I guess but I have to con - fess I like be - ing In Love
D7 G7sus4 1. Cm Fm Cm 2. Cm Fm Cm
With A Fool. Fool.

Copyright © 1968 by Anne Croswell and Ernest Gold.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

I'M ALONE BECAUSE I LOVE YOU

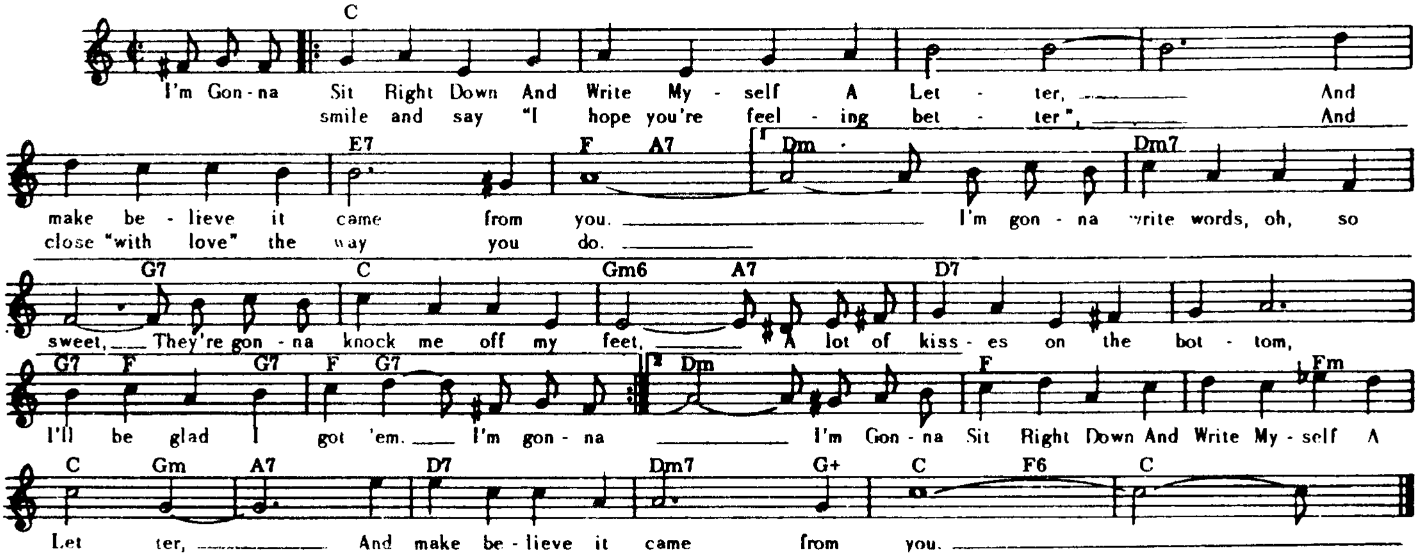
JOE YOUNG


G E+ E7 A7 D7 Ddim D7
I'm A - lone Be - cause I Love You, Love you with all my
G E+ E7 A7
heart; I'm a - lone be - cause I had to be true,
D7 Ddim D7 G Am7 Gdim G7
Sor - ry I can't say the same a - bout you. Yes - ter - day's kiss - es are
C G9 Abm7 C A Bm7 Adim A7 D7 Em7 Fdim D7
bring - ing me pain; Yes - ter - day's sun - shine has turned in - to rain. I'm A -
G E+ E7 A7 D7 Ddim D7 G C G
lone Be - cause I Love You, Love you with all my heart.

Copyright renewed © 1958 by Warock Corp. Used by permission.

I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER

JOE YOUNG and FRED E. AHLERT

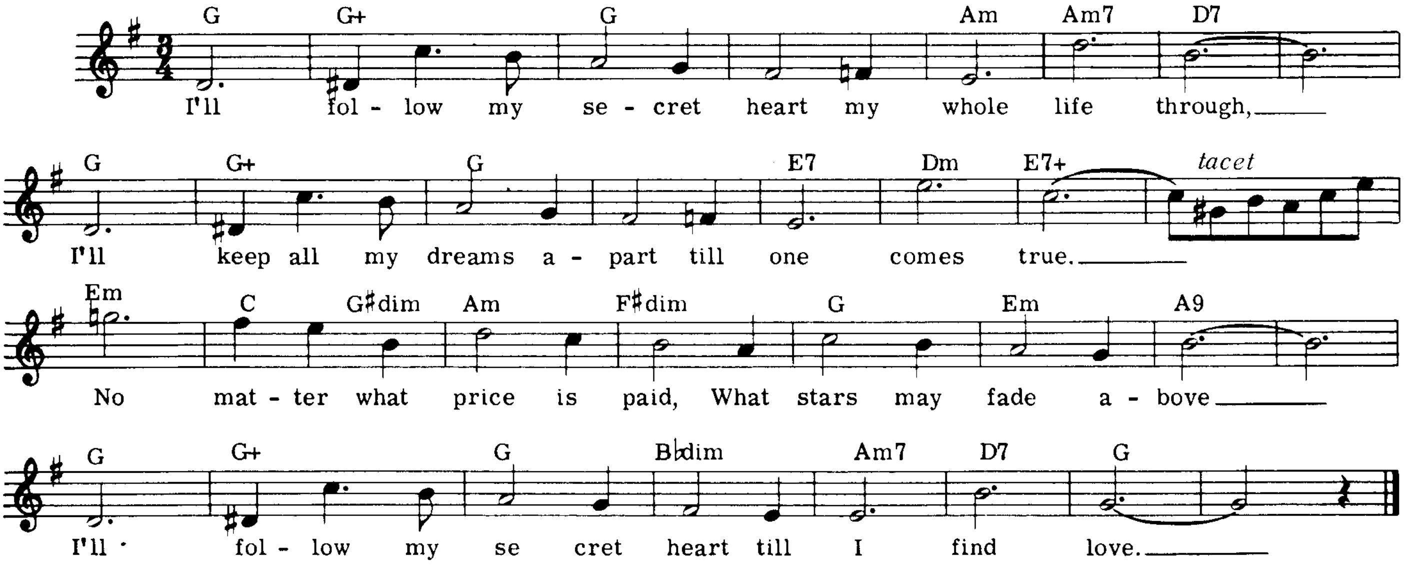

C
I'm Gon - na Sit Right Down And Write My - self A Let - ter, And
smile and say "I hope you're feel - ing bet - ter", And
E7 F A7 Dm Dm7
make be - lieve it came from you. I'm gon - na write words, oh, so
close "with love" the way you do.
G7 C Gm6 A7 D7
sweet, They're gon - na knock me off my feet, A lot of kiss - es on the bot - tom,
G7 F G7 F G7 Dm F Fm
I'll be glad I got 'em. I'm gon - na I'm Gon - na Sit Right Down And Write My - self A
C Gm A7 D7 Dm7 G+ C F6 C
Let ter, And make be - lieve it came from you.

Copyright renewed © 1963 by Warock Corp.-Fred Ahlert Music Corp. Used by permission.

I'LL FOLLOW MY SECRET HEART

From the Musical "CONVERSATION PIECE"

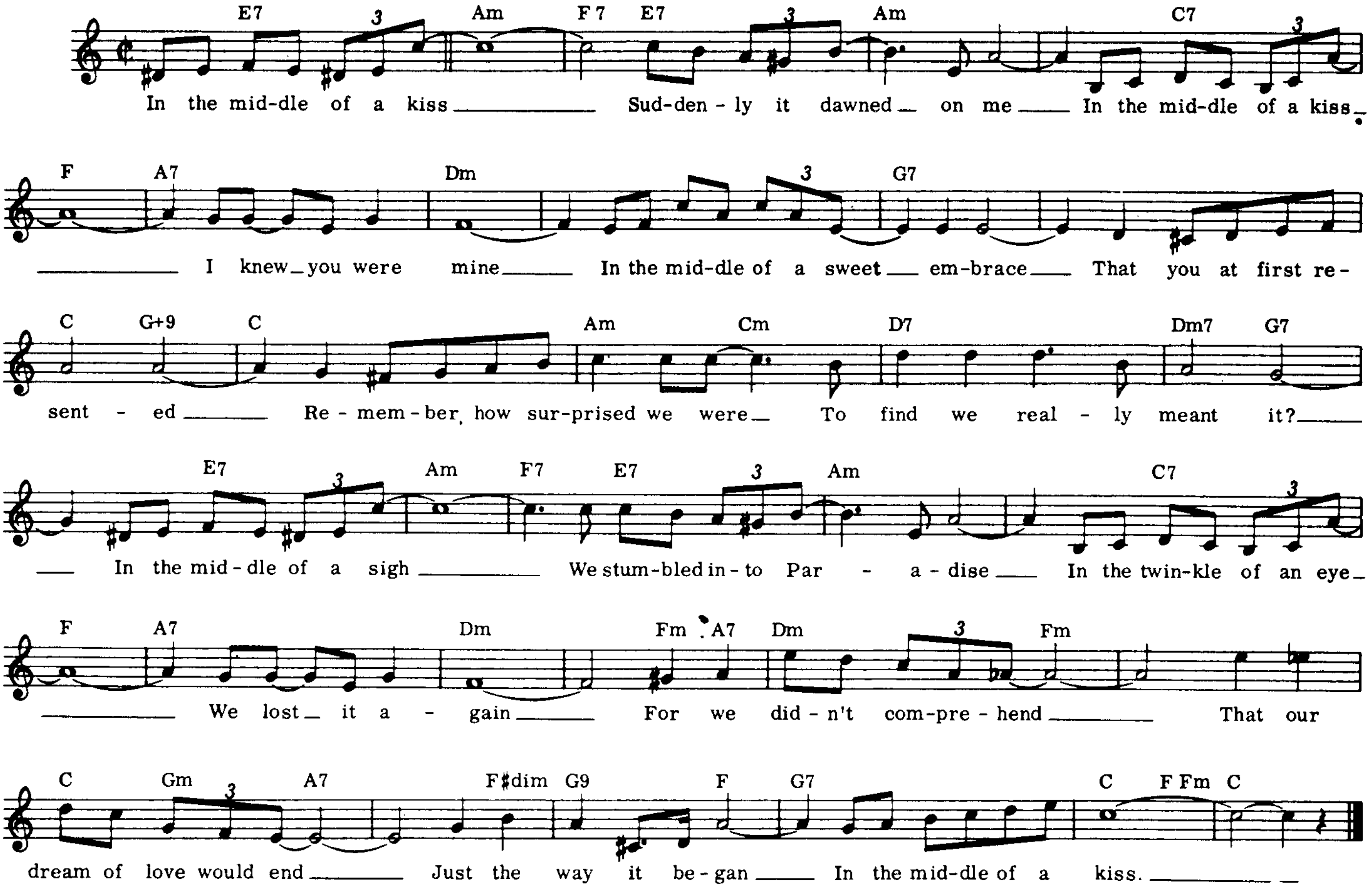
By NOEL COWARD


G G+ G Am Am7 D7
I'll fol - low my se - cret heart my whole life through,
G G+ G E7 Dm E7+ tacet
I'll keep all my dreams a - part till one comes true.
Em C G#dim Am F#dim G Em A9
No mat - ter what price is paid, What stars may fade a - bove
G G+ G Bbdim Am7 D7 G
I'll fol - low my se cret heart till I find love.

Copyright © 1934 by Chappell & Co., Ltd., London. Copyright renewed. Used by permission.

IN THE MIDDLE OF A KISS *From the Film "THE CLOCK STRIKES EIGHT"*

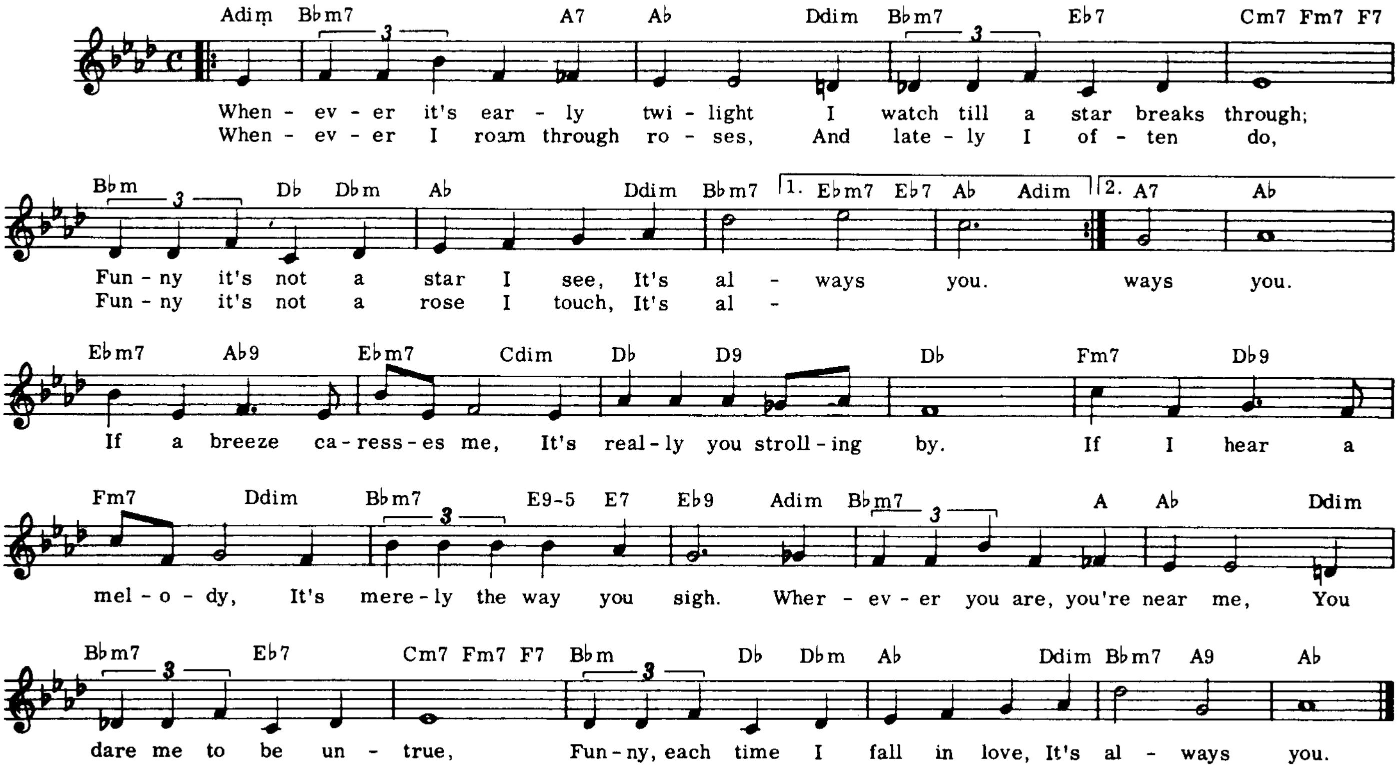
SAM COSLOW


E7 Am F7 E7 Am C7
In the mid-dle of a kiss Sud-den-ly it dawned on me In the mid-dle of a kiss
F A7 Dm G7
I knew you were mine In the mid-dle of a sweet em-brace That you at first re-
C G+9 C Am Cm D7 Dm7 G7
sent-ed Re-mem-ber, how sur-prised we were To find we real-ly meant it?
E7 Am F7 E7 Am C7
In the mid-dle of a sigh We stum-bled in-to Par-a-dise In the twin-kle of an eye
F A7 Dm Fm A7 Dm Fm
We lost it a-gain For we did-n't com-pre-hend That our
C Gm A7 F♯dim G9 F G7 C F Fm C
dream of love would end Just the way it be-gan In the mid-dle of a kiss.

Copyright © 1934 and 1935 by Famous Music Corporation. Copyright renewed 1961 and 1962. Used by permission.

IT'S ALWAYS YOU *From the Film "ROAD TO ZANZIBAR"*

JOHNNY BURKE and JAMES VAN HEUSEN

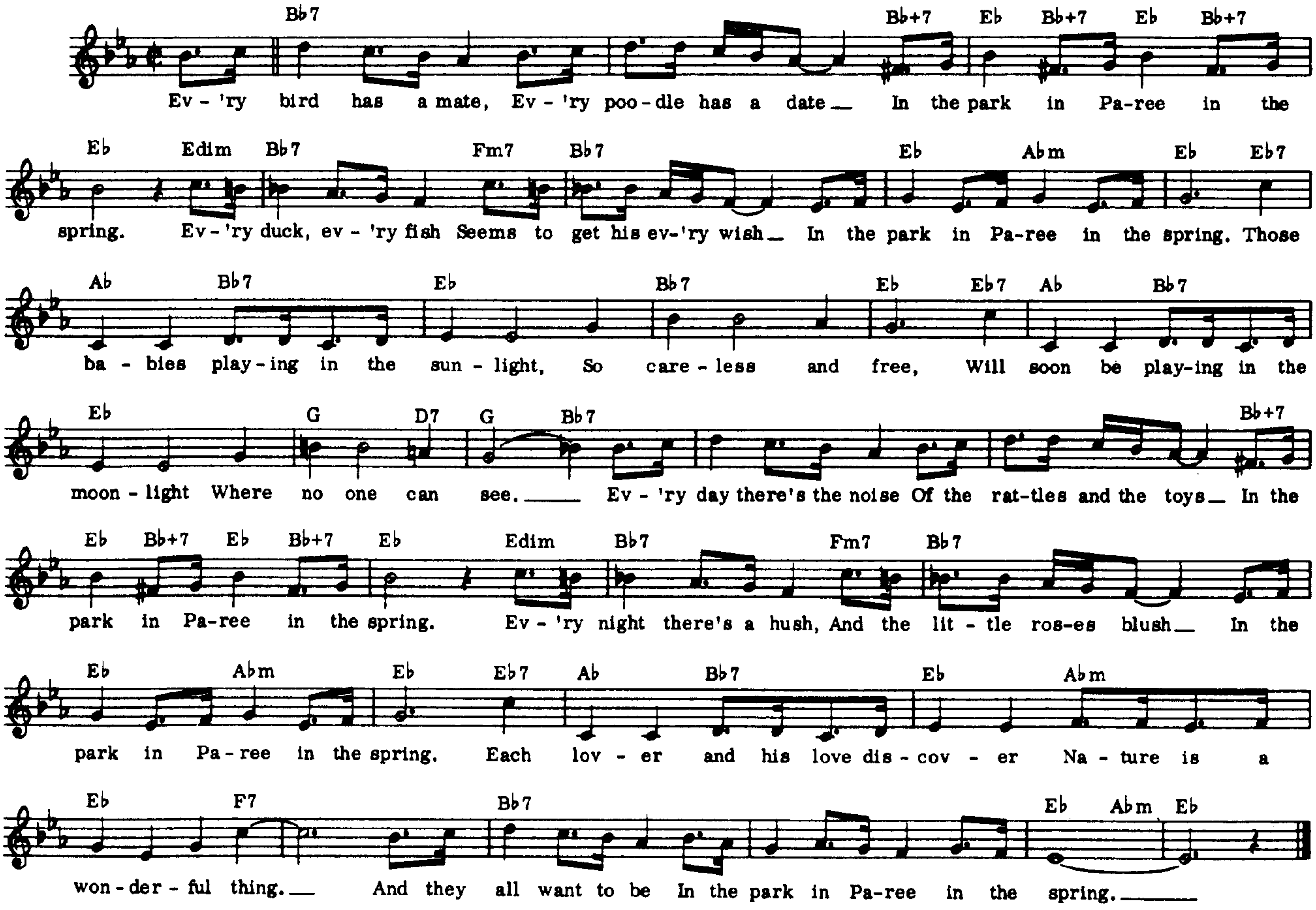

Adim B♭m7 A7 A♭ Ddim B♭m7 E♭7 Cm7 Fm7 F7
When-ev-er it's ear-ly twi-light I watch till a star breaks through;
When-ev-er I roam through ro-ses, And late-ly I of-ten do,
B♭m D♭ D♭m A♭ Ddim B♭m7 1. E♭m7 E♭7 A♭ Adim 2. A7 A♭
Fun-ny it's not a star I see, It's al-ways you. ways you.
Fun-ny it's not a rose I touch, It's al-
E♭m7 A♭9 E♭m7 Cdim D♭ D9 D♭ Fm7 D♭9
If a breeze ca-ress-es me, It's real-ly you stroll-ing by. If I hear a
Fm7 Ddim B♭m7 E9-5 E7 E♭9 Adim B♭m7 A A♭ Ddim
mel-o-dy, It's mere-ly the way you sigh. Wher-ev-er you are, you're near me, You
B♭m7 E♭7 Cm7 Fm7 F7 B♭m D♭ D♭m A♭ Ddim B♭m7 A9 A♭
dare me to be un-true, Fun-ny, each time I fall in love, It's al-ways you.

Copyright © 1941 by Famous Music Corporation. Copyright renewed 1968. Used by permission.

IN THE PARK IN PAREE

From the Film "A BEDTIME STORY"

LEO ROBIN and RALPH RAINGER

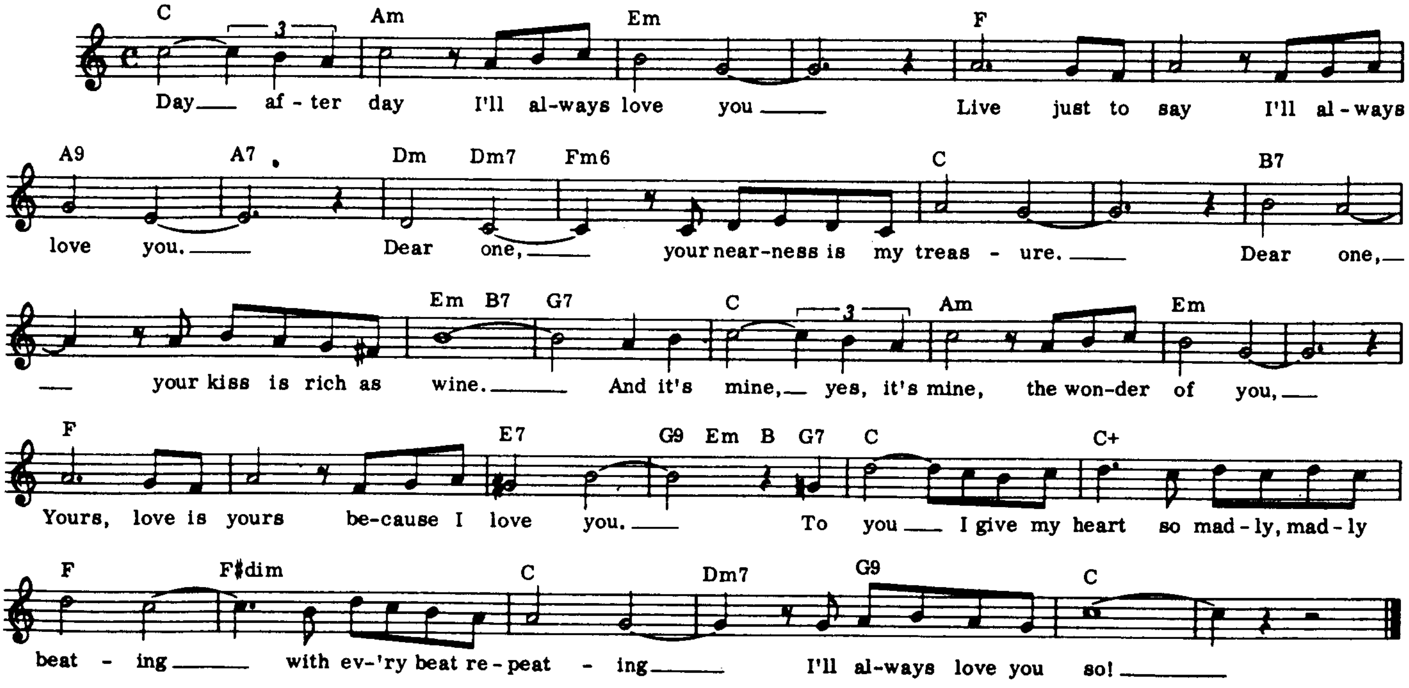

Bb7 Bb+7 Eb Bb+7 Eb Bb+7
Ev - 'ry bird has a mate, Ev - 'ry poo - dle has a date — In the park in Pa-ree in the
Eb Edim Bb7 Fm7 Bb7 Eb Abm Eb Eb7
spring. Ev - 'ry duck, ev - 'ry fish Seems to get his ev-'ry wish — In the park in Pa-ree in the spring. Those
Ab Bb7 Eb Bb7 Eb Eb7 Ab Bb7
ba - bies play - ing in the sun - light, So care - less and free, Will soon be play-ing in the
Eb G D7 G Bb7 Bb+7
moon - light Where no one can see. — Ev - 'ry day there's the noise Of the rat-tles and the toys — In the
Eb Bb+7 Eb Bb+7 Eb Edim Bb7 Fm7 Bb7
park in Pa-ree in the spring. Ev - 'ry night there's a hush, And the lit - tle ros-es blush — In the
Eb Abm Eb Eb7 Ab Bb7 Eb Abm
park in Pa-ree in the spring. Each lov - er and his love dis - cov - er Na - ture is a
Eb F7 Bb7 Eb Abm Eb
won - der - ful thing. — And they all want to be In the park in Pa-ree in the spring. —

Copyright © 1933 by Famous Music Corporation. Copyright renewed 1960. Used by permission.

I'LL ALWAYS LOVE YOU (Querida Mia)

From the Film "MY FRIEND IRMA GOES WEST"

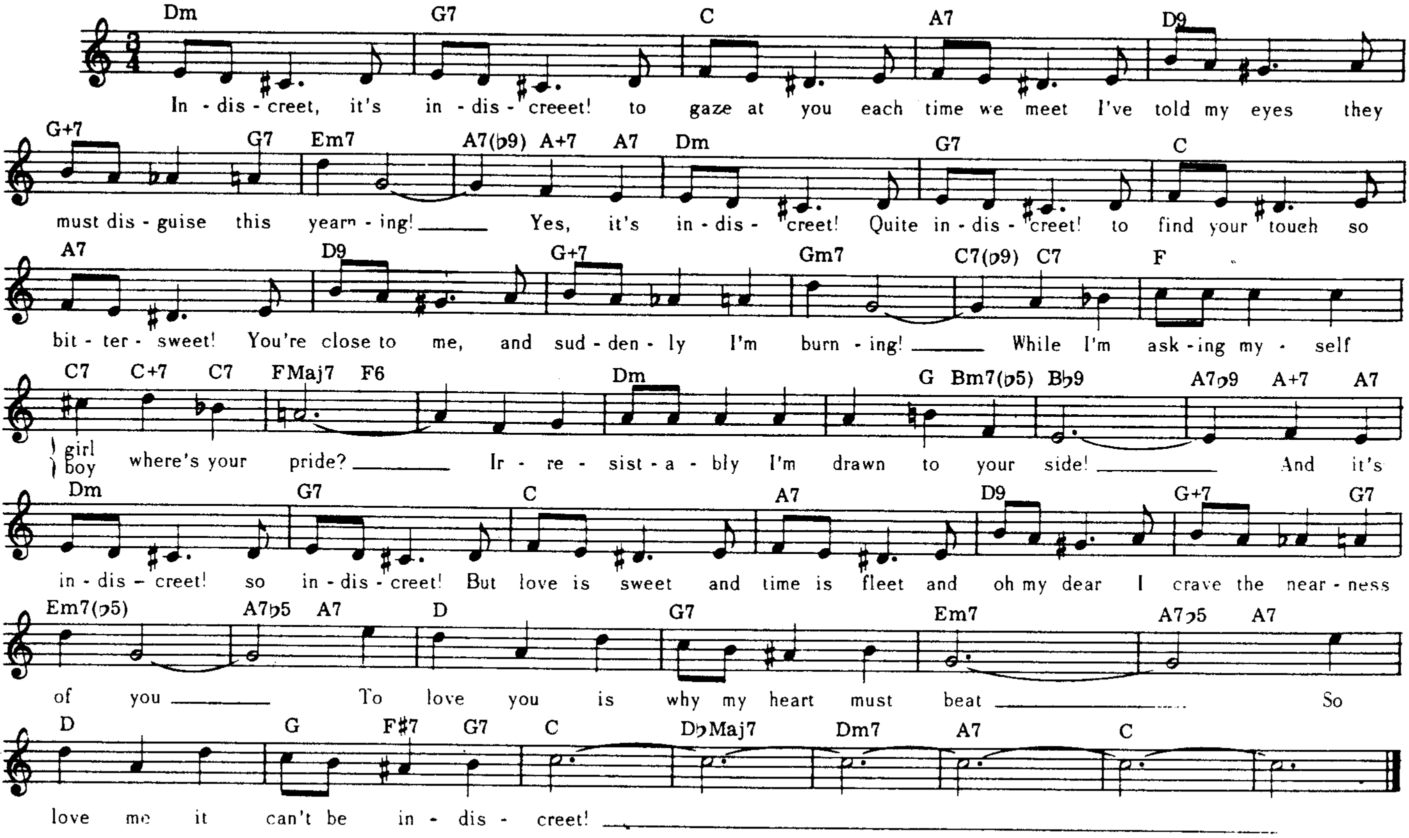
JAY LIVINGSTON and RAY EVANS


C Am Em F
Day — af - ter day I'll al-ways love you — Live just to say I'll al - ways
A9 A7 Dm Dm7 Fm6 C B7
love you. — Dear one, — your near-ness is my treas - ure. — Dear one, —
Em B7 G7 C Am Em
— your kiss is rich as wine. — And it's mine, — yes, it's mine, the won-der of you, —
F E7 G9 Em B G7 C C+
Yours, love is yours be-cause I love you. — To you — I give my heart so mad - ly, mad - ly
F F#dim C Dm7 G9 C
beat - ing — with ev-'ry beat re - peat - ing — I'll al-ways love you so! —

Copyright © 1950 by Famous Music Corporation. Used by permission.

INDISCREET *From the Film "INDISCREET"*

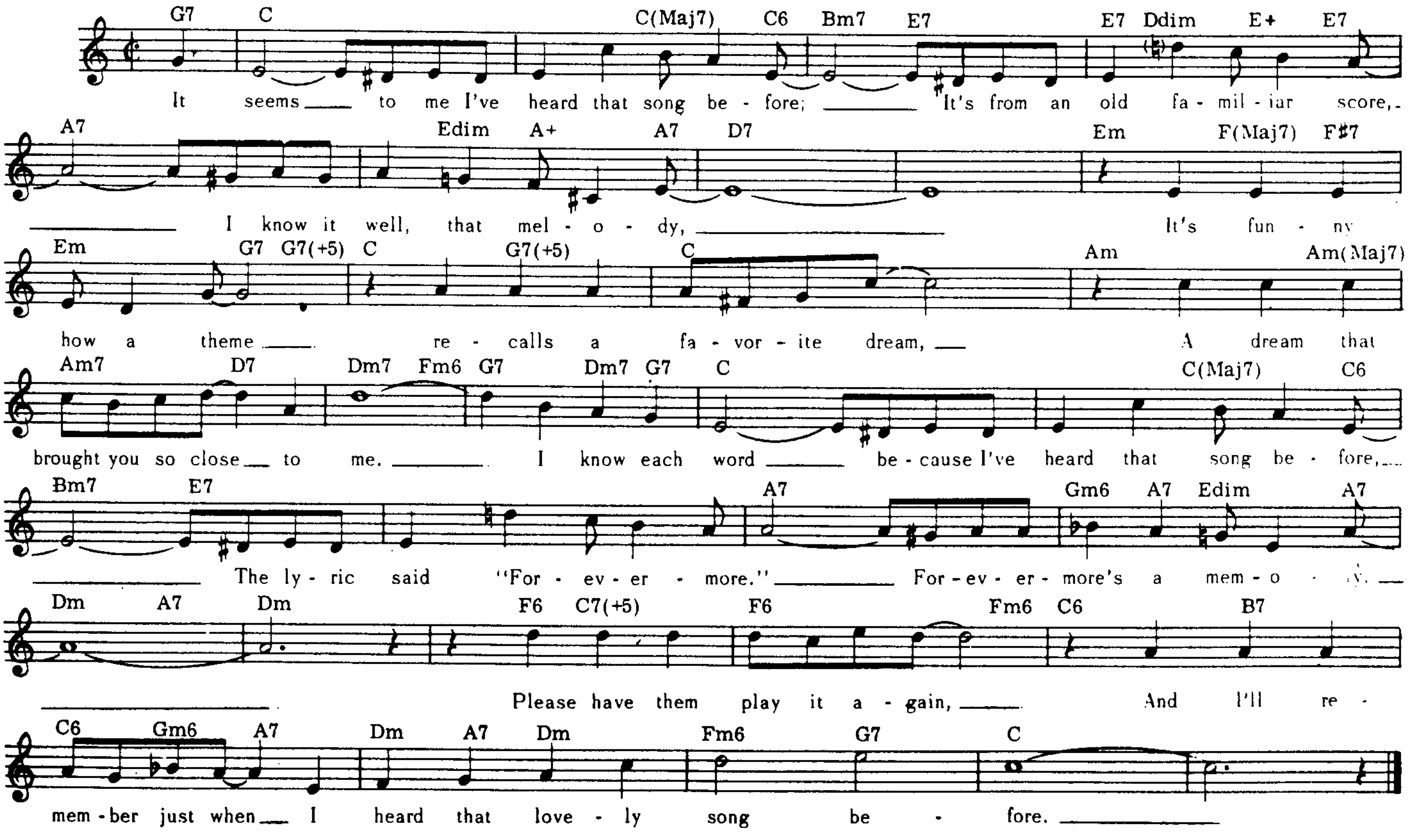
Lyric by SAMMY CAHN
Music by JAMES VAN HEUSEN


Dm G7 C A7 D9
In - dis - creet, it's in - dis - creeet! to gaze at you each time we meet I've told my eyes they
G+7 G7 Em7 A7(♭9) A+7 A7 Dm G7 C
must dis - guise this yearn - ing! Yes, it's in - dis - creet! Quite in - dis - creet! to find your touch so
A7 D9 G+7 Gm7 C7(♭9) C7 F
bit - ter - sweet! You're close to me, and sud - den - ly I'm burn - ing! While I'm ask - ing my - self
C7 C+7 C7 FMaj7 F6 Dm G Bm7(♭5) B♭9 A7♭9 A+7 A7
girl
boy
where's your pride? Ir - re - sist - a - bly I'm drawn to your side! And it's
Dm G7 C A7 D9 G+7 G7
in - dis - creet! so in - dis - creet! But love is sweet and time is fleet and oh my dear I crave the near - ness
Em7(♭5) A7♭5 A7 D G7 Em7 A7♭5 A7
of you To love you is why my heart must beat So
D G F♯7 G7 C D♭Maj7 Dm7 A7 C
love me it can't be in - dis - creet!

Copyright © 1958 by Edwin H. Morris & Company, Inc. Used by permission.

I'VE HEARD THAT SONG BEFORE *From the Film "YOUTH ON PARADE"*

Lyric by SAMMY CAHN
Music by JULE STYNE

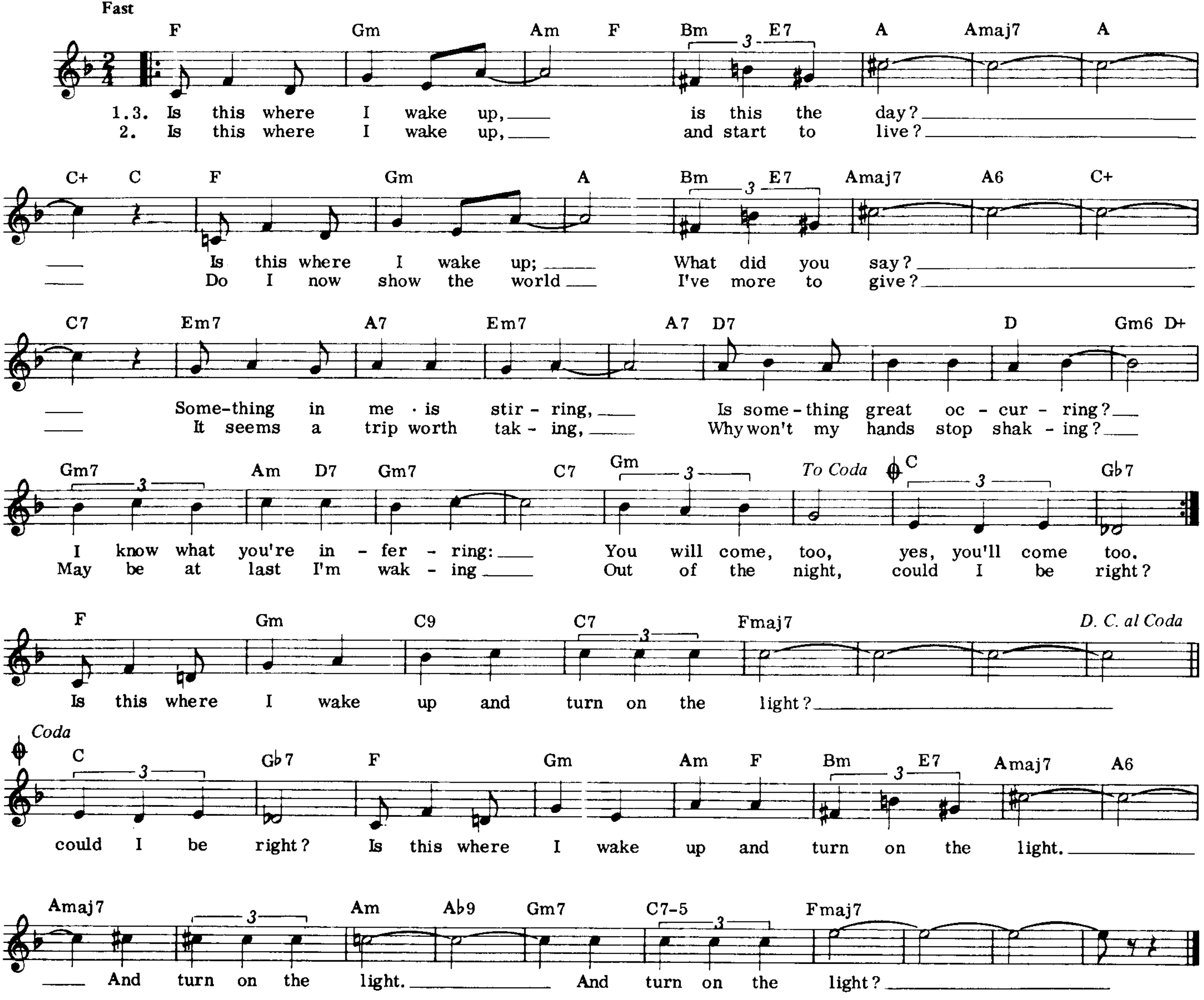

G7 C C(Maj7) C6 Bm7 E7 E7 Ddim E+ E7
It seems to me I've heard that song be - fore; It's from an old fa - mil - iar score,
A7 Edim A+ A7 D7 Em F(Maj7) F♯7
I know it well, that mel - o - dy, It's fun - ny
Em G7 G7(+5) C G7(+5) C Am Am(Maj7)
how a theme re - calls a fa - vor - ite dream, A dream that
Am7 D7 Dm7 Fm6 G7 Dm7 G7 C C(Maj7) C6
brought you so close to me. I know each word be - cause I've heard that song be - fore,
Bm7 E7 A7 Gm6 A7 Edim A7
The ly - ric said "For - ev - er - more." For - ev - er - more's a mem - o - ry.
Dm A7 Dm F6 C7(+5) F6 Fm6 C6 B7
Please have them play it a - gain, And I'll re -
C6 Gm6 A7 Dm A7 Dm Fm6 G7 C
mem - ber just when I heard that love - ly song be - fore.

Copyright © 1942 by Morley Music Company.
Copyright renewed and assigned to Morley Music Co., New York, N.Y. Used by permission.

IS THIS WHERE I WAKE UP

From the Musical "BILLY"

Music by JOHN BARRY
Lyric by DON BLACK

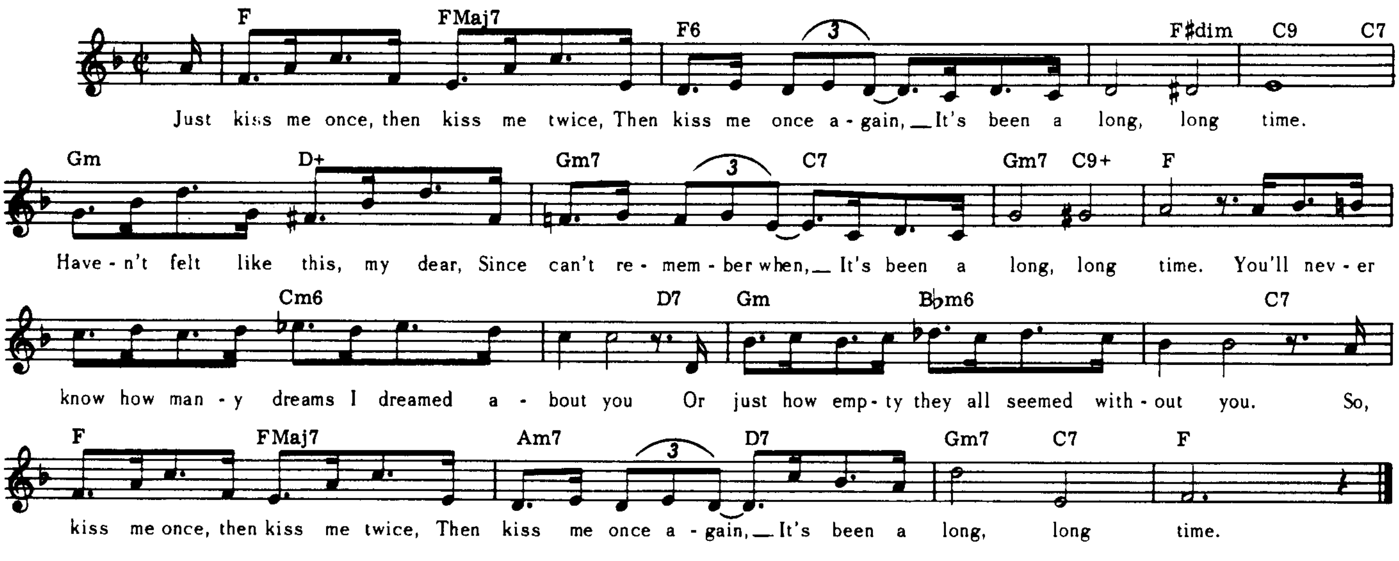

Fast
1.3. Is this where I wake up, is this the day?
2. Is this where I wake up, and start to live?
Is this where I wake up; What did you say?
Do I now show the world I've more to give?
Something in me is stirring, Is something great occurring?
It seems a trip worth taking, Why won't my hands stop shaking?
I know what you're inferring: You will come, too, yes, you'll come too.
May be at last I'm waking Out of the night, could I be right?
To Coda
Is this where I wake up and turn on the light?
D. C. al Coda
Coda
could I be right? Is this where I wake up and turn on the light.
And turn on the light. And turn on the light?

Copyright © 1974 by Winmor Music, Inc. Used by permission.

IT'S BEEN A LONG, LONG TIME

From the Film "I'LL GET BY"

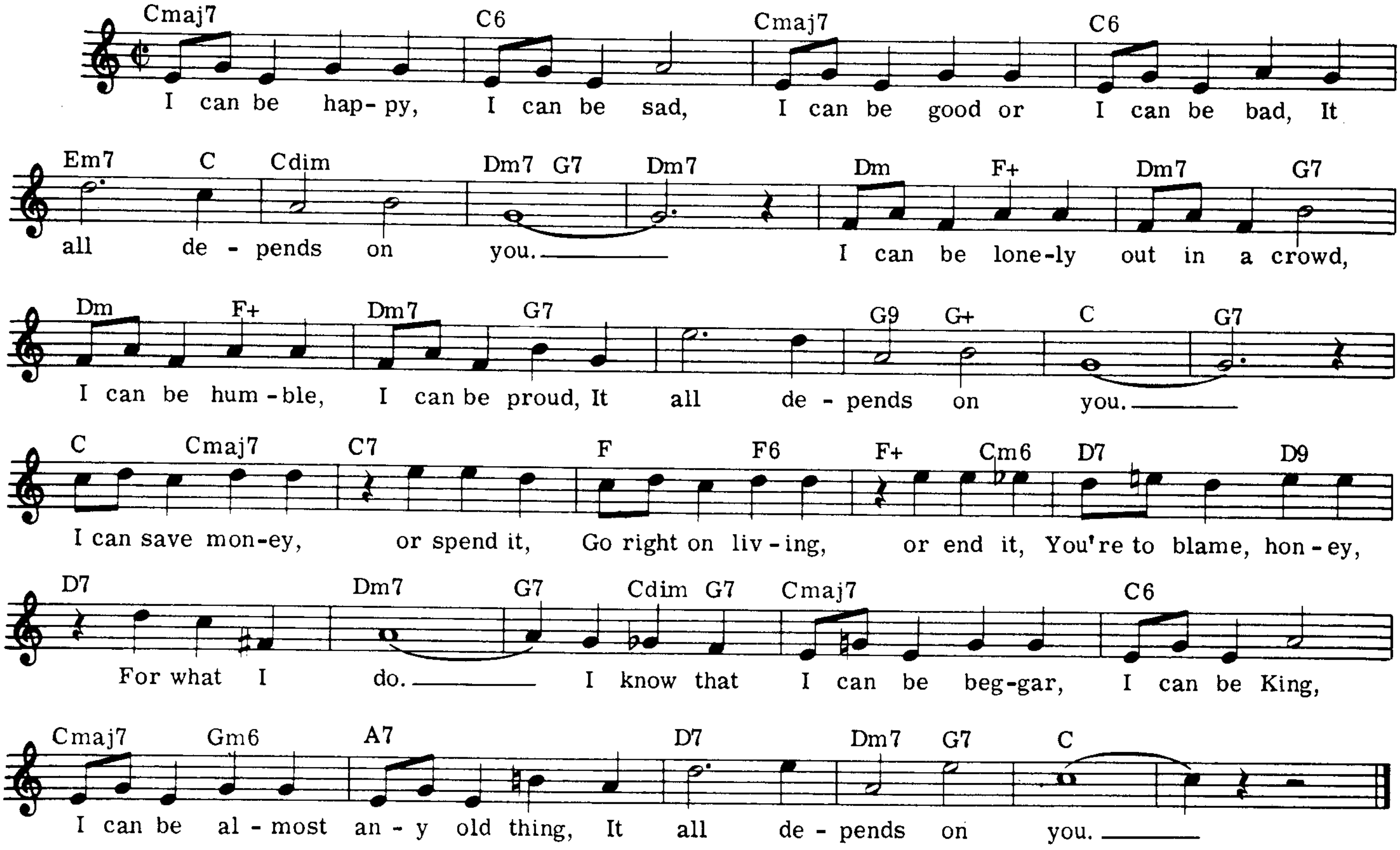
Lyric by SAMMY CAHN
Music by JULE STYNE


Just kiss me once, then kiss me twice, Then kiss me once again, It's been a long, long time.
Haven't felt like this, my dear, Since can't remember when, It's been a long, long time. You'll never
know how many dreams I dreamed about you Or just how empty they all seemed without you. So,
kiss me once, then kiss me twice, Then kiss me once again, It's been a long, long time.

Copyright © 1945 by Morley Music Co., Inc. New York, N.Y. Copyright renewed. Used by permission.

IT ALL DEPENDS ON YOU *From the Film "BIG BOY"*

By B.G. DeSYLVA, LEW BROWN
and RAY HENDERSON

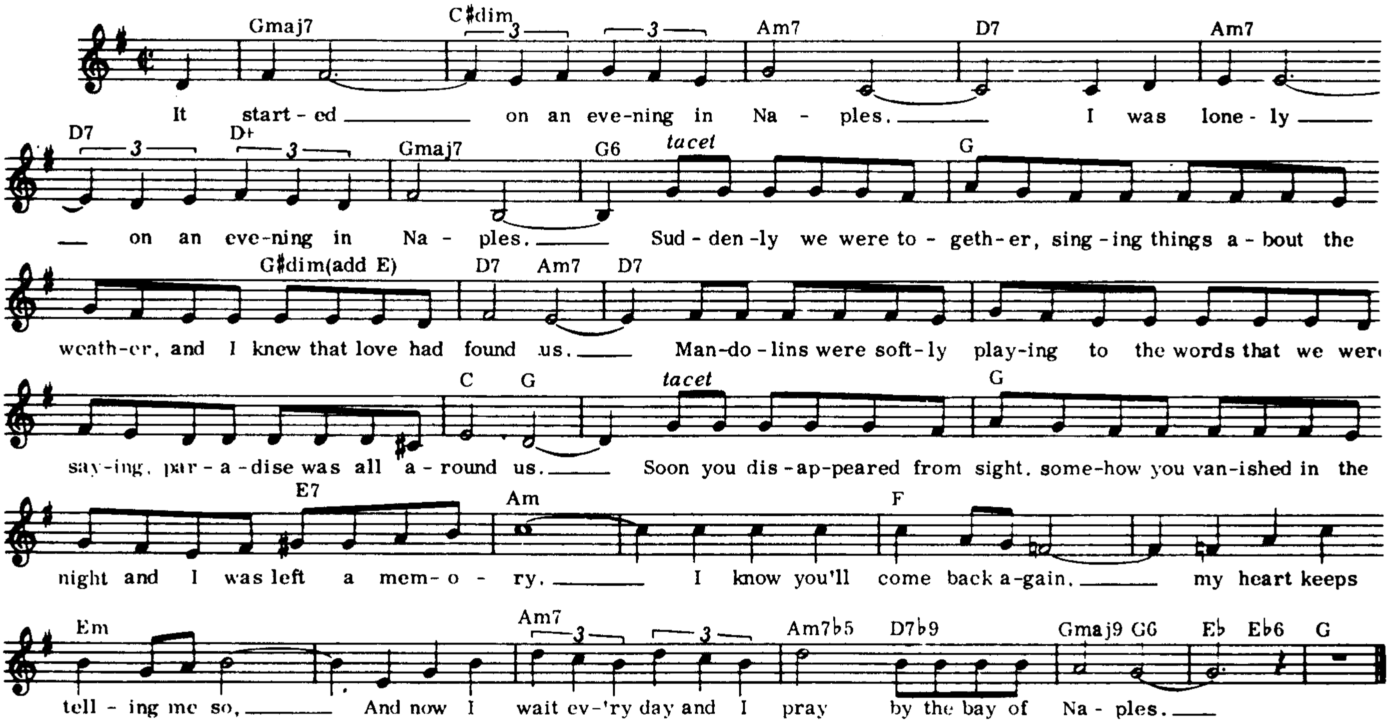

Cmaj7 C6 Cmaj7 C6
I can be hap-py, I can be sad, I can be good or I can be bad, It
Em7 C Cdim Dm7 G7 Dm7 Dm F+ Dm7 G7
all de-pends on you. I can be lone-ly out in a crowd,
Dm F+ Dm7 G7 G9 G+ C G7
I can be hum-ble, I can be proud, It all de-pends on you.
C Cmaj7 C7 F F6 F+ Cm6 D7 D9
I can save mon-ey, or spend it, Go right on liv-ing, or end it, You're to blame, hon-ey,
D7 Dm7 G7 Cdim G7 Cmaj7 C6
For what I do. I know that I can be beg-gar, I can be King,
Cmaj7 Gm6 A7 D7 Dm7 G7 C
I can be al-most an-y old thing, It all de-pends on you.

Copyright © 1926 by DeSylva, Brown & Henderson, Inc. Copyright renewed and assigned to Chappell & Co., Inc.
Published in the United States by joint agreement with Anne-Rachel Music Corporation and Chappell & Co., Inc.
Used by permission of Chappell & Co., Inc.

IT STARTED IN NAPLES

From the Film "IT STARTED IN NAPLES"

MILT GABLER, ALESSANDRO CICOGNINI and CARLO SAVINA

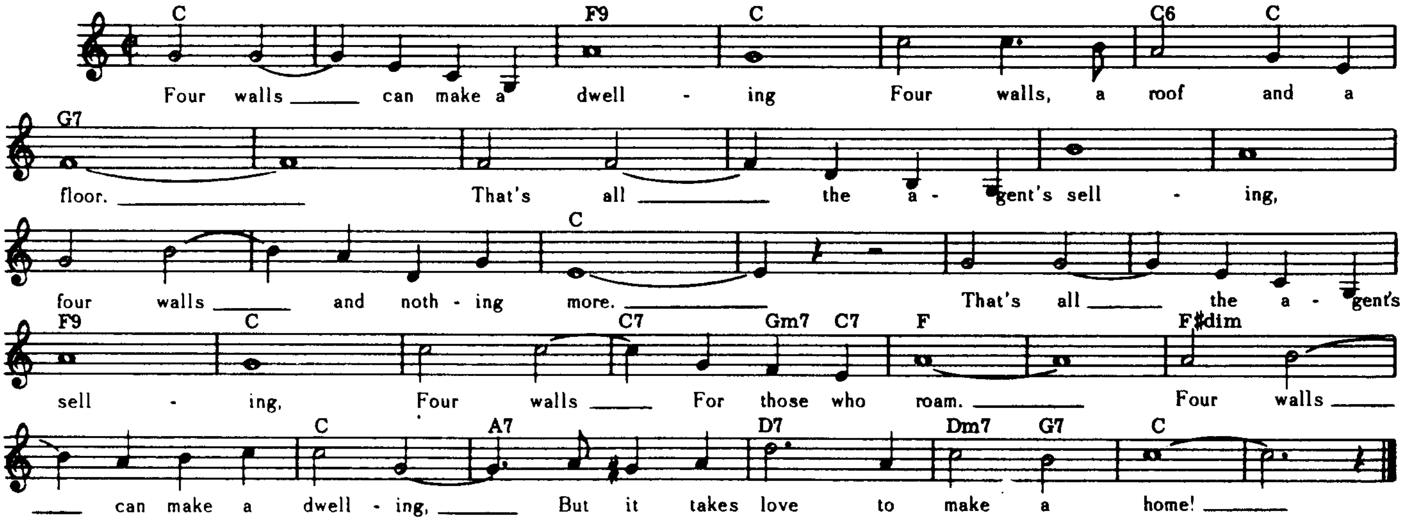

Gmaj7 C♯dim Am7 D7 Am7
It start-ed on an eve-ning in Na-ples. I was lone-ly
D7 D+ Gmaj7 G6 tacet G
on an eve-ning in Na-ples. Sud-den-ly we were to-geth-er, sing-ing things a-bout the
G♯dim(add E) D7 Am7 D7
weath-er, and I knew that love had found us. Man-do-lins were soft-ly play-ing to the words that we were
C G tacet G
say-ing, par-a-dise was all a-round us. Soon you dis-ap-peared from sight, some-how you van-ished in the
E7 Am F
night and I was left a mem-o-ry. I know you'll come back a-gain, my heart keeps
Em Am7 Am7♭5 D7♭9 Gmaj9 G6 E♭ E♭6 G
tell-ing me so, And now I wait ev-'ry day and I pray by the bay of Na-ples.

Copyright © 1960 by Famous Music Corporation. Used by permission.

IT TAKES LOVE TO MAKE A HOME

From the Film "NEVER STEAL ANYTHING SMALL"

Lyric by MAXWELL ANDERSON
Music by ALLIE WRUBEL

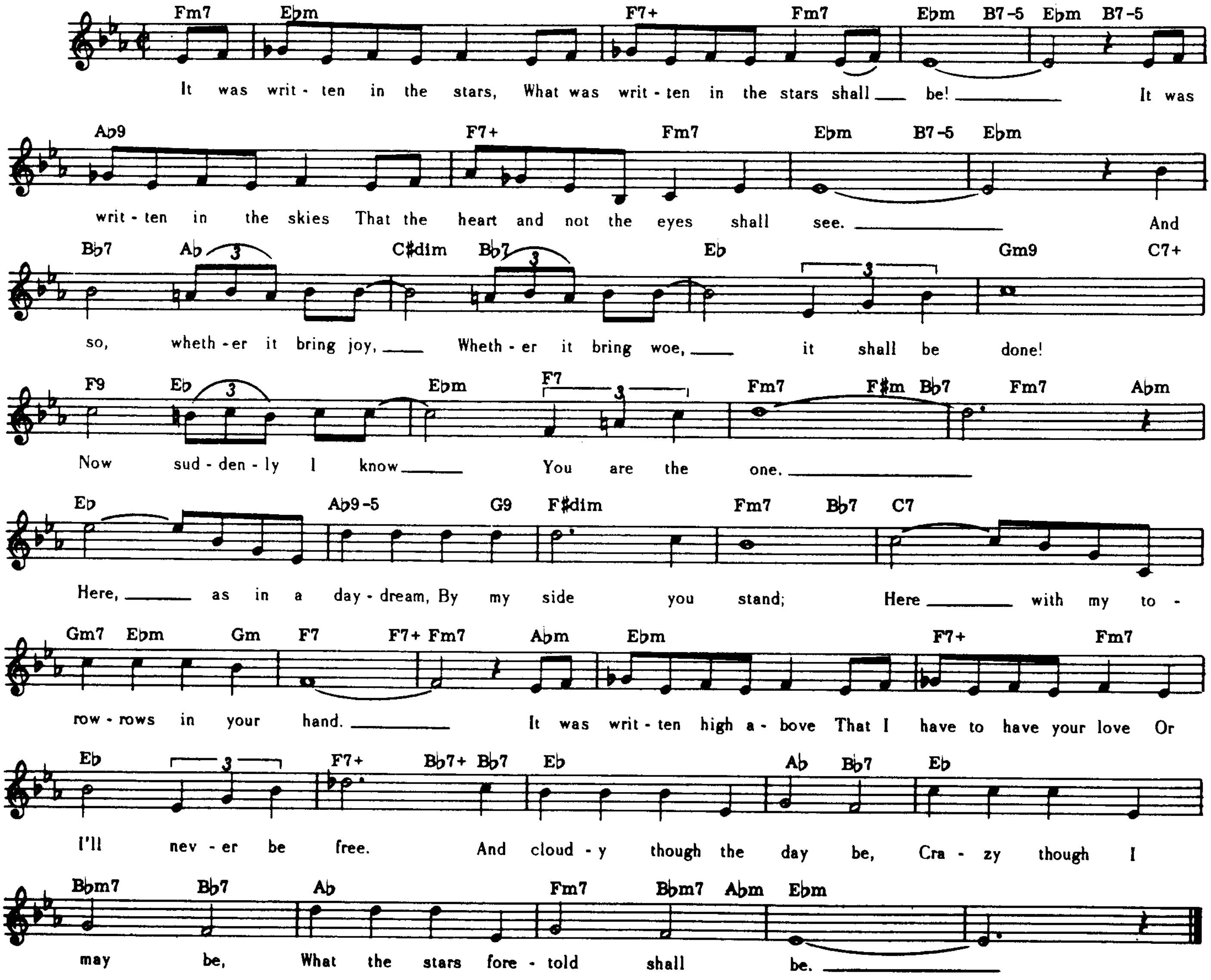

C F9 C C6 C
Four walls can make a dwell - ing Four walls, a roof and a
G7
floor. That's all the a - gent's sell - ing,
C
four walls and noth - ing more. That's all the a - gent's
F9 C C7 Gm7 C7 F F♯dim
sell - ing, Four walls For those who roam. Four walls
C A7 D7 Dm7 G7 C
can make a dwell - ing, But it takes love to make a home!

Copyright © 1957 and 1959 by Allisons Music, Inc.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

IT WAS WRITTEN IN THE STARS

From the Film "CASBAH"

Lyric by LEO ROBIN
Music by HAROLD ARLEN

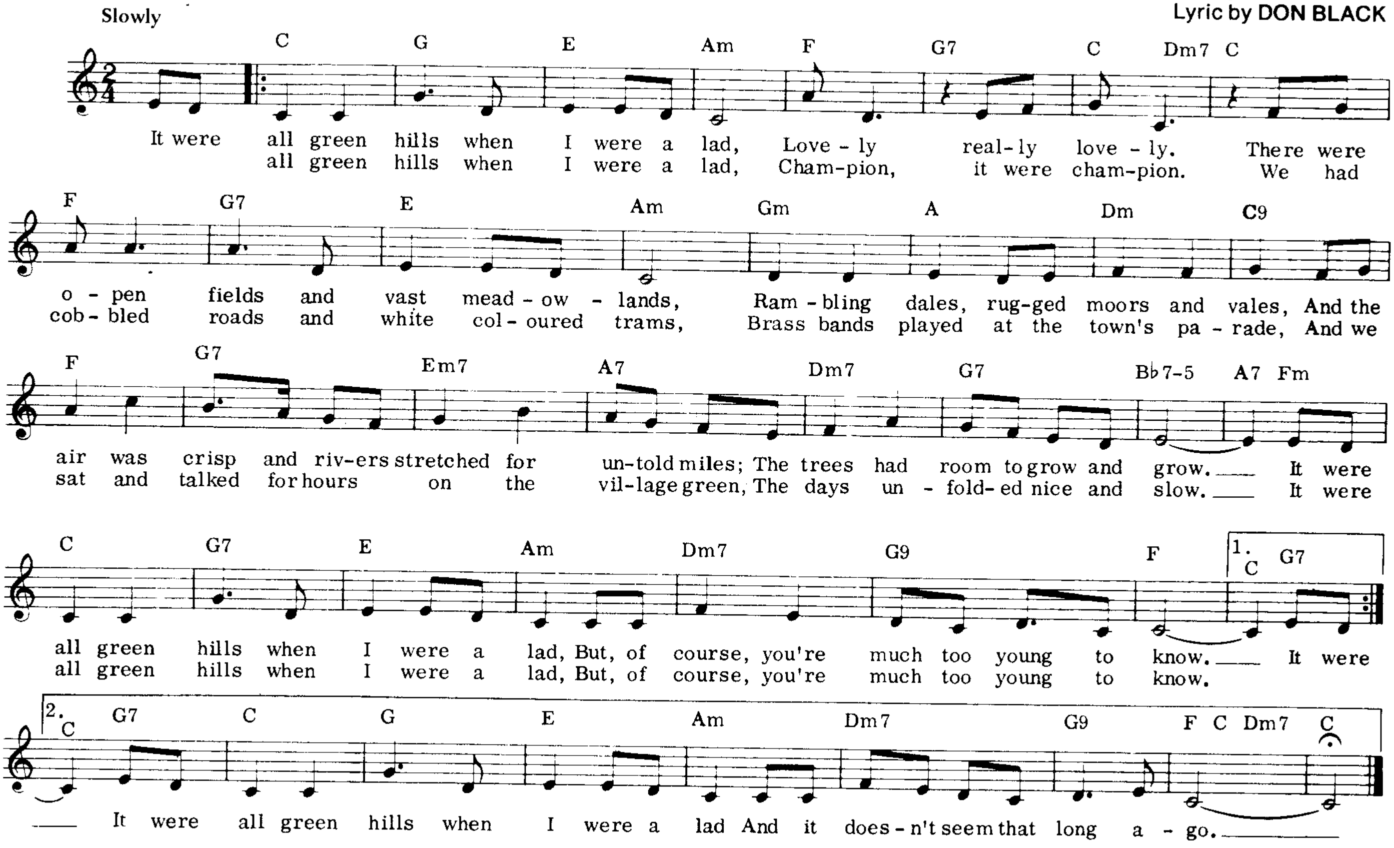

Fm7 E♭m F7+ Fm7 E♭m B7-5 E♭m B7-5
It was writ - ten in the stars, What was writ - ten in the stars shall be! It was
A♭9 F7+ Fm7 E♭m B7-5 E♭m
writ - ten in the skies That the heart and not the eyes shall see. And
B♭7 A♭ C♯dim B♭7 E♭ Gm9 C7+
so, wheth - er it bring joy, Wheth - er it bring woe, it shall be done!
F9 E♭ E♭m F7 Fm7 F♯m B♭7 Fm7 A♭m
Now sud - den - ly I know You are the one.
E♭ A♭9-5 G9 F♯dim Fm7 B♭7 C7
Here, as in a day - dream, By my side you stand; Here with my to -
Gm7 E♭m Gm F7 F7+ Fm7 A♭m E♭m F7+ Fm7
row - rows in your hand. It was writ - ten high a - bove That I have to have your love Or
E♭ F7+ B♭7+ B♭7 E♭ A♭ B♭7 E♭
I'll nev - er be free. And cloud - y though the day be, Cra - zy though I
B♭m7 B♭7 A♭ Fm7 B♭m7 A♭m E♭m
may be, What the stars fore - told shall be.

Copyright © 1948 by Harwin Music Corp., New York, N.Y. Used by permission.

IT WERE ALL GREEN HILLS

From the Musical "BILLY"

Music by JOHN BARRY
Lyric by DON BLACK

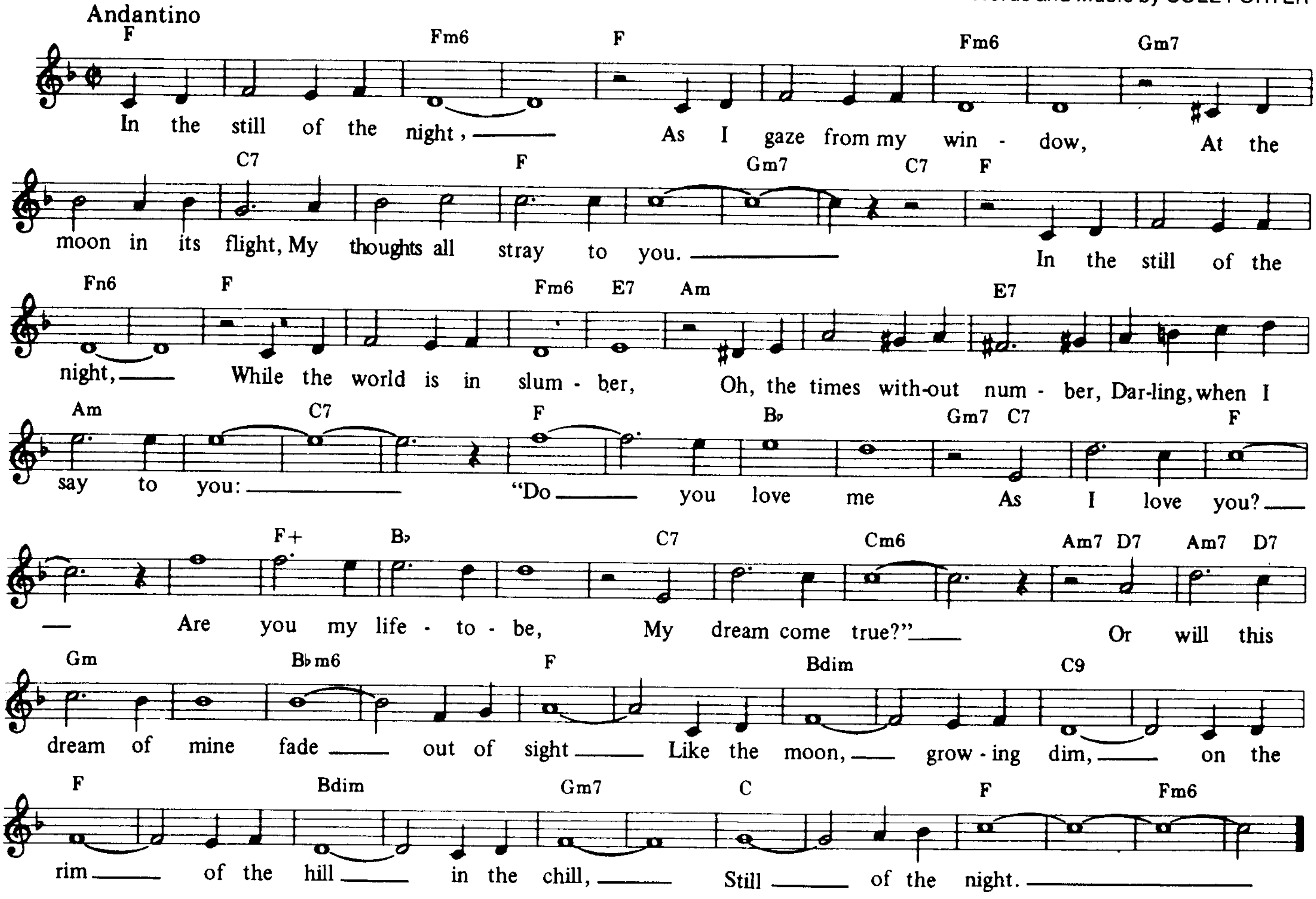

Slowly
C G E Am F G7 C Dm7 C
It were all green hills when I were a lad, Love-ly real-ly love-ly. There were
all green hills when I were a lad, Cham-pion, it were cham-pion. We had
F G7 E Am Gm A Dm C9
o-pen fields and vast mead-ow-lands, Ram-bling dales, rug-ged moors and vales, And the
cob-bled roads and white col-oured trams, Brass bands played at the town's pa-rade, And we
F G7 Em7 A7 Dm7 G7 B♭7-5 A7 Fm
air was crisp and riv-ers stretched for un-told miles; The trees had room to grow and grow. It were
sat and talked for hours on the vil-lage green, The days un-fold-ed nice and slow. It were
C G7 E Am Dm7 G9 F 1. C G7
all green hills when I were a lad, But, of course, you're much too young to know. It were
all green hills when I were a lad, But, of course, you're much too young to know.
2. C G7 C G E Am Dm7 G9 F C Dm7 C
It were all green hills when I were a lad And it does-n't seem that long a-go.

Copyright © 1974 by Winmor Music, Inc. Used by permission.

IN THE STILL OF THE NIGHT

From the Film "ROSALIE"

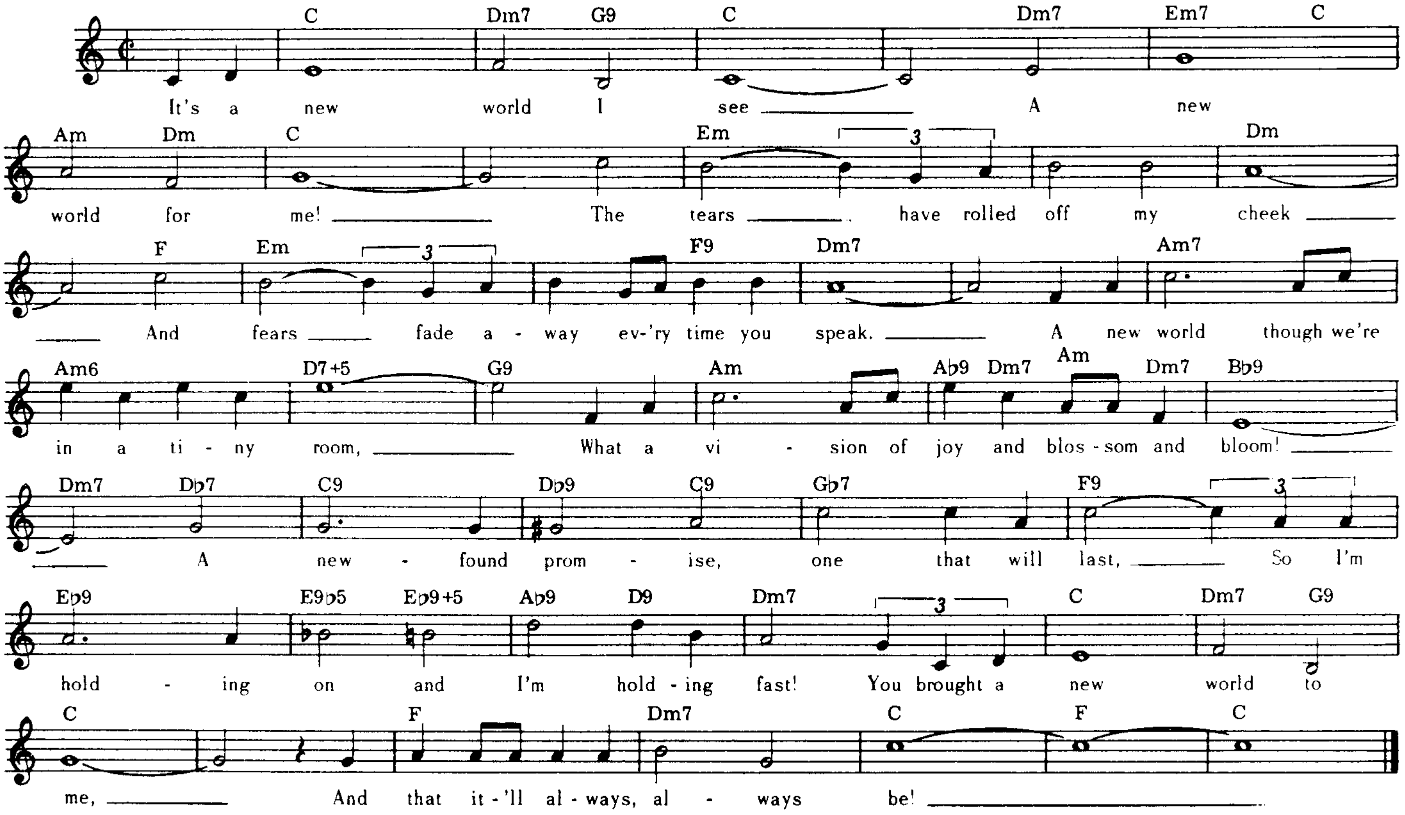
Words and Music by COLE PORTER


Andantino
F Fm6 F Fm6 Gm7
In the still of the night, As I gaze from my win-dow, At the
C7 F Gm7 C7 F
moon in its flight, My thoughts all stray to you. In the still of the
Fn6 F Fm6 E7 Am E7
night, While the world is in slum-ber, Oh, the times with-out num-ber, Dar-ling, when I
Am C7 F B♭ Gm7 C7 F
say to you: "Do you love me As I love you?
F+ B♭ C7 Cm6 Am7 D7 Am7 D7
Are you my life-to-be, My dream come true?" Or will this
Gm B♭m6 F Bdim C9
dream of mine fade out of sight Like the moon, grow-ing dim, on the
F Bdim Gm7 C F Fm6
rim of the hill in the chill, Still of the night.

Copyright © 1937 by Chappell & Co., Inc., New York, N.Y. Copyright renewed. Used by permission.

IT'S A NEW WORLD *From the Film "A STAR IS BORN"*

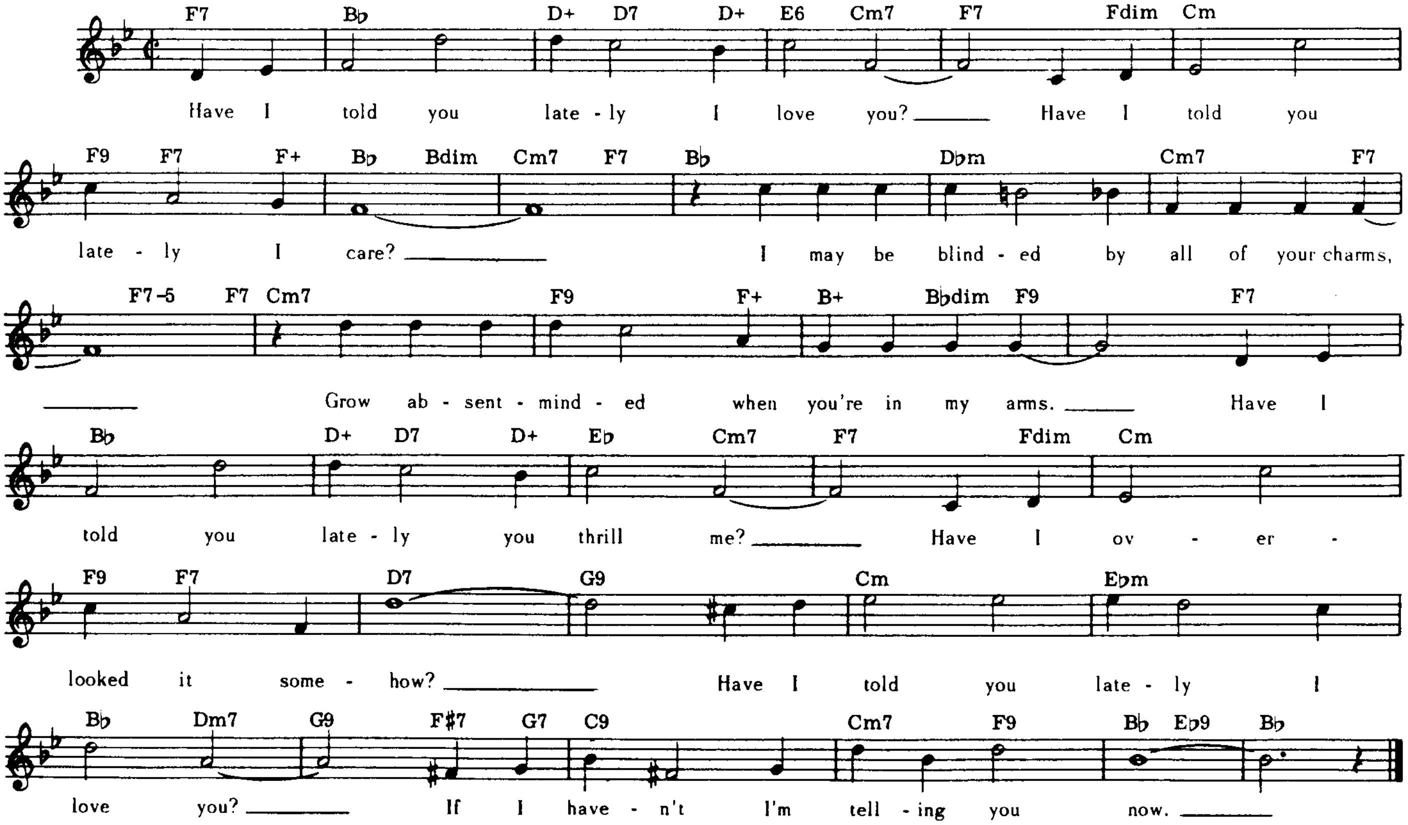
Lyric by IRA GERSHWIN
Music by HAROLD ARLEN


C Dm7 G9 C Dm7 Em7 C
It's a new world I see ___ A new
Am Dm C Em 3 Dm
world for me! ___ The tears ___ have rolled off my cheek ___
F Em 3 F9 Dm7 Am7
___ And fears ___ fade a - way ev-'ry time you speak. ___ A new world though we're
Am6 D7+5 G9 Am Ab9 Dm7 Am Dm7 Bb9
in a ti - ny room, ___ What a vi - sion of joy and blos - som and bloom! ___
Dm7 Db7 C9 Db9 C9 Gb7 F9 3
___ A new - found prom - ise, one that will last, ___ So I'm
Eb9 E9b5 Eb9+5 Ab9 D9 Dm7 3 C Dm7 G9
hold - ing on and I'm hold - ing fast! You brought a new world to
C F Dm7 C F C
me, ___ And that it-'ll al - ways, al - ways be! ___

Copyright © 1954 by Harwin Music Corporation.
Sole selling agent: Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

I'M TELLING YOU NOW *From the Film "CALENDAR GIRL"*

Lyric by HAROLD ADAMSON
Music by JIMMY McHUGH

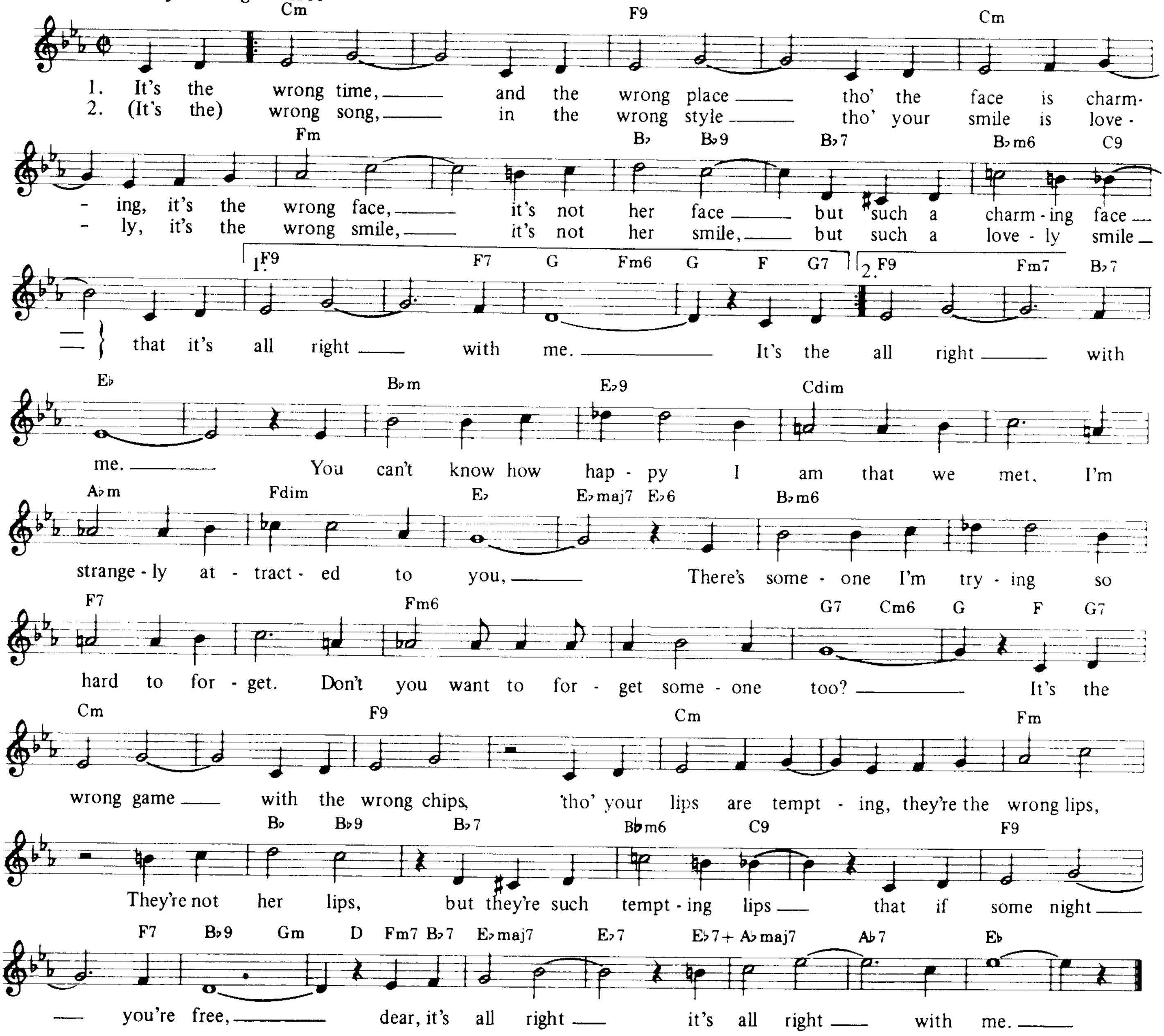

F7 Bb D+ D7 D+ E6 Cm7 F7 Fdim Cm
Have I told you late - ly I love you? ___ Have I told you
F9 F7 F+ Bb Bdim Cm7 F7 Bb Dbm Cm7 F7
late - ly I care? ___ I may be blind - ed by all of your charms,
F7-5 F7 Cm7 F9 F+ B+ Bbdim F9 F7
___ Grow ab - sent - mind - ed when you're in my arms. ___ Have I
Bb D+ D7 D+ Eb Cm7 F7 Fdim Cm
told you late - ly you thrill me? ___ Have I ov - er -
F9 F7 D7 G9 Cm Ebm
looked it some - how? ___ Have I told you late - ly I
Bb Dm7 G9 F#7 G7 C9 Cm7 F9 Bb Eb9 Bb
love you? ___ If I have - n't I'm tell - ing you now. ___

Copyright © 1947 by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

IT'S ALL RIGHT WITH ME *From the Film "CAN-CAN"*

Words and Music by COLE PORTER

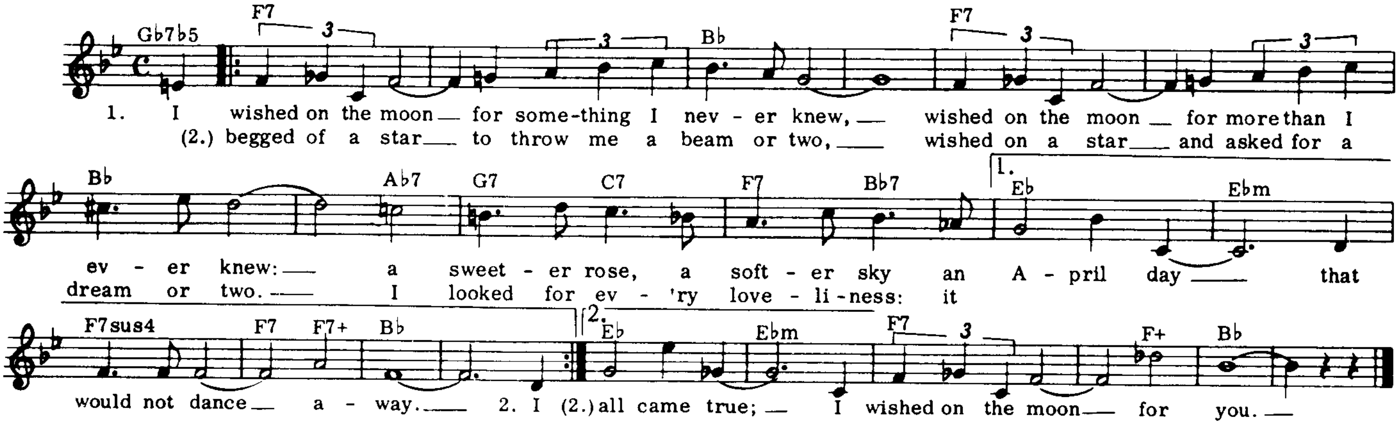
Steadily moving fox trot


Cm F9 Cm
1. It's the wrong time, and the wrong place tho' the face is charm-
2. (It's the) wrong song, in the wrong style tho' your smile is love-
Fm B♭ B♭9 B♭7 B♭m6 C9
-ing, it's the wrong face, it's not her face but such a charm-ing face
-ly, it's the wrong smile, it's not her smile, but such a love-ly smile
1. F9 F7 G Fm6 G F G7 2. F9 Fm7 B♭7
that it's all right with me. It's the all right with
E♭ B♭m E♭9 Cdim
me. You can't know how hap-py I am that we met, I'm
A♭m Fdim E♭ E♭maj7 E♭6 B♭m6
strange-ly at-tract-ed to you, There's some-one I'm try-ing so
F7 Fm6 G7 Cm6 G F G7
hard to for-get. Don't you want to for-get some-one too? It's the
Cm F9 Cm Fm
wrong game with the wrong chips, 'tho' your lips are tempt-ing, they're the wrong lips,
B♭ B♭9 B♭7 B♭m6 C9 F9
They're not her lips, but they're such tempt-ing lips that if some night
F7 B♭9 Gm D Fm7 B♭7 E♭maj7 E♭7 E♭7+ A♭maj7 A♭7 E♭
you're free, dear, it's all right it's all right with me.

Copyright © 1953 by Cole Porter. Buxton Hill Music Corp., owner of worldwide publication and allied rights.
Sole selling agent: Chappell & Co., Inc., New York, N.Y. Used by permission.

I WISHED ON THE MOON *From the Film "I WISHED ON THE MOON"*

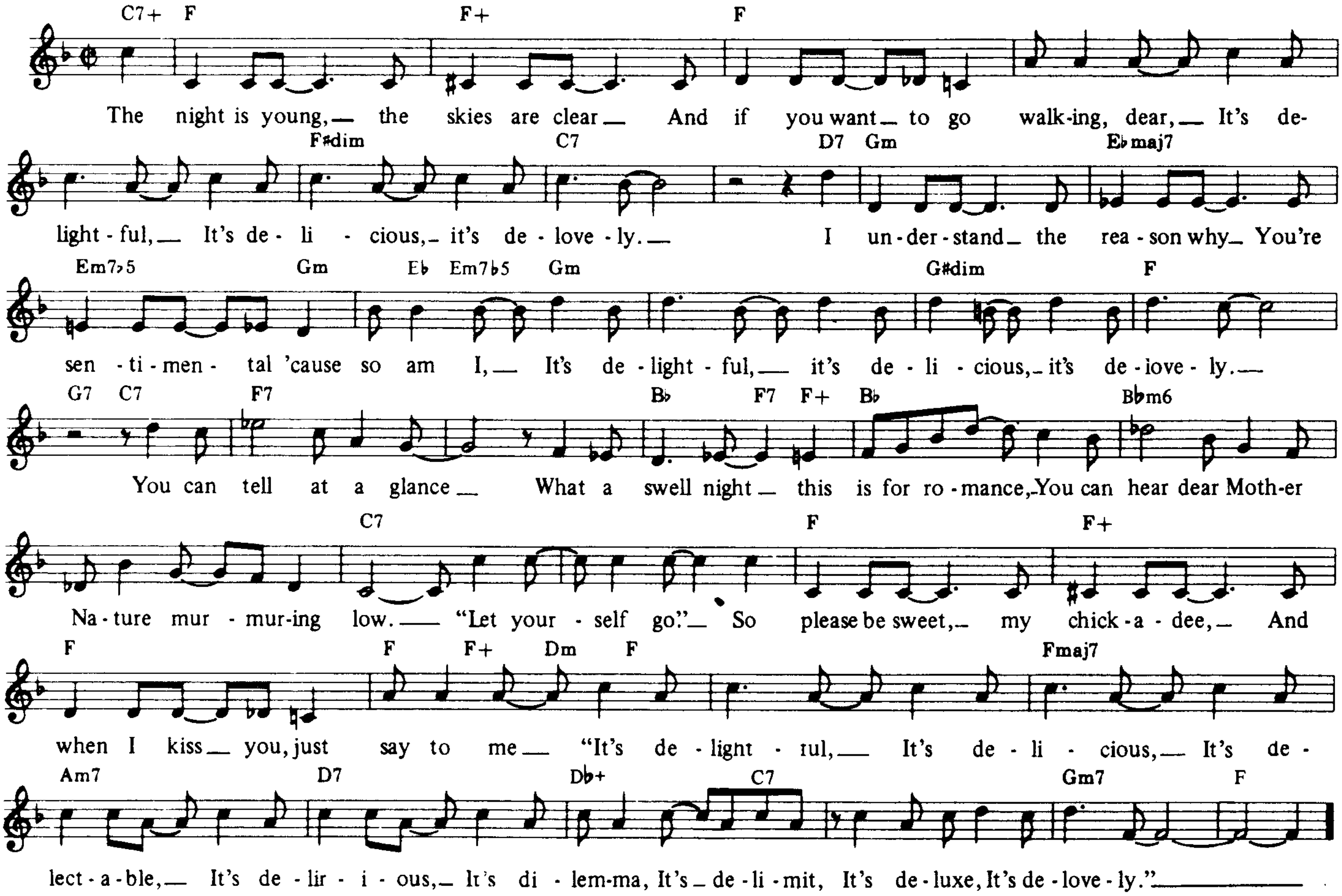
By DOROTHY PARKER and RALPH RAINGER


G♭7♭5 F7 3 3 B♭ F7 3 3
1. I wished on the moon for some-thing I nev-er knew, wished on the moon for more than I
(2.) begged of a star to throw me a beam or two, wished on a star and asked for a
B♭ A♭7 G7 C7 F7 B♭7 1. E♭ E♭m
ev-er knew: a sweet-er rose, a soft-er sky an A-pril day that
dream or two. I looked for ev-'ry love-li-ness: it
F7sus4 F7 F7+ B♭ 2. E♭ E♭m F7 3 F+ B♭
would not dance a-way. 2. I (2.) all came true; I wished on the moon for you.

Copyright © 1934 and 1935 by Famous Music Corporation, New York, N.Y.
Copyright renewed 1961 and 1962 by Famous Music Corporation. Used by permission.

IT'S DE-LOVELY *From the Musical "RED, HOT AND BLUE!"*

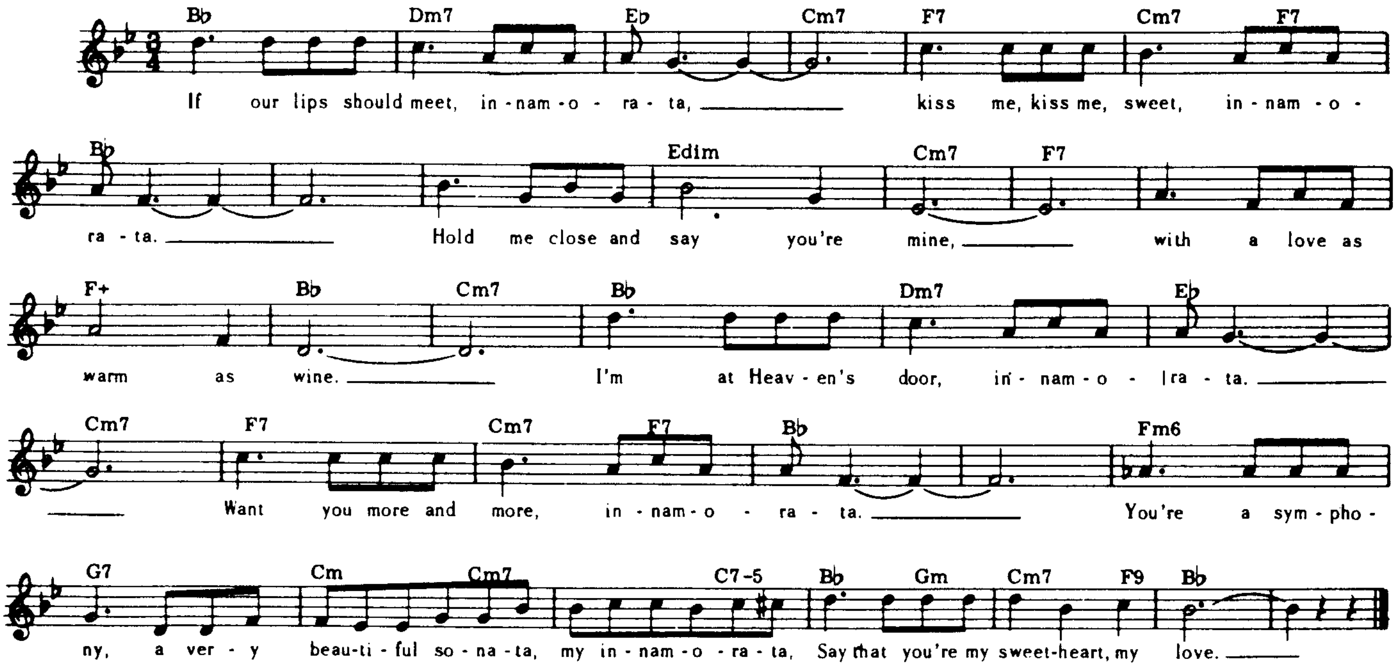
Words and Music by COLE PORTER


C7+ F F+ F
The night is young,— the skies are clear— And if you want— to go walk-ing, dear,— It's de-
F♯dim C7 D7 Gm E♭maj7
light-ful,— It's de-li-cious,– it's de-love-ly.— I un-der-stand— the rea-son why— You're
Em7♭5 Gm E♭ Em7♭5 Gm G♯dim F
sen-ti-men-tal 'cause so am I,— It's de-light-ful,— it's de-li-cious,–it's de-iove-ly.—
G7 C7 F7 B♭ F7 F+ B♭ B♭m6
You can tell at a glance— What a swell night— this is for ro-mance,–You can hear dear Moth-er
C7 F F+
Na-ture mur-mur-ing low.—— "Let your-self go."— So please be sweet,— my chick-a-dee,— And
F F F+ Dm F Fmaj7
when I kiss— you, just say to me— "It's de-light-ful,— It's de-li-cious,— It's de-
Am7 D7 D♭+ C7 Gm7 F
lect-a-ble,— It's de-lir-i-ous,– It's di-lem-ma, It's– de-li-mit, It's de-luxe, It's de-love-ly."——

Copyright © 1936 by Chappell & Co., Inc. Copyright renewed. Used by permission.

INNAMORATA *From the Film "ARTISTS AND MODELS"*

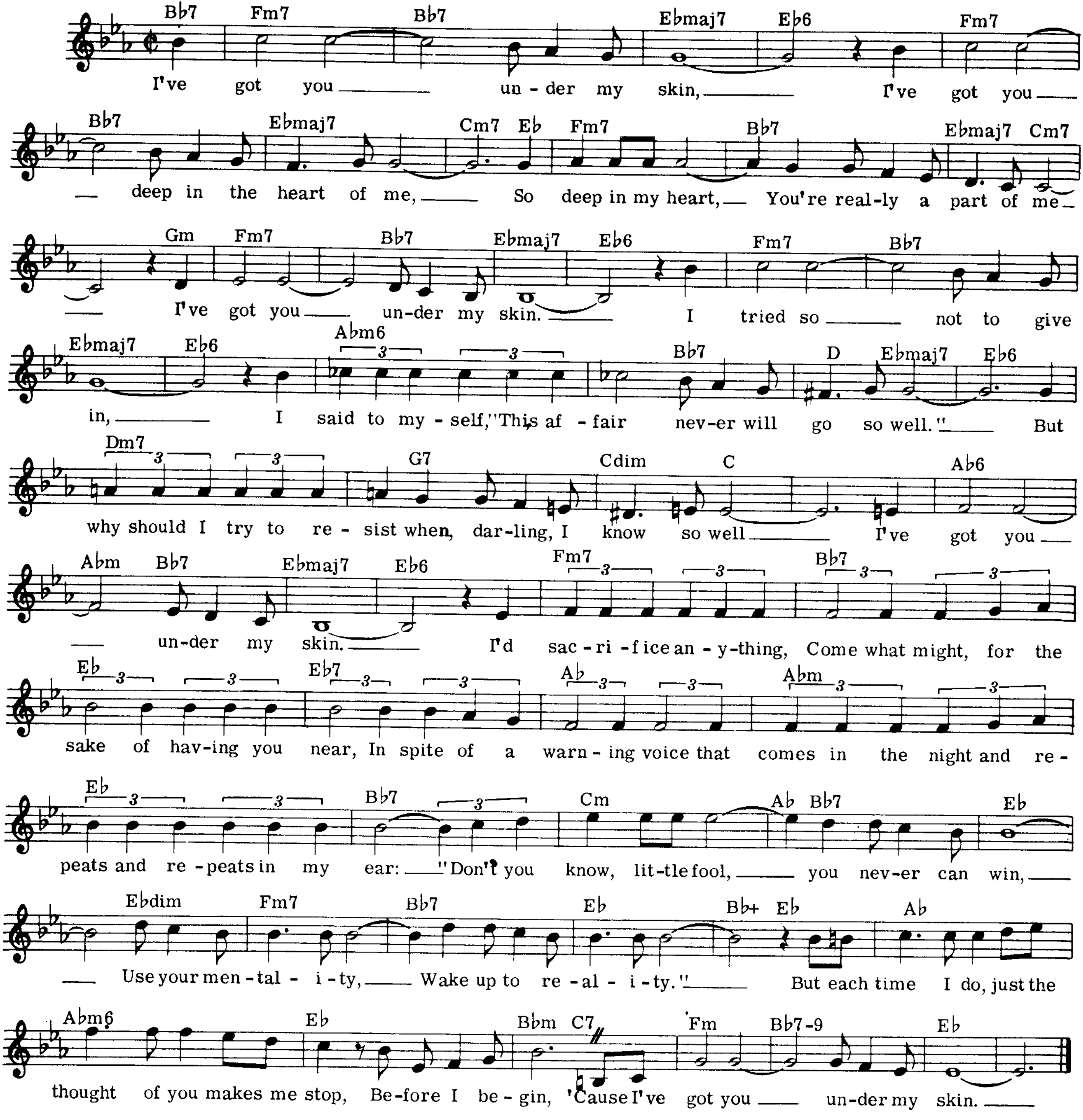
JACK BROOKS and HARRY WARREN


B♭ Dm7 E♭ Cm7 F7 Cm7 F7
If our lips should meet, in-nam-o-ra-ta, —— kiss me, kiss me, sweet, in-nam-o-
B♭ Edim Cm7 F7
ra-ta. —— Hold me close and say you're mine, —— with a love as
F+ B♭ Cm7 B♭ Dm7 E♭
warm as wine. —— I'm at Heav-en's door, in-nam-o-ra-ta. ——
Cm7 F7 Cm7 F7 B♭ Fm6
—— Want you more and more, in-nam-o-ra-ta. —— You're a sym-pho-
G7 Cm Cm7 C7-5 B♭ Gm Cm7 F9 B♭
ny, a ver-y beau-ti-ful so-na-ta, my in-nam-o-ra-ta, Say that you're my sweet-heart, my love. ——

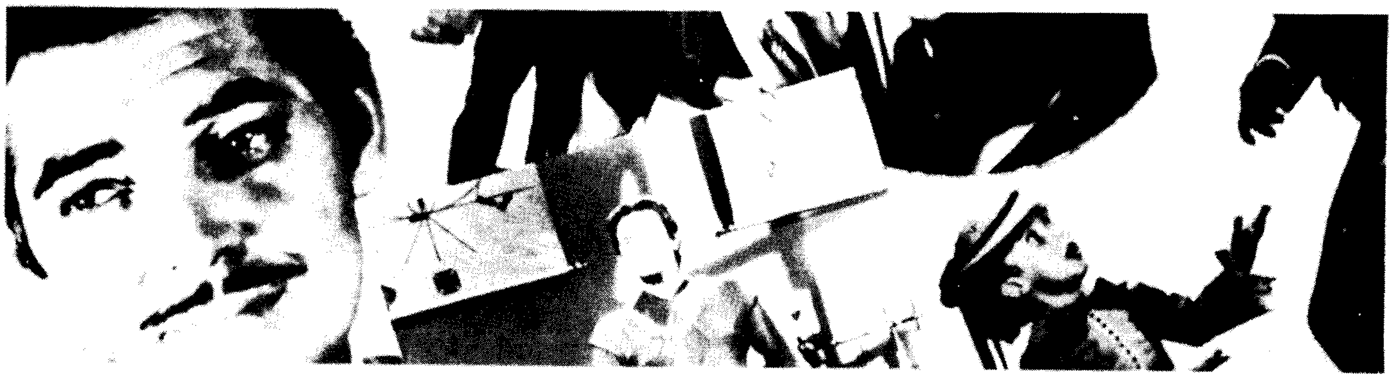
Copyright © 1955 by Paramount Music Corporation, New York, N.Y. Used by permission.

I'VE GOT YOU UNDER MY SKIN *From the Film "BORN TO DANCE"*

Words and Music by COLE PORTER

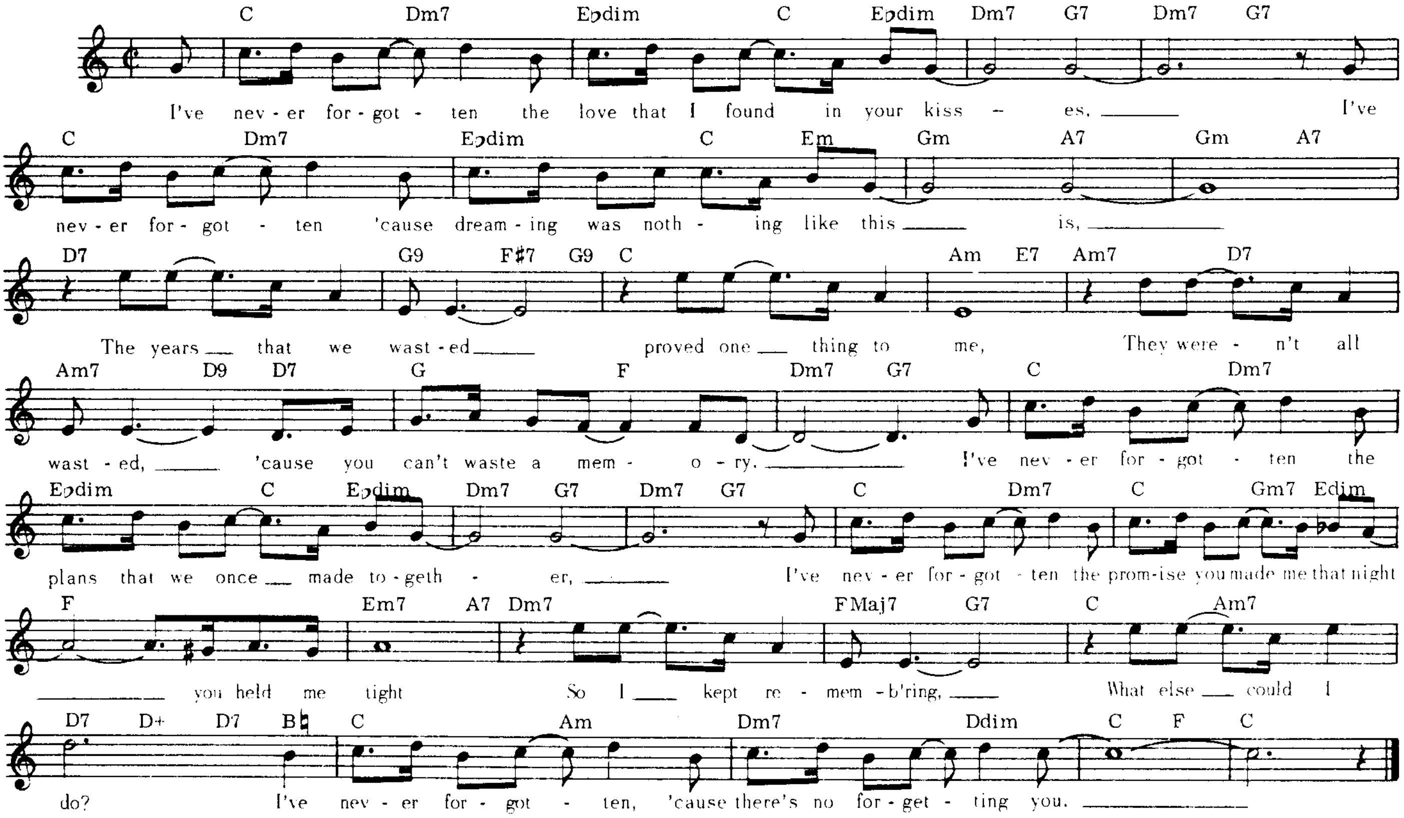

Bb7 Fm7 Bb7 Ebmaj7 Eb6 Fm7
I've got you under my skin, I've got you
Bb7 Ebmaj7 Cm7 Eb Fm7 Bb7 Ebmaj7 Cm7
deep in the heart of me, So deep in my heart, You're really a part of me
Gm Fm7 Bb7 Ebmaj7 Eb6 Fm7 Bb7
I've got you under my skin. I tried so not to give
Ebmaj7 Eb6 Abm6 Bb7 D Ebmaj7 Eb6
in, I said to my-self, "This af-fair nev-er will go so well." But
Dm7 G7 Cdim C Ab6
why should I try to re-sist when, dar-ling, I know so well I've got you
Abm Bb7 Ebmaj7 Eb6 Fm7 Bb7
under my skin. I'd sac-ri-fice an-y-thing, Come what might, for the
Eb Eb7 Ab Abm
sake of hav-ing you near, In spite of a warn-ing voice that comes in the night and re-
Eb Bb7 Cm Ab Bb7 Eb
peats and re-peats in my ear: "Don't you know, lit-tle fool, you nev-er can win,
Ebdim Fm7 Bb7 Eb Bb+ Eb Ab
Use your men-tal-i-ty, Wake up to re-al-i-ty." But each time I do, just the
Abm6 Eb Bbm C7 Fm Bb7-9 Eb
thought of you makes me stop, Be-fore I be-gin, 'Cause I've got you un-der my skin.
3

Copyright © 1936 by Chappell & Co., Inc., New York, N.Y. Copyright renewed. Used by permission.



I'VE NEVER FORGOTTEN *From the Film "EARL CARROLL'S SKETCHBOOK"*

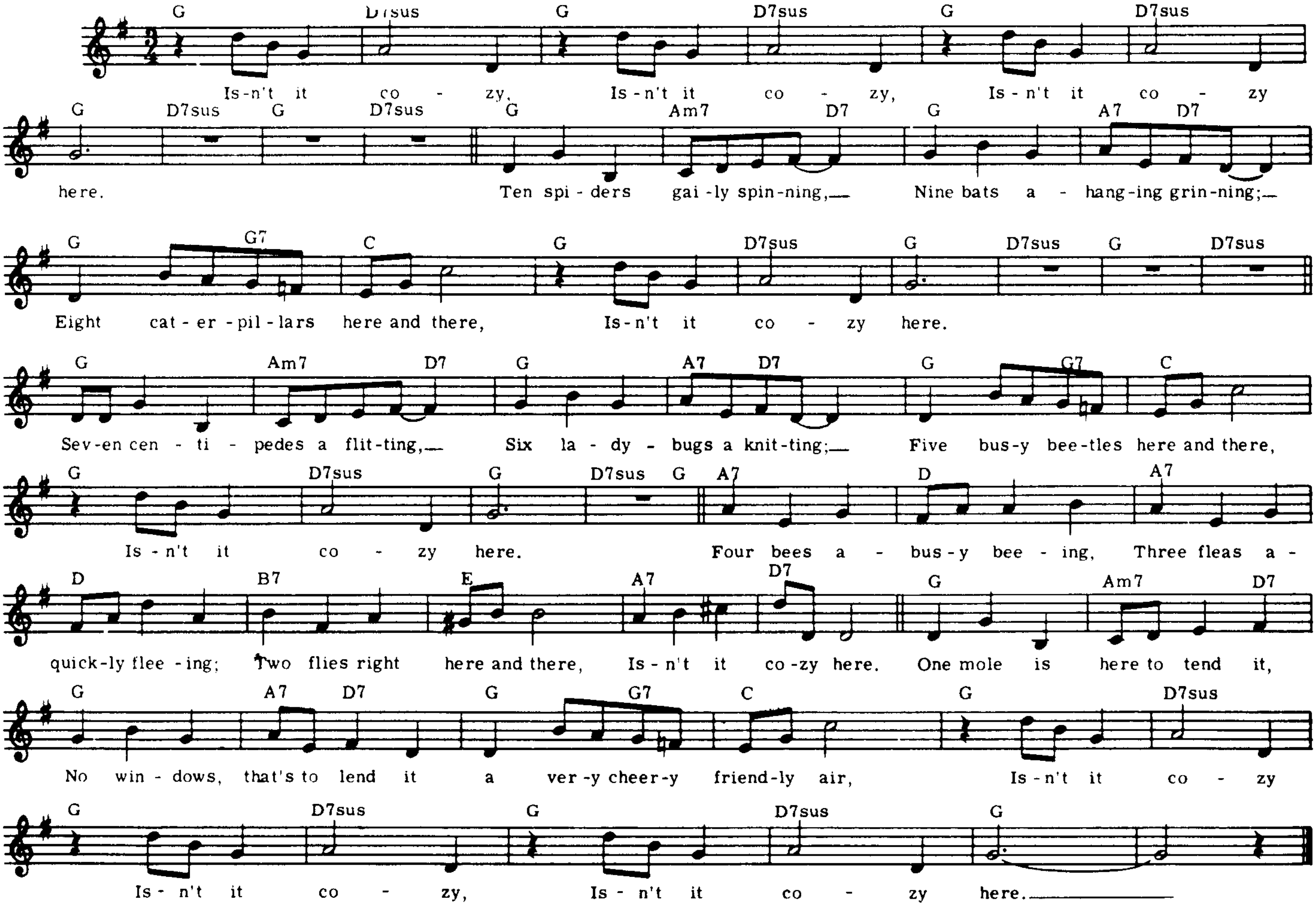
Lyric by SAMMY CAHN
Music by JULE STYNE


I've never forgotten the love that I found in your kisses. I've
never forgotten 'cause dreaming was nothing like this is,
The years that we wasted proved one thing to me, They weren't all
wasted, 'cause you can't waste a memory. I've never forgotten the
plans that we once made together, I've never forgotten the promise you made me that night
you held me tight So I kept remem-b'ring, What else could I
do? I've never forgotten, 'cause there's no forgetting you.

Copyright © 1946 by Morley Music Co., Inc. Copyright renewed. Used by permission.

ISN'T IT COZY HERE *From the Film "THE DAYDREAMER"*

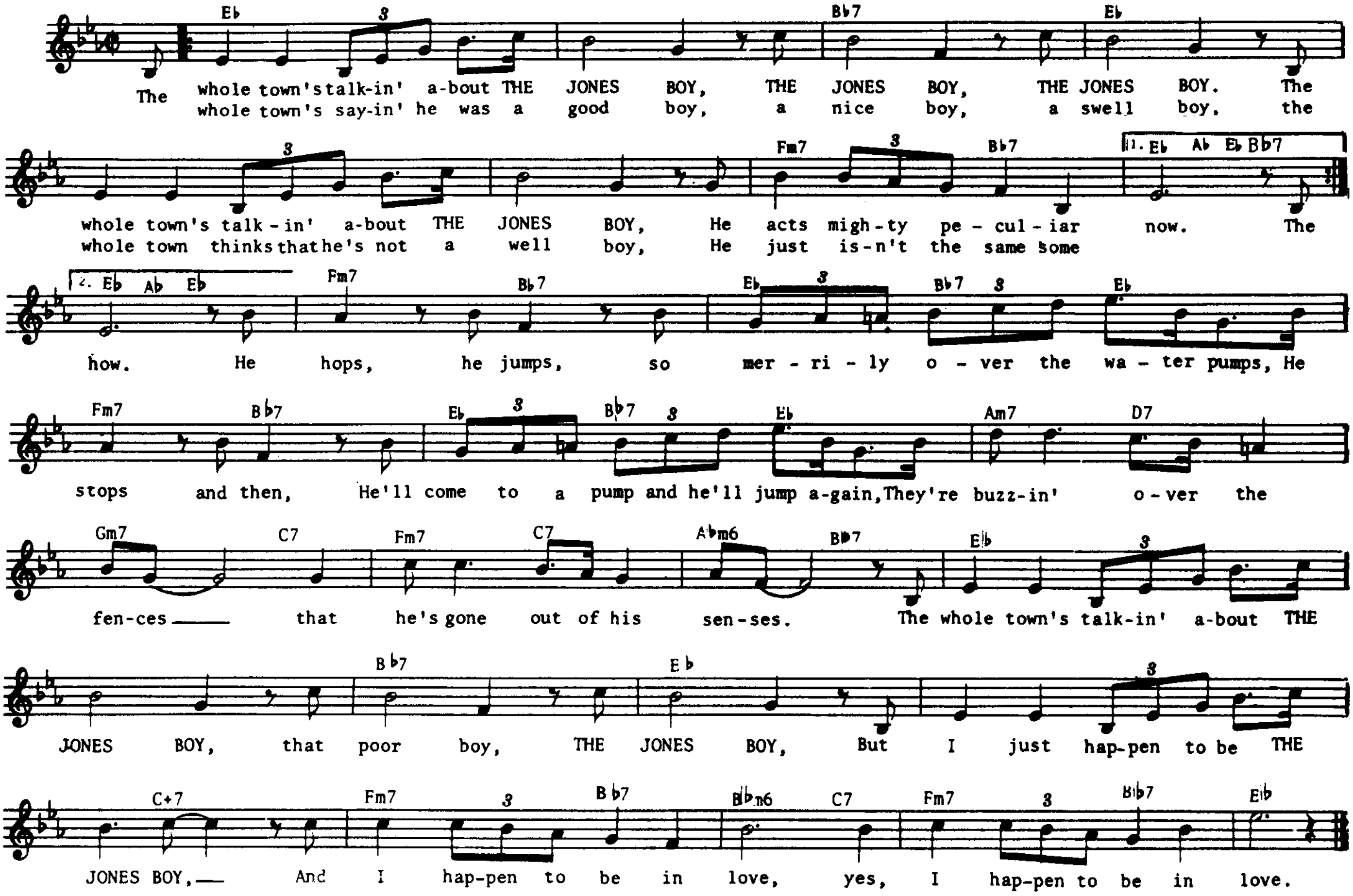
Lyric by JULES BASS Music by MAURY LAWS


Isn't it cozy, Isn't it cozy, Isn't it cozy
here. Ten spiders gaily spinning, Nine bats a-hanging grinning;
Eight caterpillars here and there, Isn't it cozy here.
Seven centipedes a flitting, Six ladybugs a knitting; Five busy beetles here and there,
Isn't it cozy here. Four bees a-busy being, Three fleas a-
quickly fleeing; Two flies right here and there, Isn't it cozy here. One mole is here to tend it,
No windows, that's to lend it a very cheery friendly air, Isn't it cozy
Isn't it cozy, Isn't it cozy here.

Copyright © 1966 by Edwin H. Morris & Company, Inc. and Chesnick Music, Inc., New York, N.Y. Used by permission.

THE JONES BOY

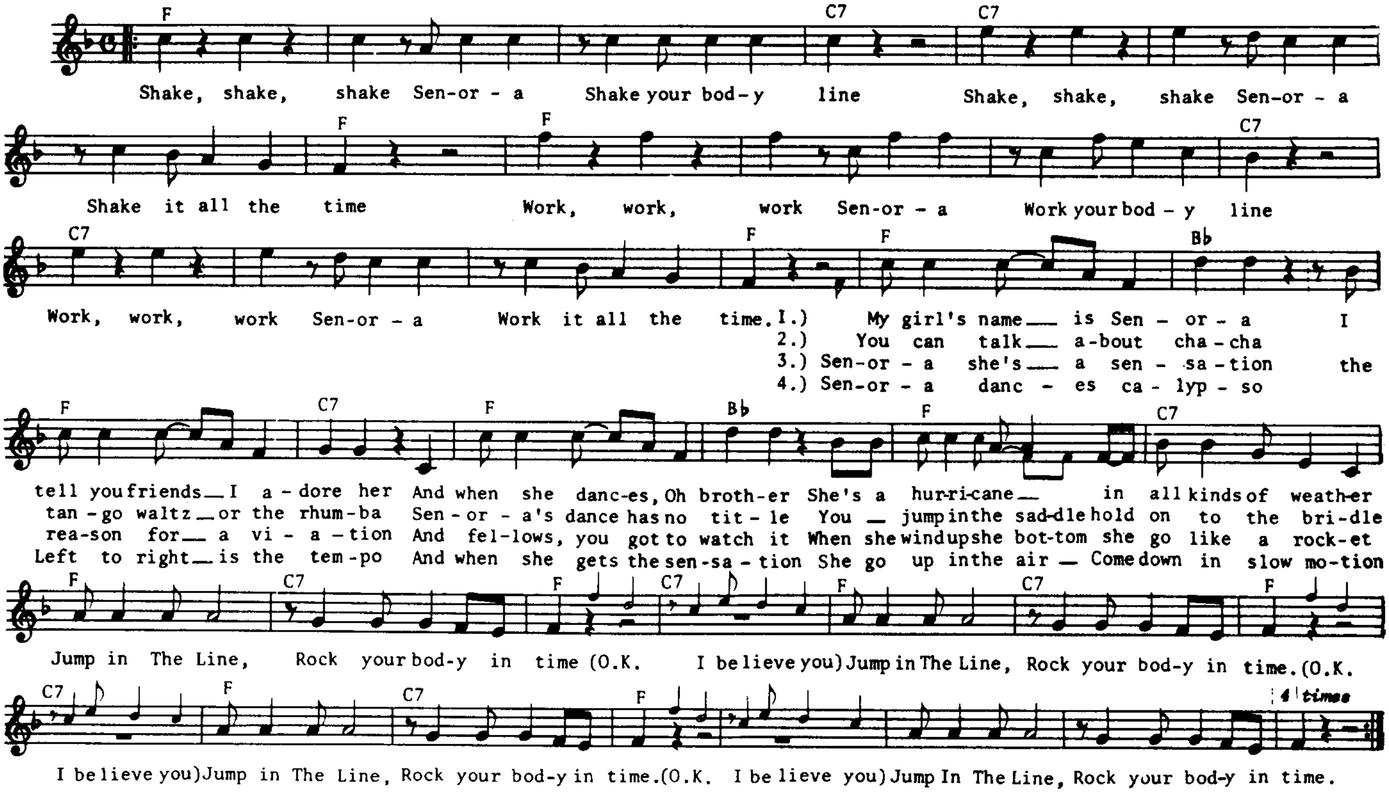
MANN CURTIS and VIC MIZZY


The whole town's talk-in' a-bout THE JONES BOY, THE JONES BOY, THE JONES BOY. The
whole town's say-in' he was a good boy, a nice boy, a swell boy, the
whole town's talk-in' a-bout THE JONES BOY, He acts migh-ty pe-cul-iar now. The
whole town thinks that he's not a well boy, He just is-n't the same some
how. He hops, he jumps, so mer-ri-ly o-ver the wa-ter pumps, He
stops and then, He'll come to a pump and he'll jump a-gain, They're buzz-in' o-ver the
fen-ces that he's gone out of his sen-ses. The whole town's talk-in' a-bout THE
JONES BOY, that poor boy, THE JONES BOY, But I just hap-pen to be THE
JONES BOY, And I hap-pen to be in love, yes, I hap-pen to be in love.

Copyright © 1953 by George Pincus Music Corp. Used by permission.

JUMP IN THE LINE

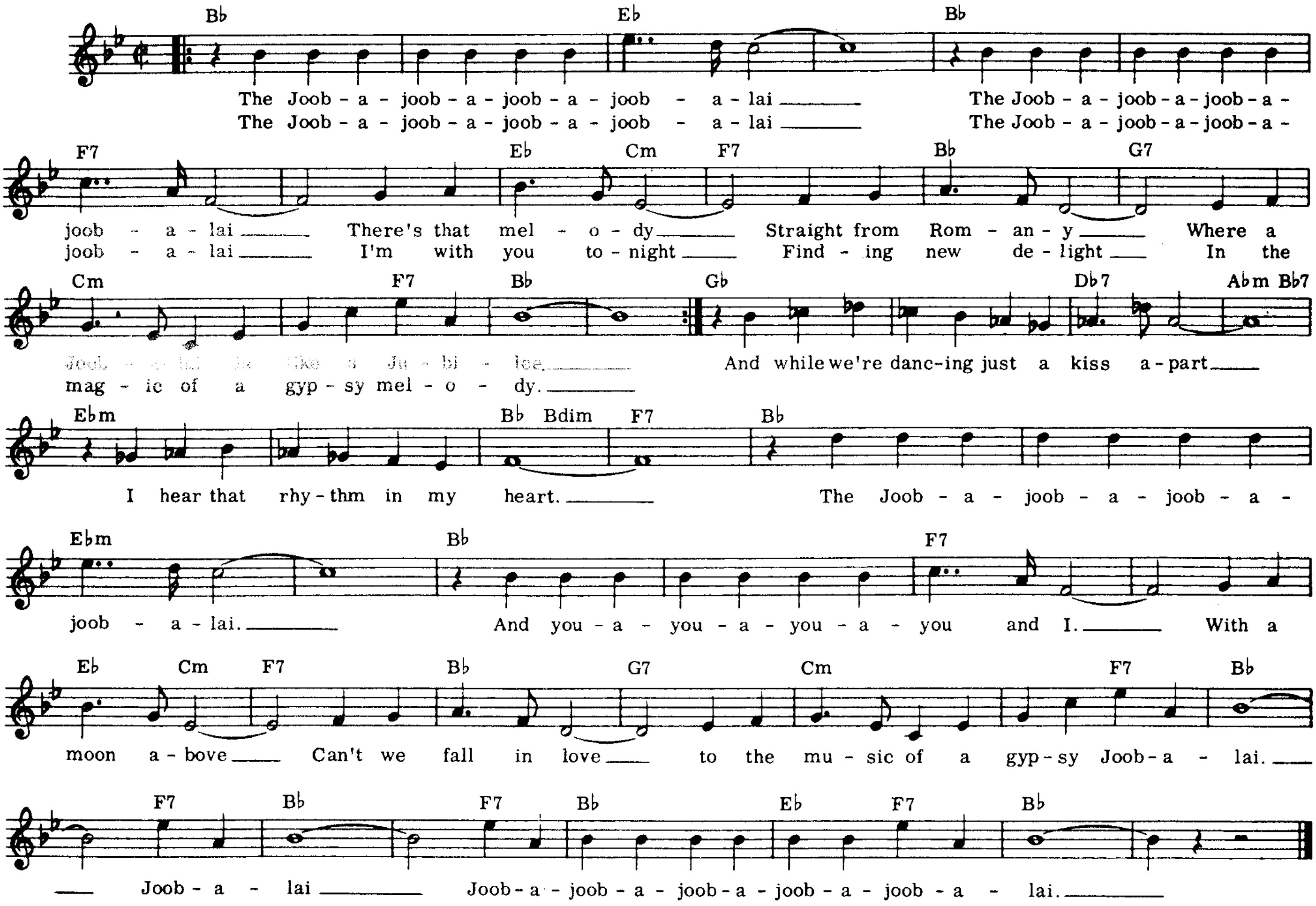
RAYMOND BELL


Shake, shake, shake Sen-or-a Shake your bod-y line Shake, shake, shake Sen-or-a
Shake it all the time Work, work, work Sen-or-a Work your bod-y line
Work, work, work Sen-or-a Work it all the time.
1.) My girl's name is Sen-or-a I tell you friends I a-dore her And when she danc-es, Oh broth-er She's a hur-ri-cane in all kinds of weath-er
2.) You can talk a-bout cha-cha tan-go waltz or the rhum-ba Sen-or-a's dance has no tit-le You jump in the sad-dle hold on to the bri-dle
3.) Sen-or-a she's a sen-sa-tion the rea-son for a vi-a-tion And fel-lows, you got to watch it When she wind up she bot-tom she go like a rock-et
4.) Sen-or-a danc-es ca-lyp-so Left to right is the tem-po And when she gets the sen-sa-tion She go up in the air Come down in slow mo-tion
Jump in The Line, Rock your bod-y in time (O.K. I be lieve you) Jump in The Line, Rock your bod-y in time. (O.K.
I be lieve you) Jump in The Line, Rock your bod-y in time. (O.K. I be lieve you) Jump In The Line, Rock your bod-y in time.
4 times

Copyright © 1961 by Clara Music Publishing Corp. Used by permission.

JOOBALAI *From the Film "PARIS HONEYMOON"*

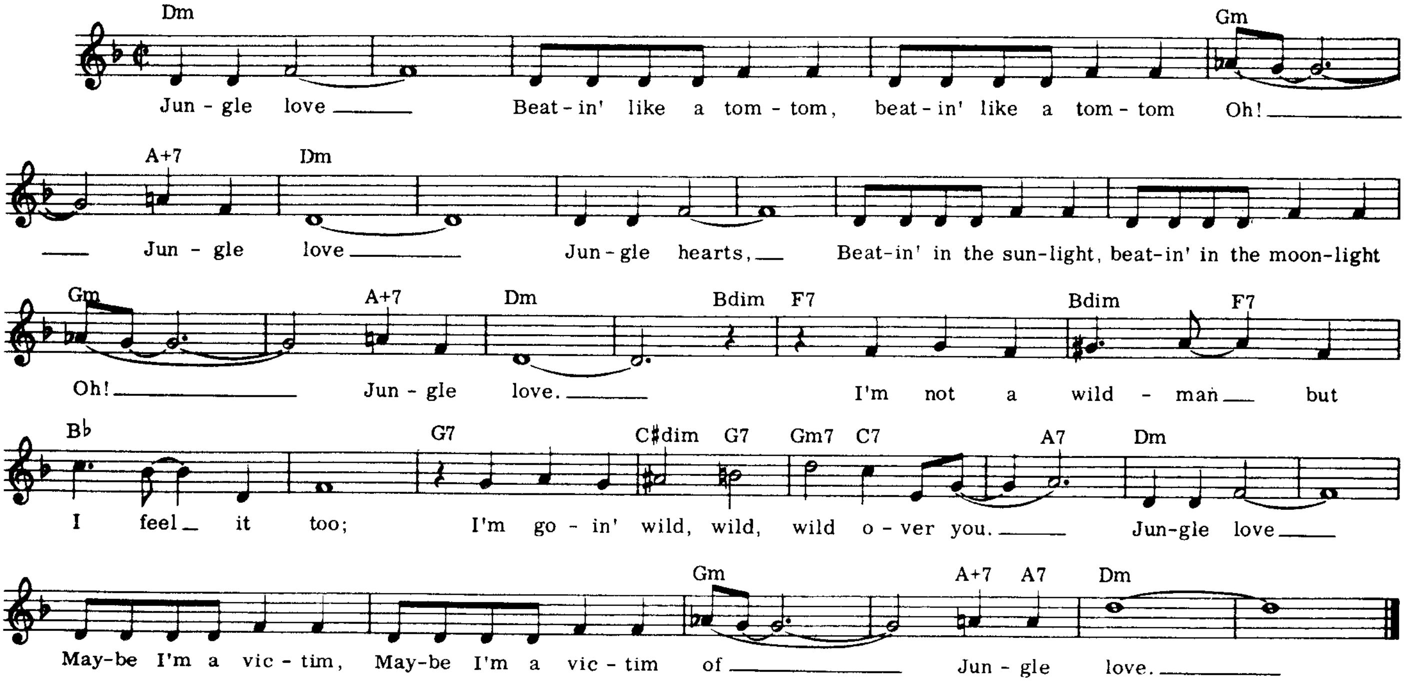
LEO ROBIN and RALPH RAINGER


Bb Eb Bb
The Joob - a - joob - a - joob - a - joob - a - lai The Joob - a - joob - a - joob - a -
The Joob - a - joob - a - joob - a - joob - a - lai The Joob - a - joob - a - joob - a -
F7 Eb Cm F7 Bb G7
joob - a - lai There's that mel - o - dy Straight from Rom - an - y Where a
joob - a - lai I'm with you to - night Find - ing new de - light In the
Cm F7 Bb Gb Db7 Abm Bb7
Joob - a - lai is like a Ju - bi - lee. And while we're danc-ing just a kiss a - part
mag - ic of a gyp - sy mel - o - dy.
Ebm Bb Bdim F7 Bb
I hear that rhy - thm in my heart. The Joob - a - joob - a - joob - a -
Ebm Bb F7
joob - a - lai. And you - a - you - a - you - a - you and I. With a
Eb Cm F7 Bb G7 Cm F7 Bb
moon a - bove Can't we fall in love to the mu - sic of a gyp - sy Joob - a - lai.
F7 Bb F7 Bb Eb F7 Bb
Joob - a - lai Joob - a - joob - a - joob - a - joob - a - joob - a - lai.

Copyright © 1938 by Paramount Music Corporation. Copyright renewed 1965. Used by permission.

JUNGLE LOVE *From the Film "JUNGLE LOVE"*

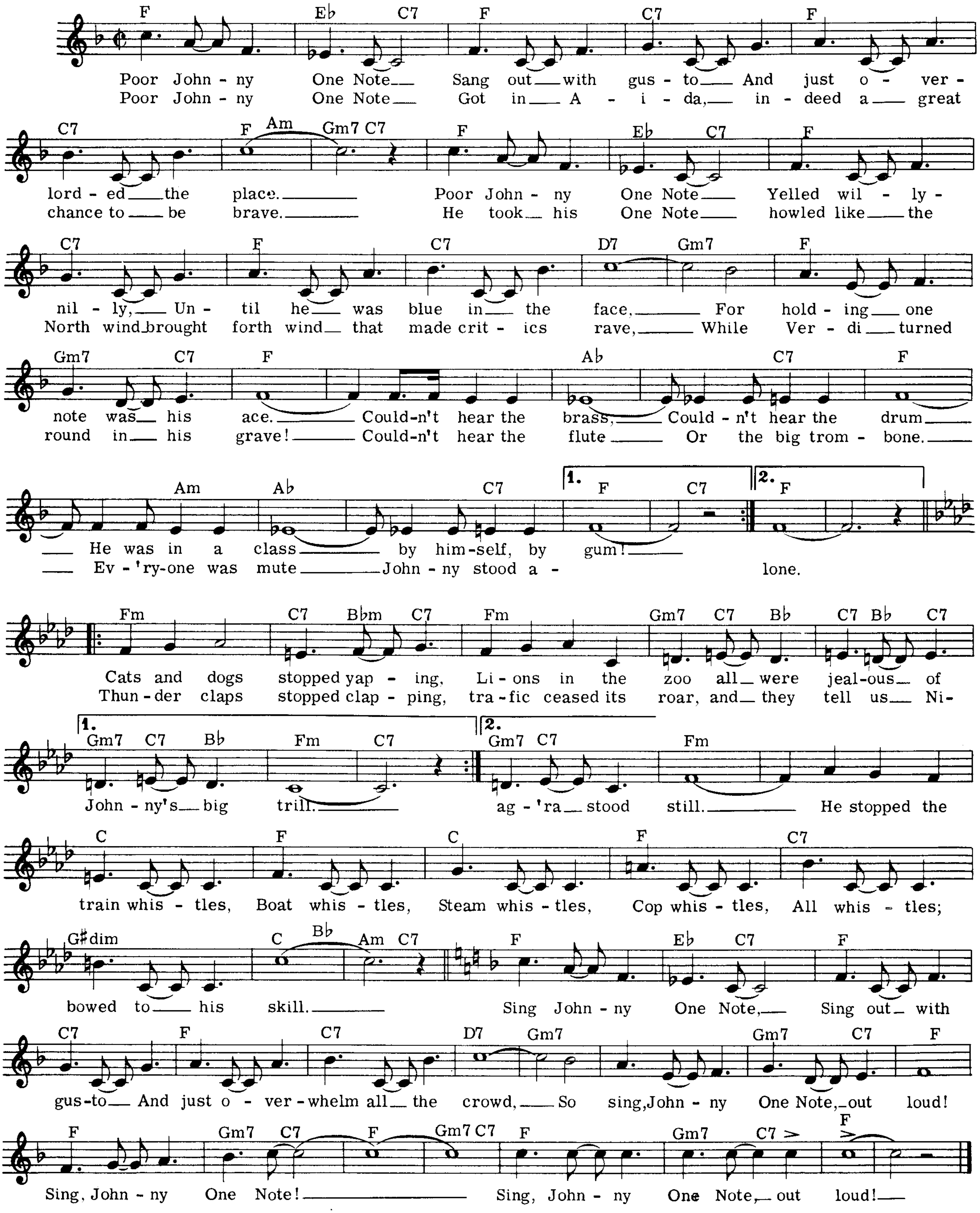
LEO ROBIN and RALPH RAINGER


Dm Gm
Jun - gle love Beat - in' like a tom - tom, beat - in' like a tom - tom Oh!
A+7 Dm
Jun - gle love Jun - gle hearts, Beat - in' in the sun - light, beat - in' in the moon - light
Gm A+7 Dm Bdim F7 Bdim F7
Oh! Jun - gle love. I'm not a wild - man but
Bb G7 C#dim G7 Gm7 C7 A7 Dm
I feel it too; I'm go - in' wild, wild, wild o - ver you. Jun - gle love
Gm A+7 A7 Dm
May - be I'm a vic - tim, May - be I'm a vic - tim of Jun - gle love.

Copyright © 1938 by Paramount Music Corporation. Copyright renewed 1965. Used by permission.

JOHNNY ONE NOTE *From the Musical "BABES IN ARMS"*

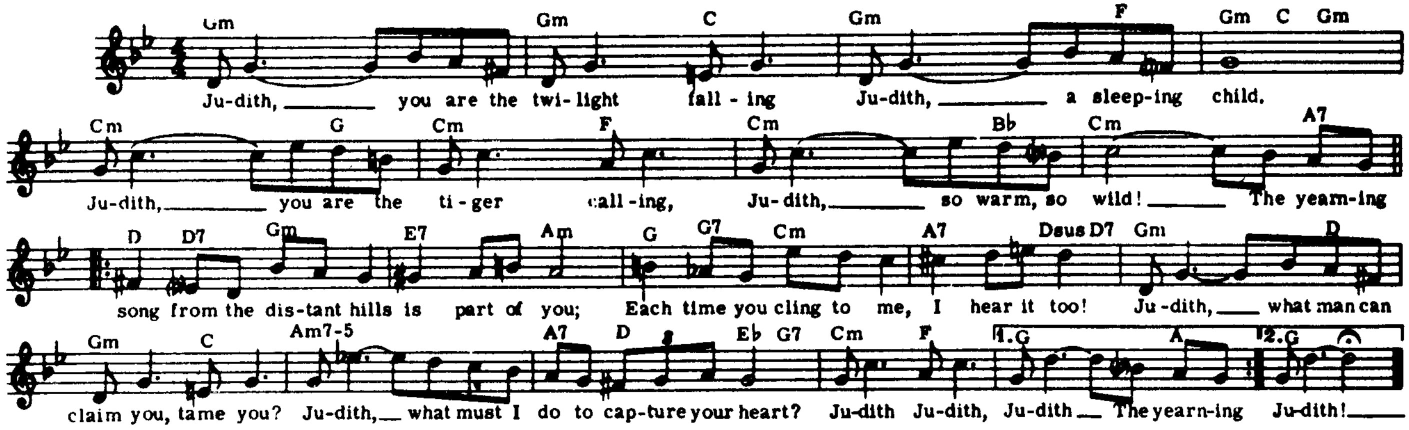
Lyric by LORENZ HART
Music by RICHARD RODGERS


Poor John - ny One Note Sang out with gus - to And just o - ver - lord - ed the place.
Poor John - ny One Note Got in A - i - da, in - deed a great chance to be brave.
Poor John - ny One Note Yelled wil - ly - nil - ly, Un - til he was blue in the face, For hold - ing one note was his ace.
He took his One Note howled like the North wind brought forth wind that made crit - ics rave, While Ver - di turned round in his grave!
Could-n't hear the brass, Could - n't hear the drum He was in a class by him-self, by gum!
Could-n't hear the flute Or the big trom - bone. Ev - 'ry-one was mute John - ny stood a - lone.
Cats and dogs stopped yap - ing, Li - ons in the zoo all were jeal-ous of John - ny's big trill.
Thun - der claps stopped clap - ping, tra - fic ceased its roar, and they tell us Ni - ag - 'ra stood still.
He stopped the train whis - tles, Boat whis - tles, Steam whis - tles, Cop whis - tles, All whis - tles; bowed to his skill.
Sing John - ny One Note, Sing out with gus-to And just o - ver - whelm all the crowd, So sing, John - ny One Note, out loud!
Sing, John - ny One Note! Sing, John - ny One Note, out loud!

Copyright © 1937 by Chappell & Co., Inc. Copyright renewed. Used by permission.

JUDITH *From the Film "JUDITH"*

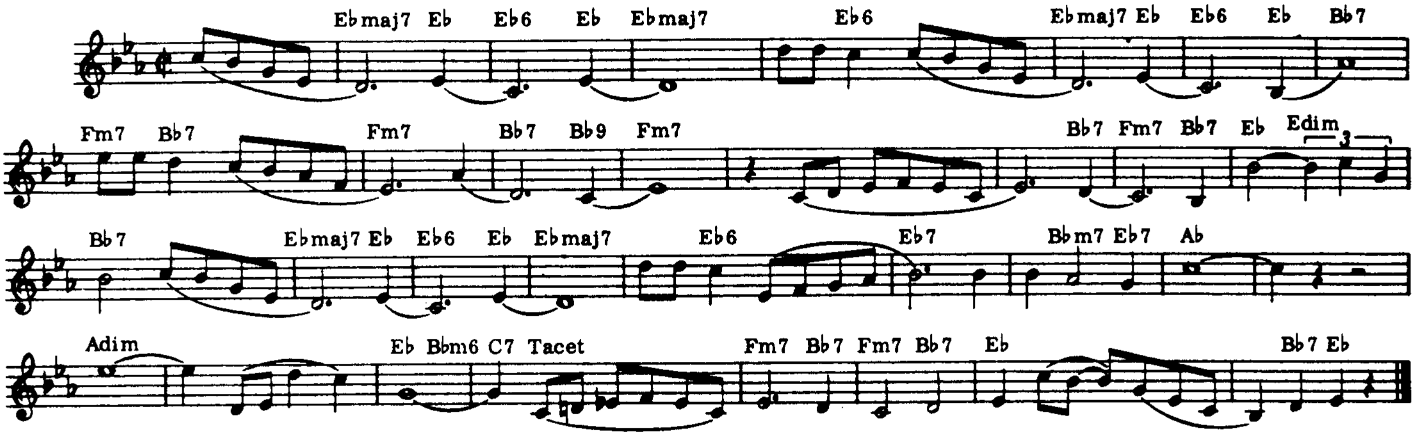
By EARL SHUMAN and SOL KAPLAN


Ju-dith, you are the twi-light fall-ing Ju-dith, a sleep-ing child.
Ju-dith, you are the ti-ger call-ing, Ju-dith, so warm, so wild! The yearn-ing
song from the dis-tant hills is part of you; Each time you cling to me, I hear it too! Ju-dith, what man can
claim you, tame you? Ju-dith, what must I do to cap-ture your heart? Ju-dith Ju-dith, Ju-dith The yearn-ing Ju-dith!

Copyright © 1965 and 1966 by Famous Music Corporation, New York, N.Y. Used by permission.

JUST FOR TONIGHT *From the Film "HATARI"*

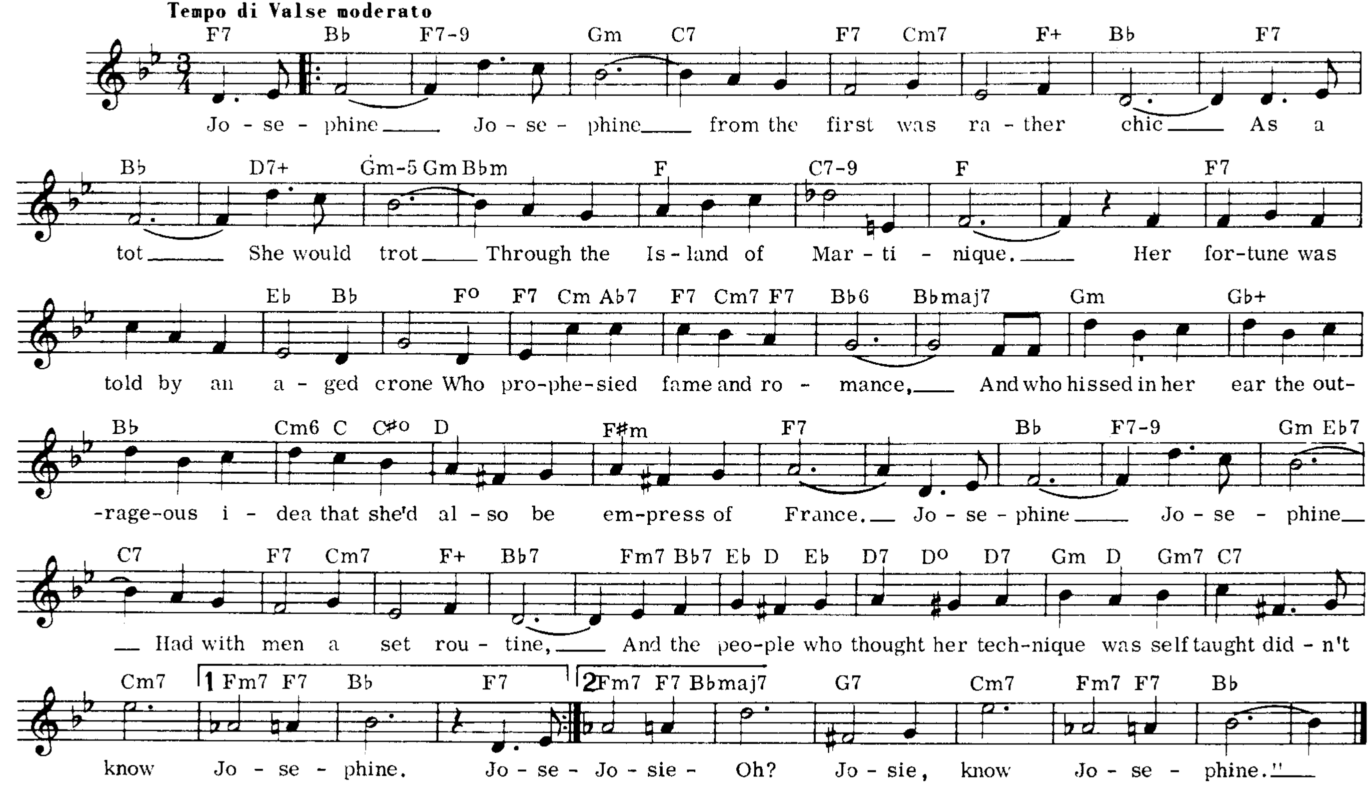
JOHNNY MERCER and HOAGY CARMICHAEL



Copyright © 1961 and 1962 by Famous Music Corporation. Used by permission.

JOSEPHINE *From the Musical "ACE OF CLUBS"*

Words and Music by NOEL COWARD

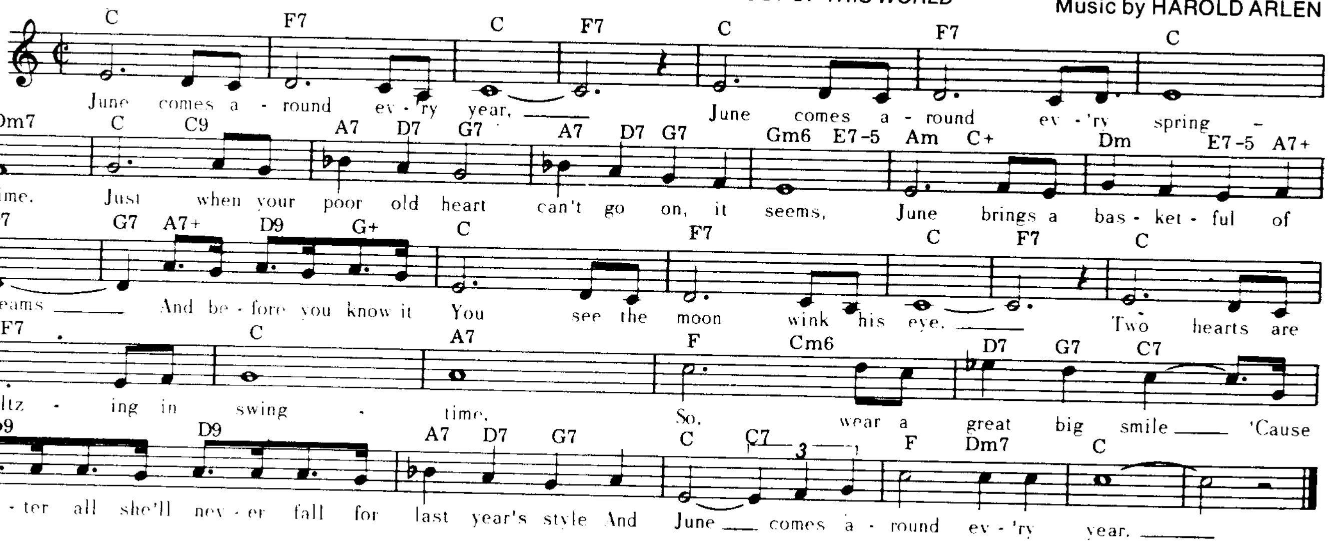

Tempo di Valse moderato
Jo-se-phine Jo-se-phine from the first was ra-ther chic As a
tot She would trot Through the Is-land of Mar-ti-nique. Her for-tune was
told by an a-ged crone Who pro-phe-sied fame and ro-mance, And who hissed in her ear the out-
-rage-ous i-dea that she'd al-so be em-press of France. Jo-se-phine Jo-se-phine
Had with men a set rou-tine, And the peo-ple who thought her tech-nique was self taught did-n't
know Jo-se-phine. Jo-se-Jo-sie-Oh? Jo-sie, know Jo-se-phine."

Copyright © 1952 by Chappell & Co., Ltd. Used by permission.

JUNE COMES AROUND EVERY YEAR

From the Film "OUT OF THIS WORLD"

Lyric by JOHNNY MERCER
Music by HAROLD ARLEN

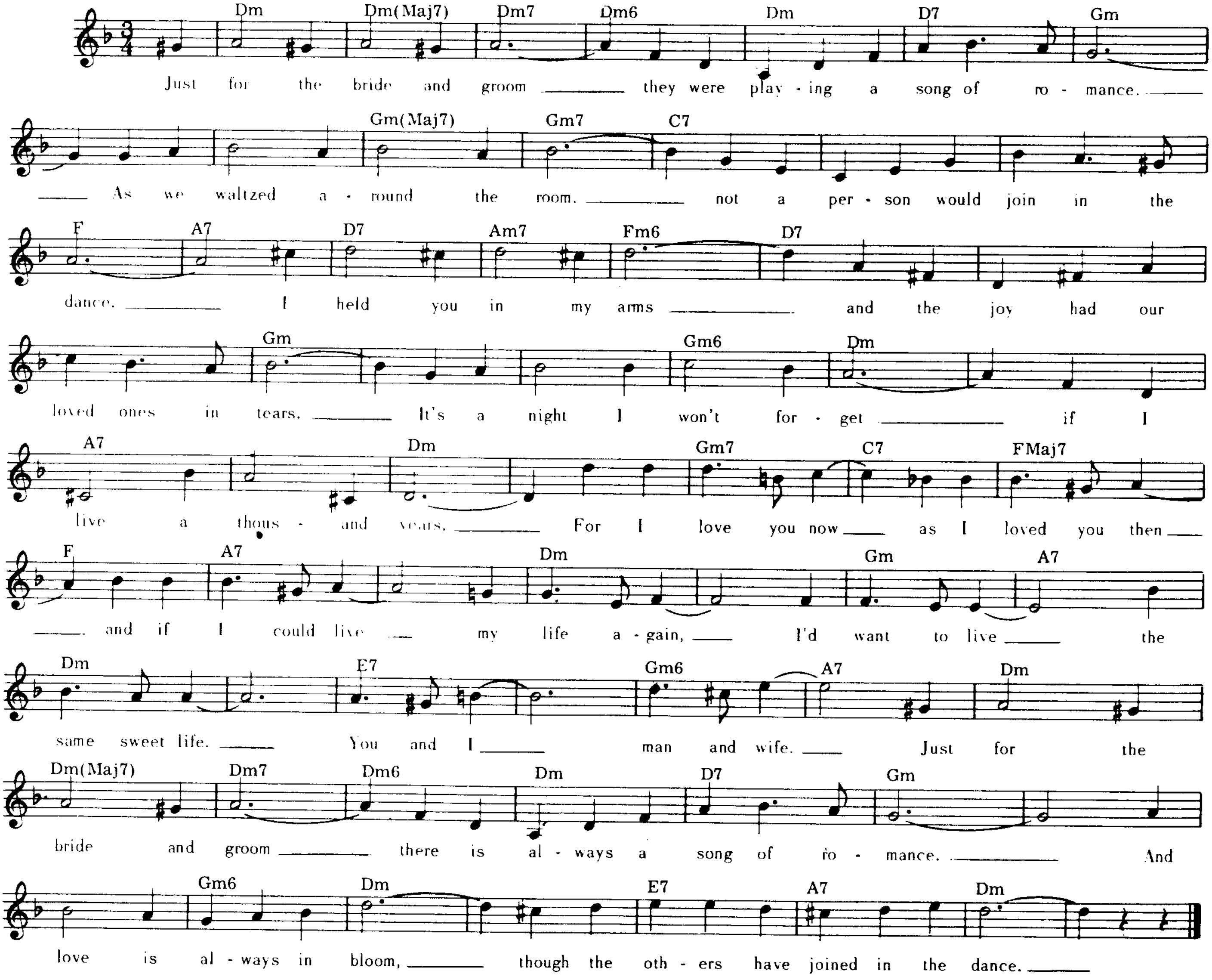

C F7 C F7 C F7 C
June comes a - round ev - 'ry year, June comes a - round ev - 'ry spring -
Dm7 C C9 A7 D7 G7 A7 D7 G7 Gm6 E7-5 Am C+ Dm E7-5 A7+
time. Just when your poor old heart can't go on, it seems, June brings a bas - ket - ful of
D7 G7 A7+ D9 G+ C F7 C F7 C
dreams And be - fore you know it You see the moon wink his eye. Two hearts are
F7 C A7 F Cm6 D7 G7 C7
waltz - ing in swing time. So, wear a great big smile 'Cause
E♭9 D9 A7 D7 G7 C C7 3 F Dm7 C
af - ter all she'll nev - er fall for last year's style And June comes a - round ev - 'ry year.

Copyright © 1945 by Edwin H. Morris & Company, Inc., New York, N.Y. Copyright renewed. Used by permission.

JUST FOR THE BRIDE AND GROOM

From the Musical "HAPPILY EVER AFTER"

Lyric by BOB HILLIARD
Music by DAVID MANN

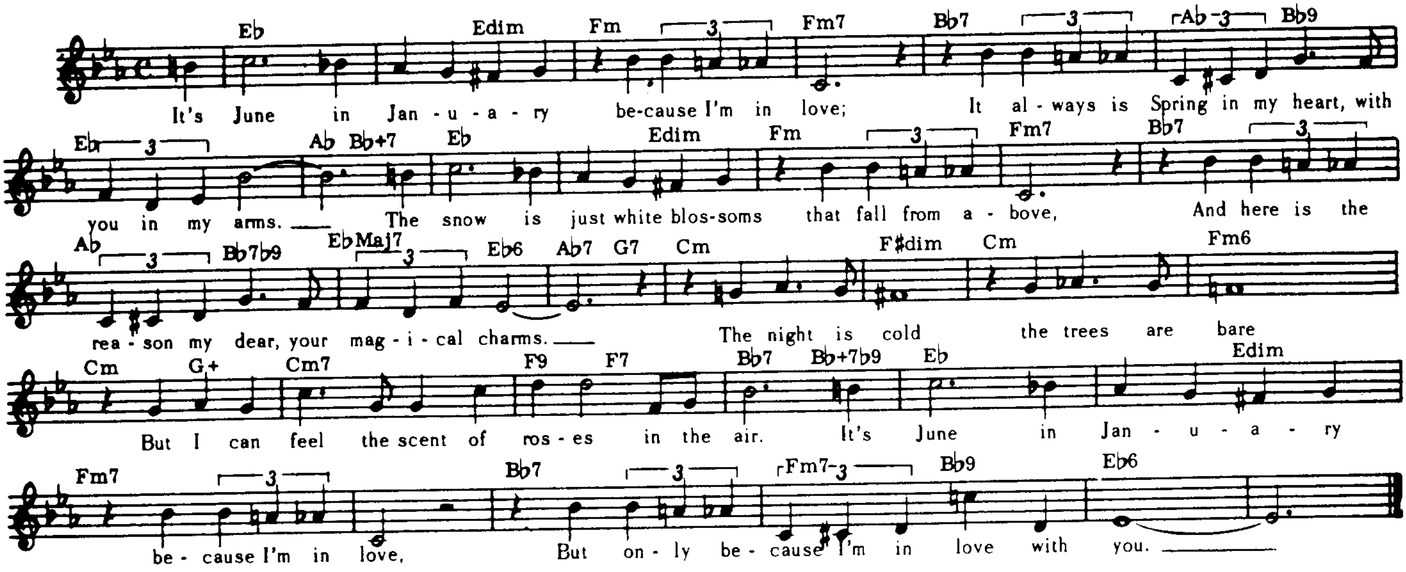

Dm Dm(Maj7) Dm7 Dm6 Dm D7 Gm
Just for the bride and groom they were play - ing a song of ro - mance.
Gm(Maj7) Gm7 C7
As we waltzed a - round the room. not a per - son would join in the
F A7 D7 Am7 Fm6 D7
dance. I held you in my arms and the joy had our
Gm Gm6 Dm
loved ones in tears. It's a night I won't for - get if I
A7 Dm Gm7 C7 FMaj7
live a thous - and years. For I love you now as I loved you then
F A7 Dm Gm A7
and if I could live my life a - gain, I'd want to live the
Dm E7 Gm6 A7 Dm
same sweet life. You and I man and wife. Just for the
Dm(Maj7) Dm7 Dm6 Dm D7 Gm
bride and groom there is al - ways a song of ro - mance. And
Gm6 Dm E7 A7 Dm
love is al - ways in bloom, though the oth - ers have joined in the dance.

Copyright © 1954 and 1955 by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

JUNE IN JANUARY

From the Film "HERE IS MY HEART"

LEO ROBIN and RALPH RAINGER

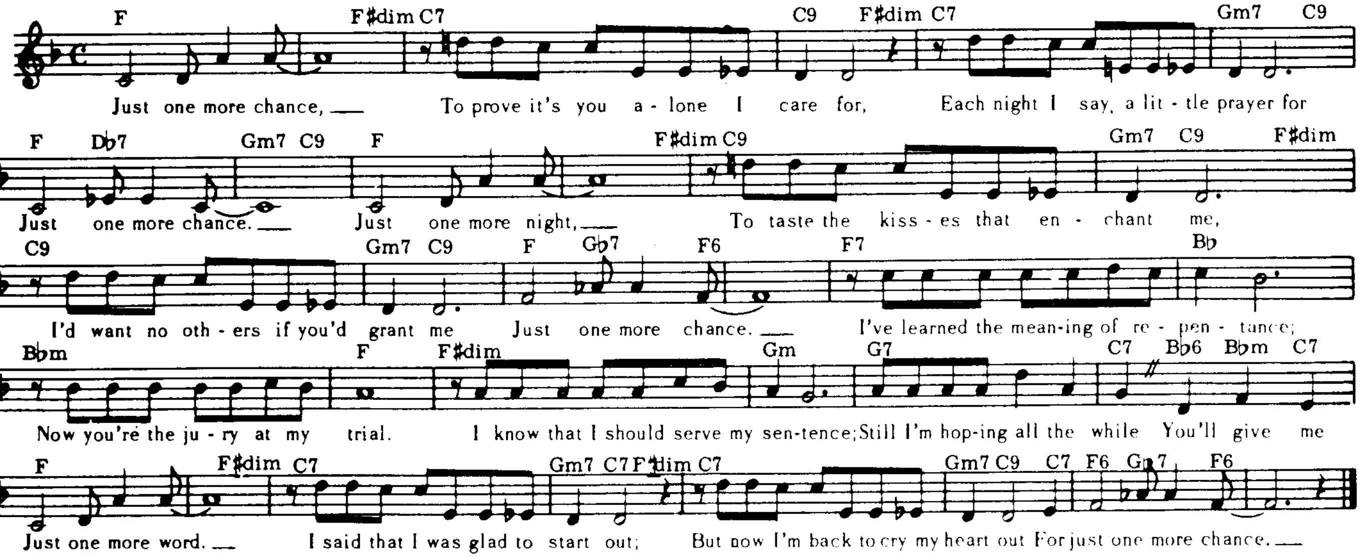

Eb Edim Fm Fm7 Bb7 Ab Bb9
It's June in Jan - u - a - ry be-cause I'm in love; It al - ways is Spring in my heart, with
Eb Ab Bb+7 Eb Edim Fm Fm7 Bb7
you in my arms. The snow is just white blos-soms that fall from a - bove, And here is the
Ab Bb7b9 EbMaj7 Eb6 Ab7 G7 Cm F#dim Cm Fm6
rea - son my dear, your mag - i - cal charms. The night is cold the trees are bare
Cm G+ Cm7 F9 F7 Bb7 Bb+7b9 Eb Edim
But I can feel the scent of ros - es in the air. It's June in Jan - u - a - ry
Fm7 Bb7 Fm7 Bb9 Eb6
be - cause I'm in love, But on - ly be - cause I'm in love with you.

Copyright © 1934 by Famous Music Corporation.
Copyright renewed 1961 by Famous Music Corporation. Used by permission.

JUST ONE MORE CHANCE

From the Film "THE STOOGE"

SAM COSLOW and ARTHUR JOHNSTON

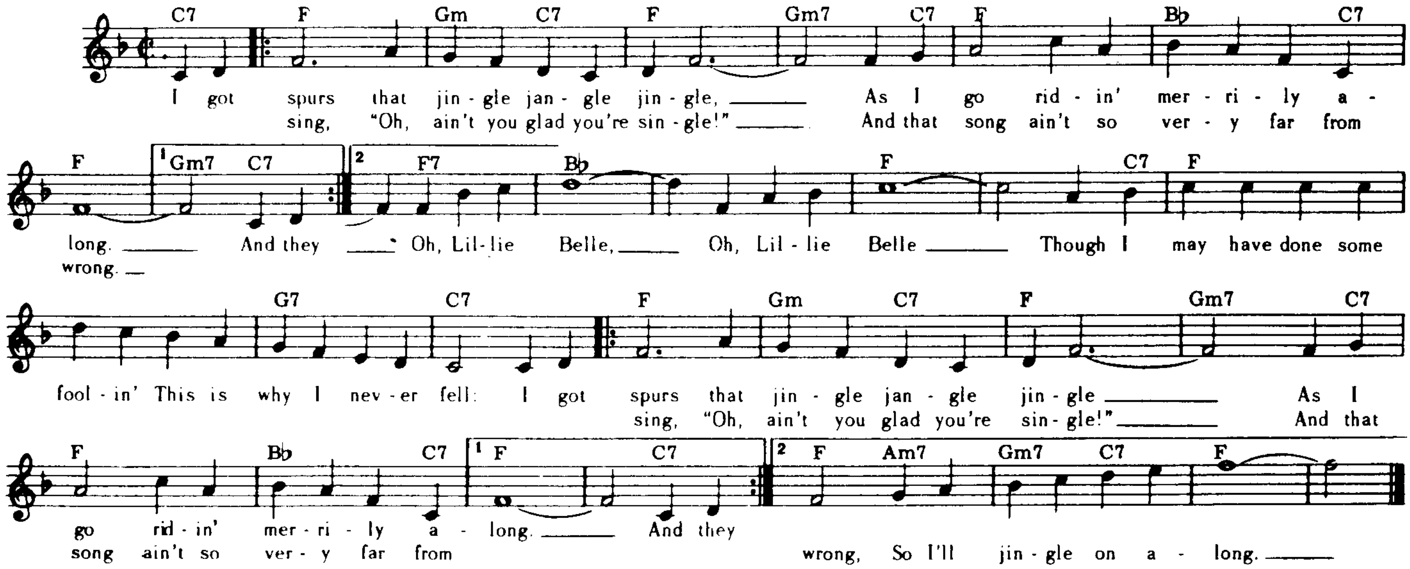

F F#dim C7 C9 F#dim C7 Gm7 C9
Just one more chance, To prove it's you a - lone I care for, Each night I say, a lit - tle prayer for
F Db7 Gm7 C9 F F#dim C9 Gm7 C9 F#dim
Just one more chance. Just one more night, To taste the kiss - es that en - chant me,
C9 Gm7 C9 F Gb7 F6 F7 Bb
I'd want no oth - ers if you'd grant me Just one more chance. I've learned the mean-ing of re - pen - tance;
Bbm F F#dim Gm G7 C7 Bb6 Bbm C7
Now you're the ju - ry at my trial. I know that I should serve my sen-tence; Still I'm hop-ing all the while You'll give me
F F#dim C7 Gm7 C7 F#dim C7 Gm7 C9 C7 F6 Gm7 F6
Just one more word. I said that I was glad to start out; But now I'm back to cry my heart out For just one more chance.

Copyright © 1931 by Famous Music Corporation.
Copyright renewed 1958 by Famous Music Corporation. Used by permission.

JINGLE JANGLE JINGLE

From the Film "THE FOREST RANGERS"

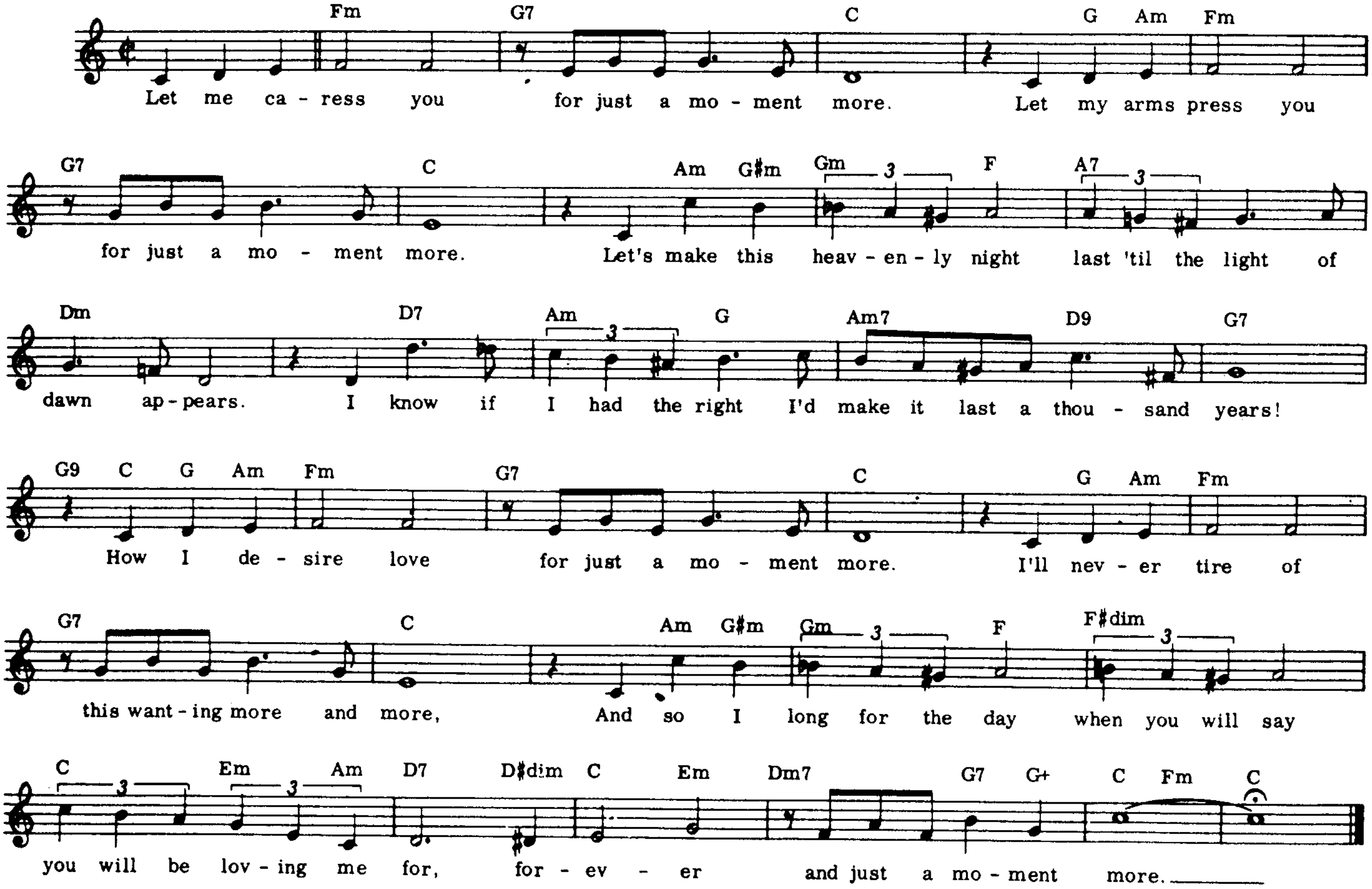
FRANK LOESSER and JOSEPH J. LILLEY


C7 F Gm C7 F Gm7 C7 F Bb C7
I got spurs that jin - gle jan - gle jin - gle, As I go rid - in' mer - ri - ly a -
sing, "Oh, ain't you glad you're sin - gle!" And that song ain't so ver - y far from
F 1 Gm7 C7 2 F7 Bb F C7 F
long. And they Oh, Lil-lie Belle, Oh, Lil - lie Belle Though I may have done some
wrong.
G7 C7 F Gm C7 F Gm7 C7
fool - in' This is why I nev - er fell: I got spurs that jin - gle jan - gle jin - gle As I
sing, "Oh, ain't you glad you're sin - gle!" And that
F Bb C7 1 F C7 2 F Am7 Gm7 C7 F
go rid - in' mer - ri - ly a - long. And they
song ain't so ver - y far from wrong, So I'll jin - gle on a - long.

Copyright © 1942 by Paramount Music Corporation. Copyright renewed 1969. Used by permission.

JUST A MOMENT MORE *From the Film "MY FAVORITE SPY"*

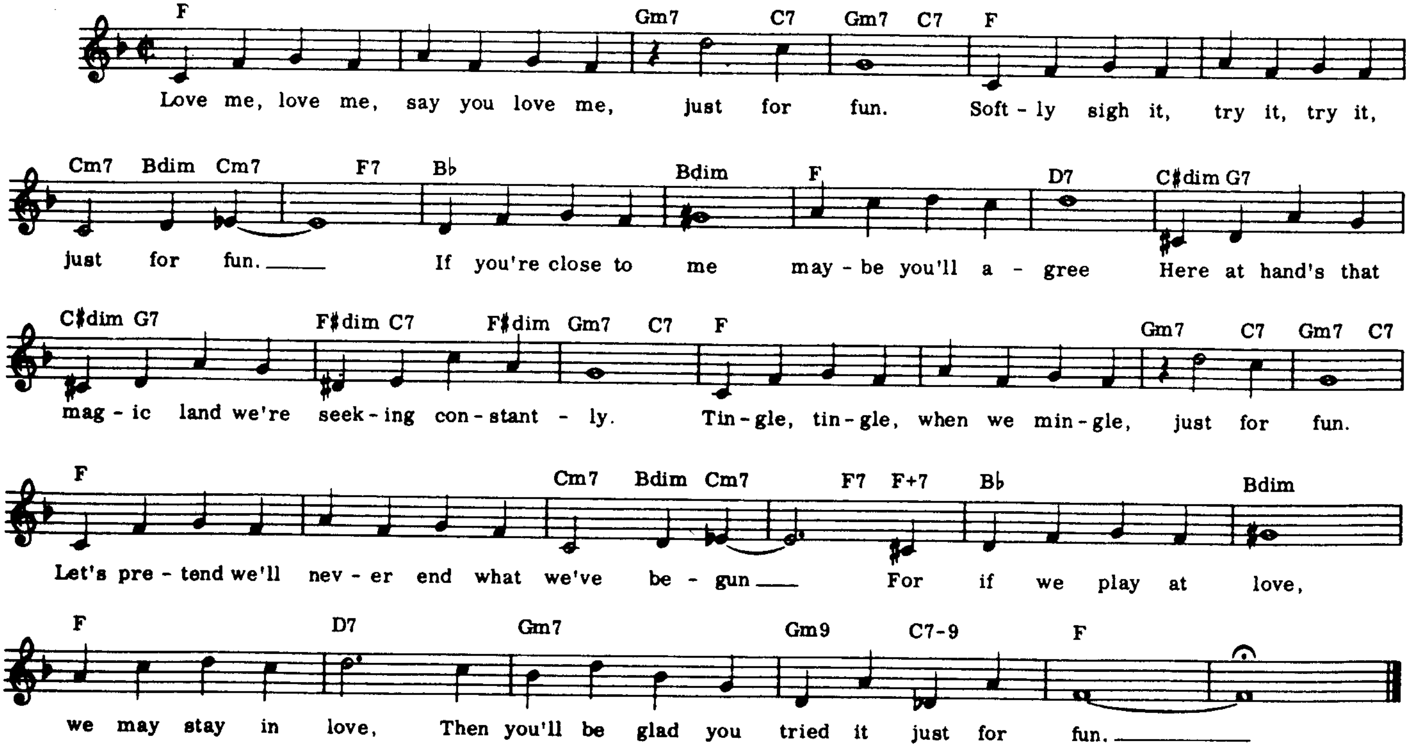
JAY LIVINGSTON and RAY EVANS


Fm G7 C G Am Fm
Let me ca - ress you for just a mo - ment more. Let my arms press you
G7 C Am G♯m Gm F A7
for just a mo - ment more. Let's make this heav - en - ly night last 'til the light of
Dm D7 Am G Am7 D9 G7
dawn ap - pears. I know if I had the right I'd make it last a thou - sand years!
G9 C G Am Fm G7 C G Am Fm
How I de - sire love for just a mo - ment more. I'll nev - er tire of
G7 C Am G♯m Gm F F♯dim
this want - ing more and more, And so I long for the day when you will say
C Em Am D7 D♯dim C Em Dm7 G7 G+ C Fm C
you will be lov - ing me for, for - ev - er and just a mo - ment more.

Copyright © 1951 by Paramount Music Corporation. Used by permission.

JUST FOR FUN *From the Film "MY FRIEND IRMA"*

JAY LIVINGSTON and RAY EVANS

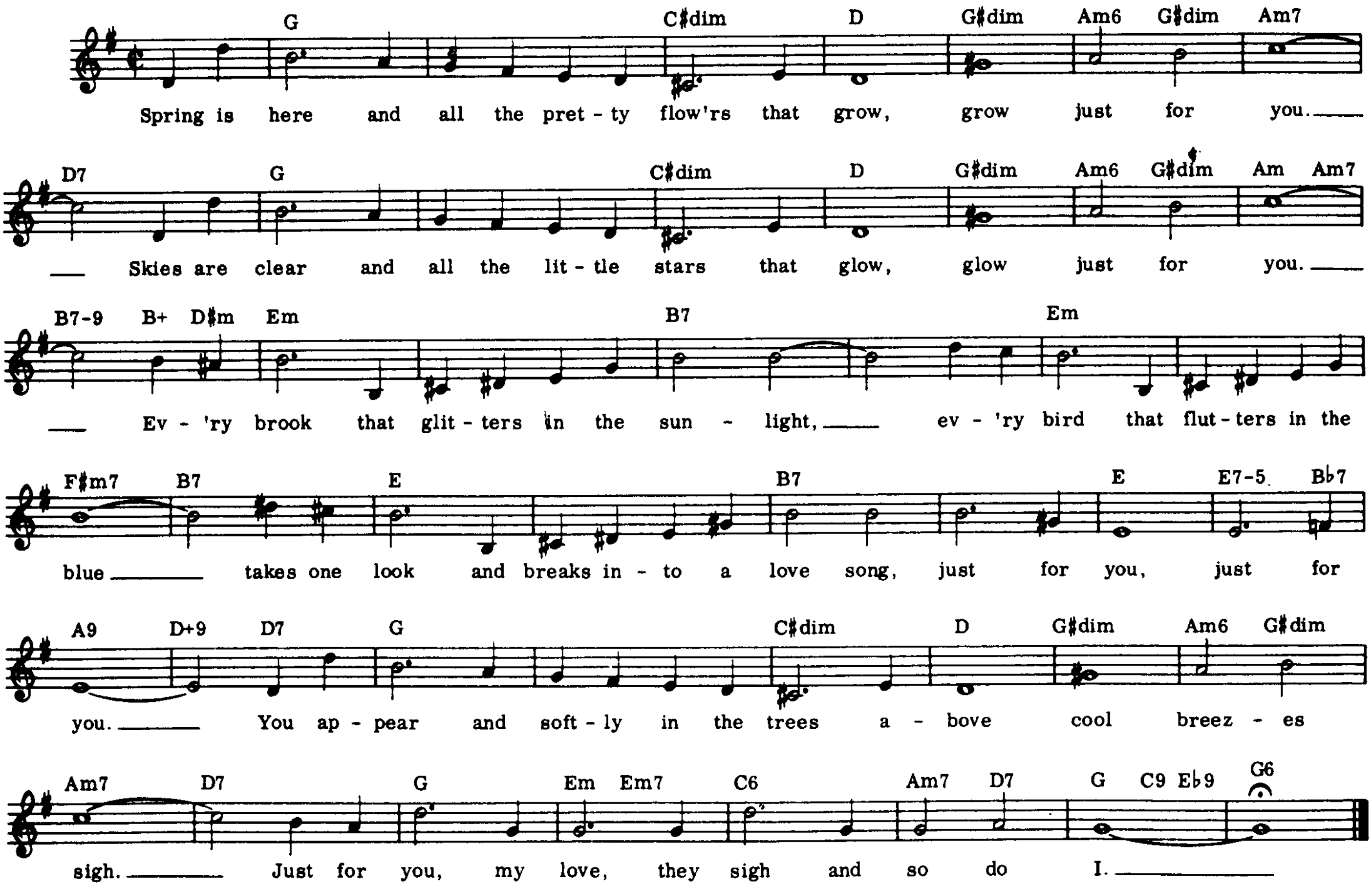

F Gm7 C7 Gm7 C7 F
Love me, love me, say you love me, just for fun. Soft - ly sigh it, try it, try it,
Cm7 Bdim Cm7 F7 B♭ Bdim F D7 C♯dim G7
just for fun. If you're close to me may - be you'll a - gree Here at hand's that
C♯dim G7 F♯dim C7 F♯dim Gm7 C7 F Gm7 C7 Gm7 C7
mag - ic land we're seek - ing con - stant - ly. Tin - gle, tin - gle, when we min - gle, just for fun.
F Cm7 Bdim Cm7 F7 F+7 B♭ Bdim
Let's pre - tend we'll nev - er end what we've be - gun For if we play at love,
F D7 Gm7 Gm9 C7-9 F
we may stay in love, Then you'll be glad you tried it just for fun.

Copyright © 1949 by Paramount Music Corporation. Used by permission.

JUST FOR YOU

From the Film "JUST FOR YOU"

LEO ROBIN and HARRY WARREN

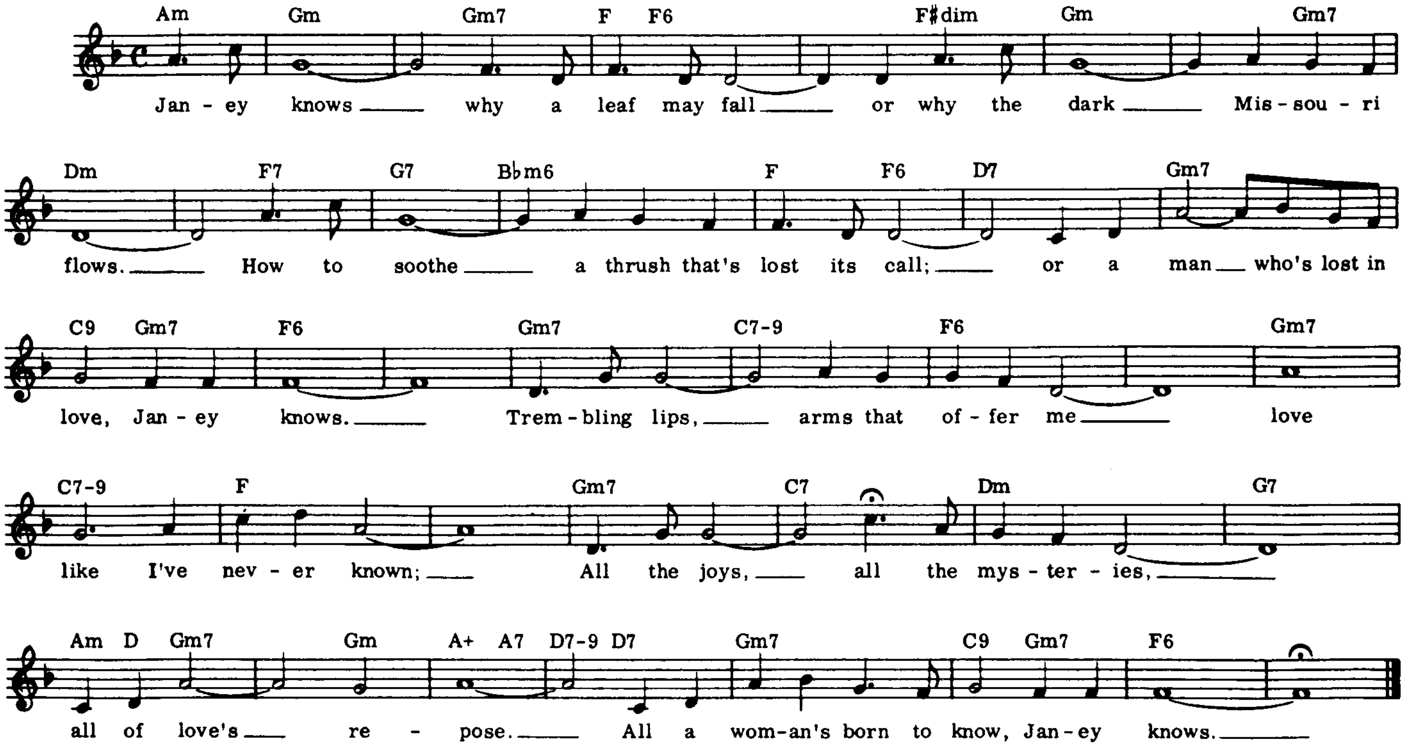

G C♯dim D G♯dim Am6 G♯dim Am7
Spring is here and all the pret-ty flow'rs that grow, grow just for you.
D7 G C♯dim D G♯dim Am6 G♯dim Am Am7
Skies are clear and all the lit-tle stars that glow, glow just for you.
B7-9 B+ D♯m Em B7 Em
Ev-'ry brook that glit-ters in the sun-light, ev-'ry bird that flut-ters in the
F♯m7 B7 E B7 E E7-5 B♭7
blue takes one look and breaks in-to a love song, just for you, just for
A9 D+9 D7 G C♯dim D G♯dim Am6 G♯dim
you. You ap-pear and soft-ly in the trees a-bove cool breez-es
Am7 D7 G Em Em7 C6 Am7 D7 G C9 E♭9 G6
sigh. Just for you, my love, they sigh and so do I.

Copyright © 1952 by Burvan Music Corporation. Used by permission.
Sole selling agent: Famous Music Corporation.

JANEY

From the Film "THE FAR HORIZONS"

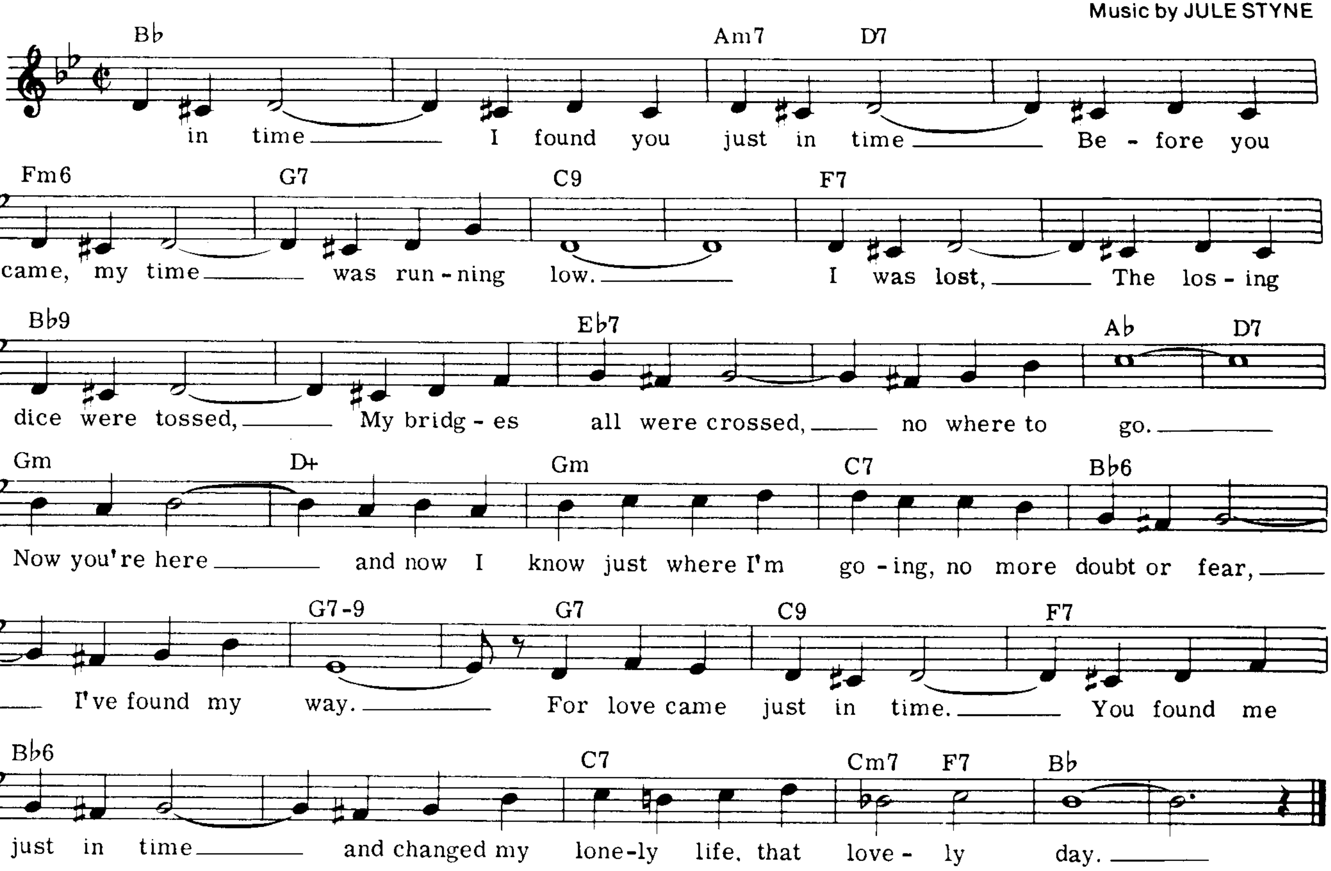
WILSON STONE and HANS J. SALTER


Am Gm Gm7 F F6 F♯dim Gm Gm7
Jan-ey knows why a leaf may fall or why the dark Mis-sou-ri
Dm F7 G7 B♭m6 F F6 D7 Gm7
flows. How to soothe a thrush that's lost its call; or a man who's lost in
C9 Gm7 F6 Gm7 C7-9 F6 Gm7
love, Jan-ey knows. Trem-bling lips, arms that of-fer me love
C7-9 F Gm7 C7 Dm G7
like I've nev-er known; All the joys, all the mys-ter-ies,
Am D Gm7 Gm A+ A7 D7-9 D7 Gm7 C9 Gm7 F6
all of love's re-pose. All a wom-an's born to know, Jan-ey knows.

Copyright © 1955 by Paramount Music Corporation. Used by permission.

JUST IN TIME *From the Musical "BELLS ARE RINGING"*

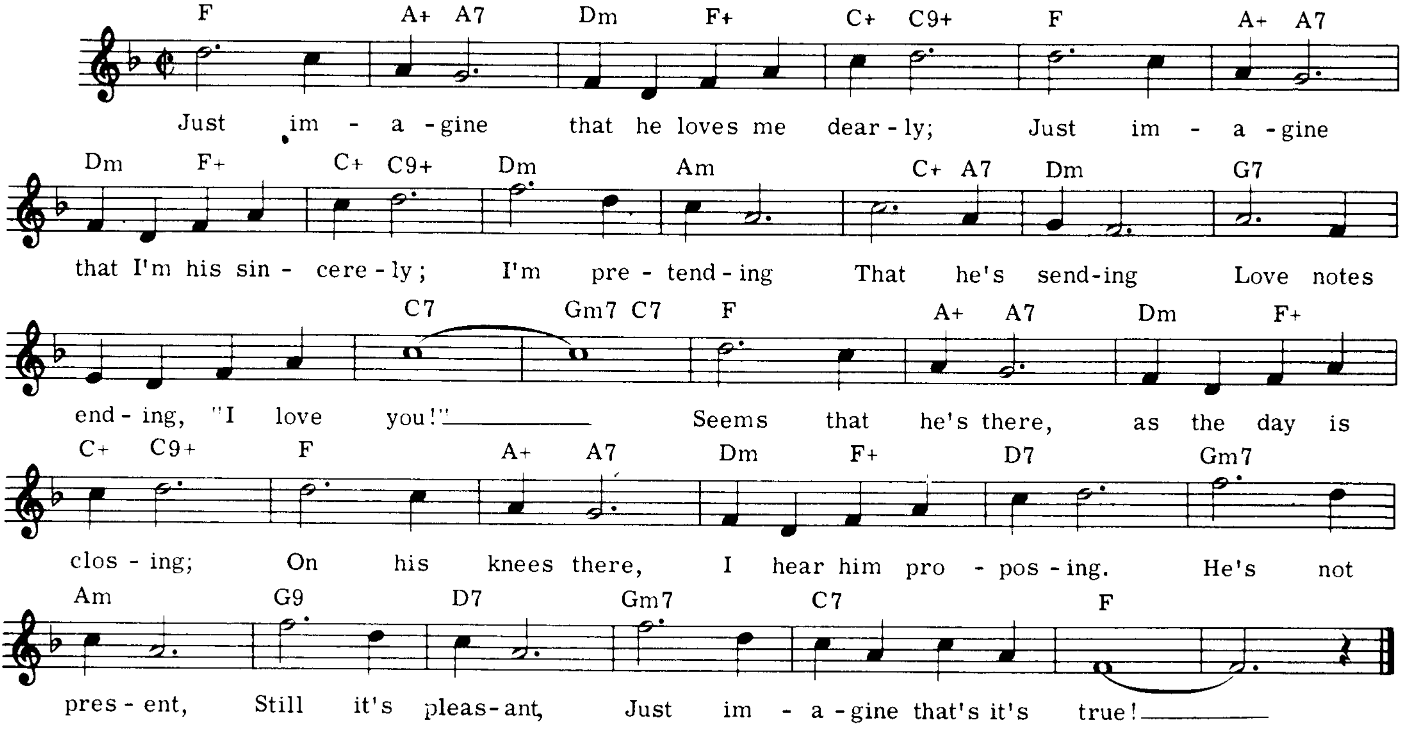
Words by BETTY COMDEN and ADOLPH GREEN
Music by JULE STYNE


B♭ Am7 D7
in time I found you just in time Be - fore you
Fm6 G7 C9 F7
came, my time was run - ning low. I was lost, The los - ing
B♭9 E♭7 A♭ D7
dice were tossed, My bridg - es all were crossed, no where to go.
Gm D+ Gm C7 B♭6
Now you're here and now I know just where I'm go - ing, no more doubt or fear,
G7-9 G7 C9 F7
I've found my way. For love came just in time. You found me
B♭6 C7 Cm7 F7 B♭
just in time and changed my lone-ly life, that love - ly day.

Copyright © 1956 by Betty Comden, Adolph Green and Jule Styne. Used by permission.
Stratford Music Corp., owner, and Chappell & Co., Inc. and G. Schirmer, Inc., administrators of publication and allied rights for the western hemisphere.

JUST IMAGINE *From the Musical "GOOD NEWS"*

By B.G. DeSYLVA, LEW BROWN
and RAY HENDERSON

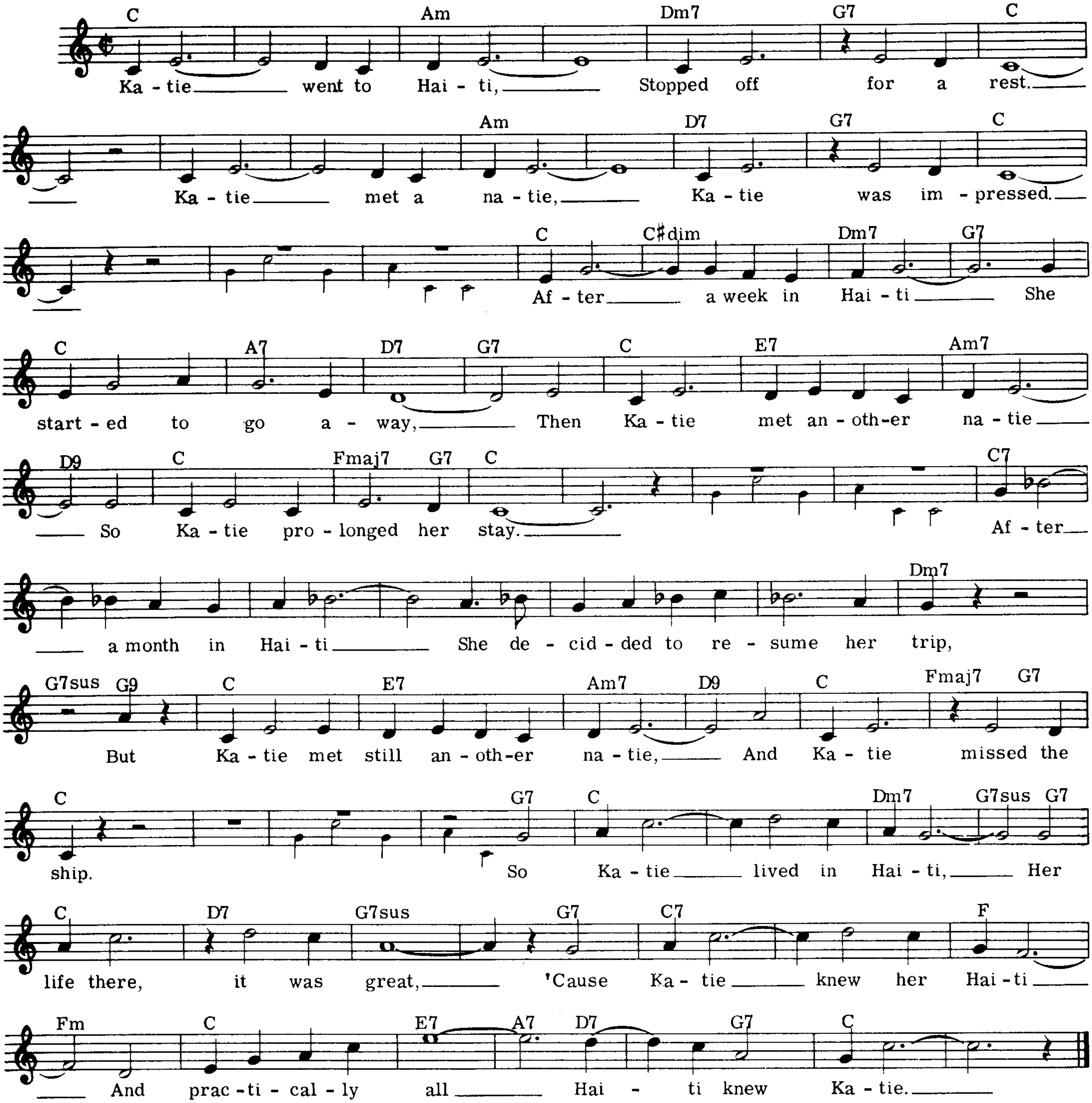

F A+ A7 Dm F+ C+ C9+ F A+ A7
Just im - a - gine that he loves me dear - ly; Just im - a - gine
Dm F+ C+ C9+ Dm Am C+ A7 Dm G7
that I'm his sin - cere - ly; I'm pre - tend - ing That he's send-ing Love notes
C7 Gm7 C7 F A+ A7 Dm F+
end - ing, "I love you!" Seems that he's there, as the day is
C+ C9+ F A+ A7 Dm F+ D7 Gm7
clos - ing; On his knees there, I hear him pro - pos - ing. He's not
Am G9 D7 Gm7 C7 F
pres - ent, Still it's pleas - ant, Just im - a - gine that's it's true!

Copyright © 1927 by DeSylva, Brown & Henderson, Inc. Copyright renewed and assigned to Chappell & Co., Inc. Used by permission.
Published in the United States by joint agreement with Chappell & Co., Inc. and Anne-Rachel Music Corporation.

KATIE WENT TO HAITI

From the Musical "DUBARRY WAS A LADY"

Words and Music by COLE PORTER

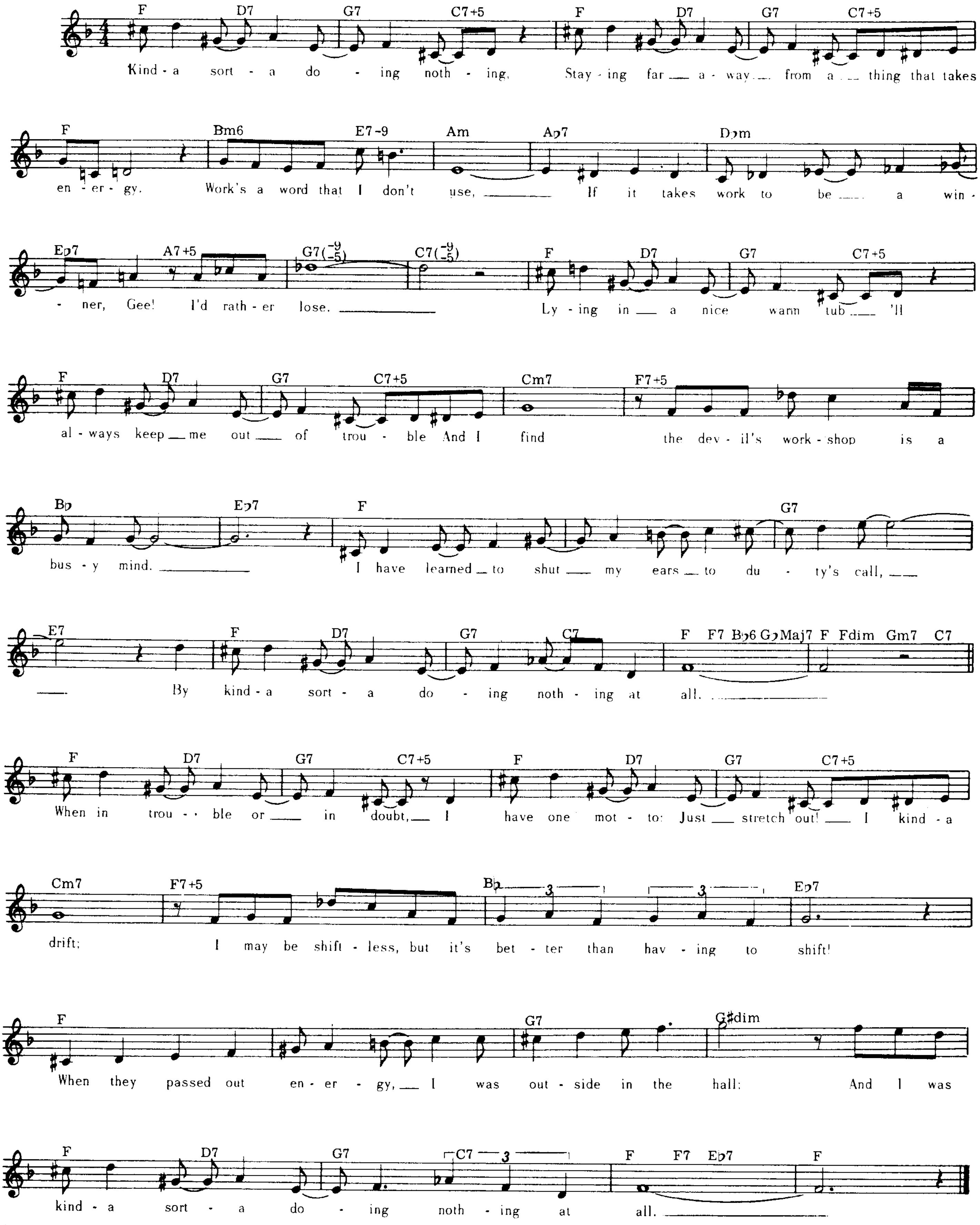

C Am Dm7 G7 C
Ka - tie went to Hai - ti, Stopped off for a rest.
Am D7 G7 C
Ka - tie met a na - tie, Ka - tie was im - pressed.
C C♯dim Dm7 G7
Af - ter a week in Hai - ti She
C A7 D7 G7 C E7 Am7
start - ed to go a - way, Then Ka - tie met an - oth - er na - tie
D9 C Fmaj7 G7 C C7
So Ka - tie pro - longed her stay. Af - ter
Dm7
a month in Hai - ti She de - cid - ded to re - sume her trip,
G7sus G9 C E7 Am7 D9 C Fmaj7 G7
But Ka - tie met still an - oth - er na - tie, And Ka - tie missed the
C G7 C Dm7 G7sus G7
ship. So Ka - tie lived in Hai - ti, Her
C D7 G7sus G7 C7 F
life there, it was great, 'Cause Ka - tie knew her Hai - ti
Fm C E7 A7 D7 G7 C
And prac - ti - cal - ly all Hai - ti knew Ka - tie.

Copyright © 1939 by Chappell & Co., Inc. Copyright renewed. Used by permission.

KINDA SORTA DOING NOTHING

From the Musical "DOUBLE ENTRY"

Lyric and Music by JAY THOMPSON

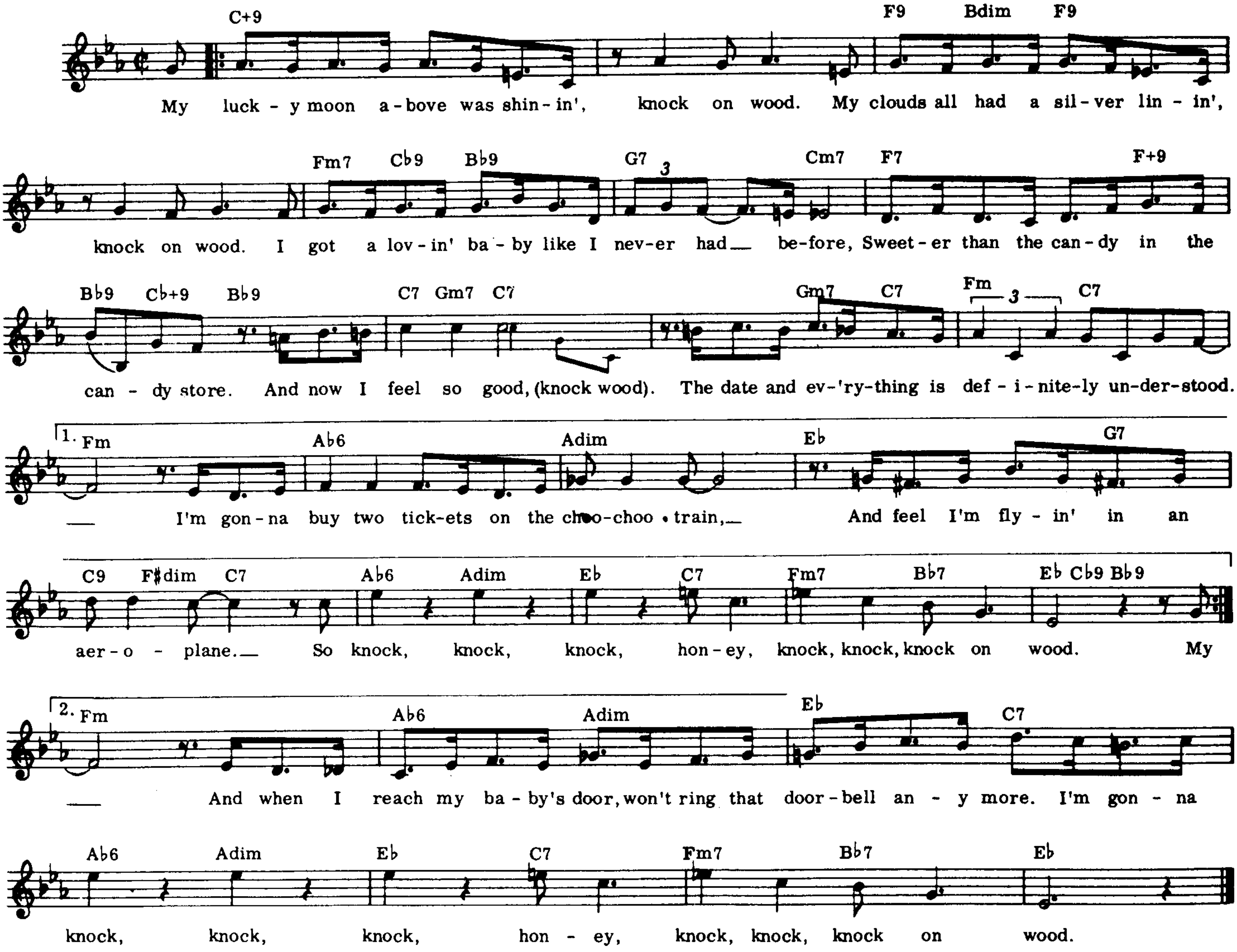

F D7 G7 C7+5 F D7 G7 C7+5
Kind - a sort - a do - ing noth - ing. Stay - ing far a - way from a thing that takes
F Bm6 E7-9 Am A♭7 D♭m
en - er - gy. Work's a word that I don't use, If it takes work to be a win -
E♭7 A7+5 G7(-9 -5) C7(-9 -5) F D7 G7 C7+5
- ner, Gee! I'd rath - er lose. Ly - ing in a nice warm tub 'll
F D7 G7 C7+5 Cm7 F7+5
al - ways keep me out of trou - ble And I find the dev - il's work - shop is a
B♭ E♭7 F G7
bus - y mind. I have learned to shut my ears to du - ty's call,
E7 F D7 G7 C7 F F7 B♭6 G♭Maj7 F Fdim Gm7 C7
By kind - a sort - a do - ing noth - ing at all.
F D7 G7 C7+5 F D7 G7 C7+5
When in trou - ble or in doubt, I have one mot - to: Just stretch out! I kind - a
Cm7 F7+5 B♭ 3 3 E♭7
drift; I may be shift - less, but it's bet - ter than hav - ing to shift!
F G7 G♯dim
When they passed out en - er - gy, I was out - side in the hall: And I was
F D7 G7 C7 3 F F7 E♭7 F
kind - a sort - a do - ing noth - ing at all.

Copyright © 1961 by Jay Thompson.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

KNOCK ON WOOD

From the Film "KNOCK ON WOOD"

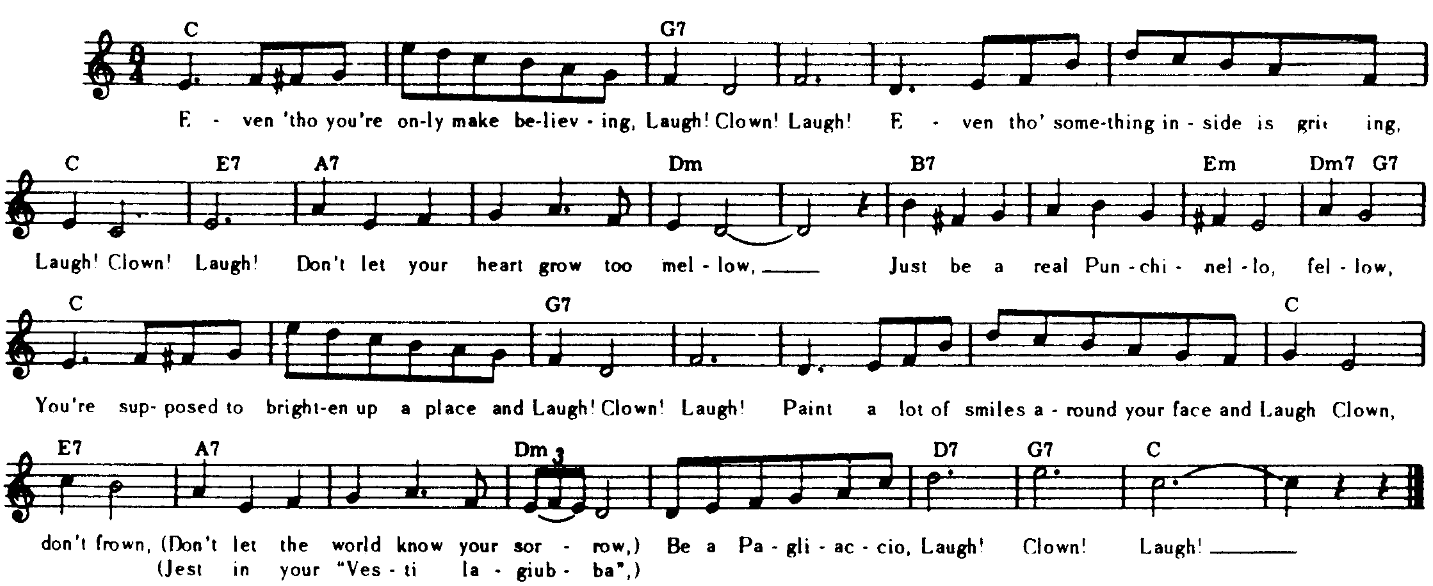
SYLVIA FINE


C+9 F9 Bdim F9
My luck - y moon a - bove was shin - in', knock on wood. My clouds all had a sil - ver lin - in',
Fm7 Cb9 Bb9 G7 3 Cm7 F7 F+9
knock on wood. I got a lov - in' ba - by like I nev - er had___ be - fore, Sweet - er than the can - dy in the
Bb9 Cb+9 Bb9 C7 Gm7 C7 Gm7 C7 Fm 3 C7
can - dy store. And now I feel so good, (knock wood). The date and ev - 'ry - thing is def - i - nite - ly un - der - stood.
1. Fm Ab6 Adim Eb G7
___ I'm gon - na buy two tick - ets on the choo - choo train,___ And feel I'm fly - in' in an
C9 F#dim C7 Ab6 Adim Eb C7 Fm7 Bb7 Eb Cb9 Bb9
aer - o - plane.___ So knock, knock, knock, hon - ey, knock, knock, knock on wood. My
2. Fm Ab6 Adim Eb C7
___ And when I reach my ba - by's door, won't ring that door - bell an - y more. I'm gon - na
Ab6 Adim Eb C7 Fm7 Bb7 Eb
knock, knock, knock, hon - ey, knock, knock, knock on wood.

Copyright © 1954 by Famous Music Corporation. Used by permission.

LAUGH! CLOWN! LAUGH!

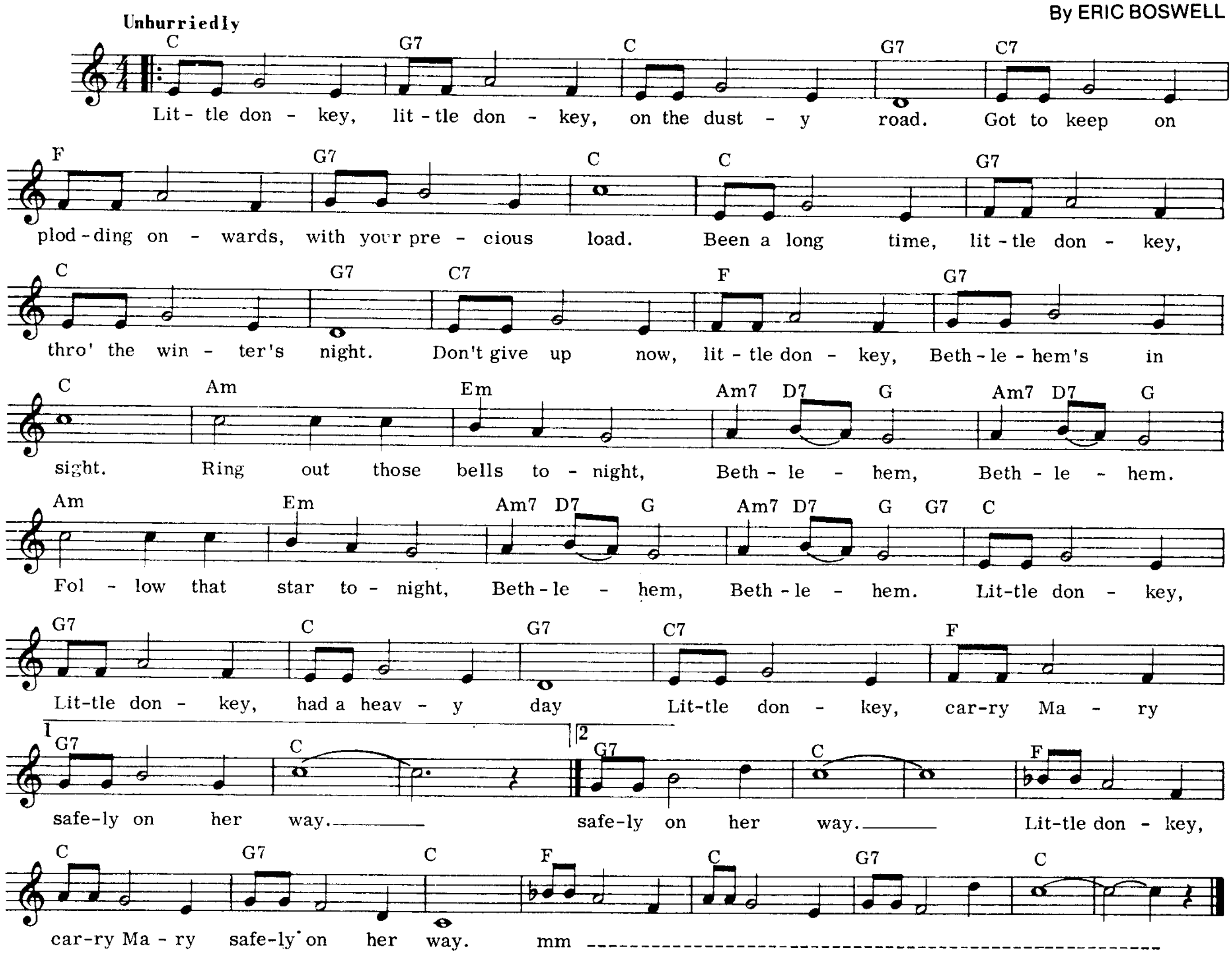
LEWIS and YOUNG, TED FIORITO


E - ven 'tho you're on-ly make be-liev - ing, Laugh! Clown! Laugh! E - ven tho' some-thing in - side is grie - ing,
Laugh! Clown! Laugh! Don't let your heart grow too mel - low, Just be a real Pun - chi - nel - lo, fel - low,
You're sup- posed to bright-en up a place and Laugh! Clown! Laugh! Paint a lot of smiles a - round your face and Laugh Clown,
don't frown, (Don't let the world know your sor - row,) Be a Pa - gli - ac - cio, Laugh! Clown! Laugh!
(Jest in your "Ves - ti la - giub - ba",)

Copyright renewed 1956 by Warock Corp. Used by permission.

LITTLE DONKEY

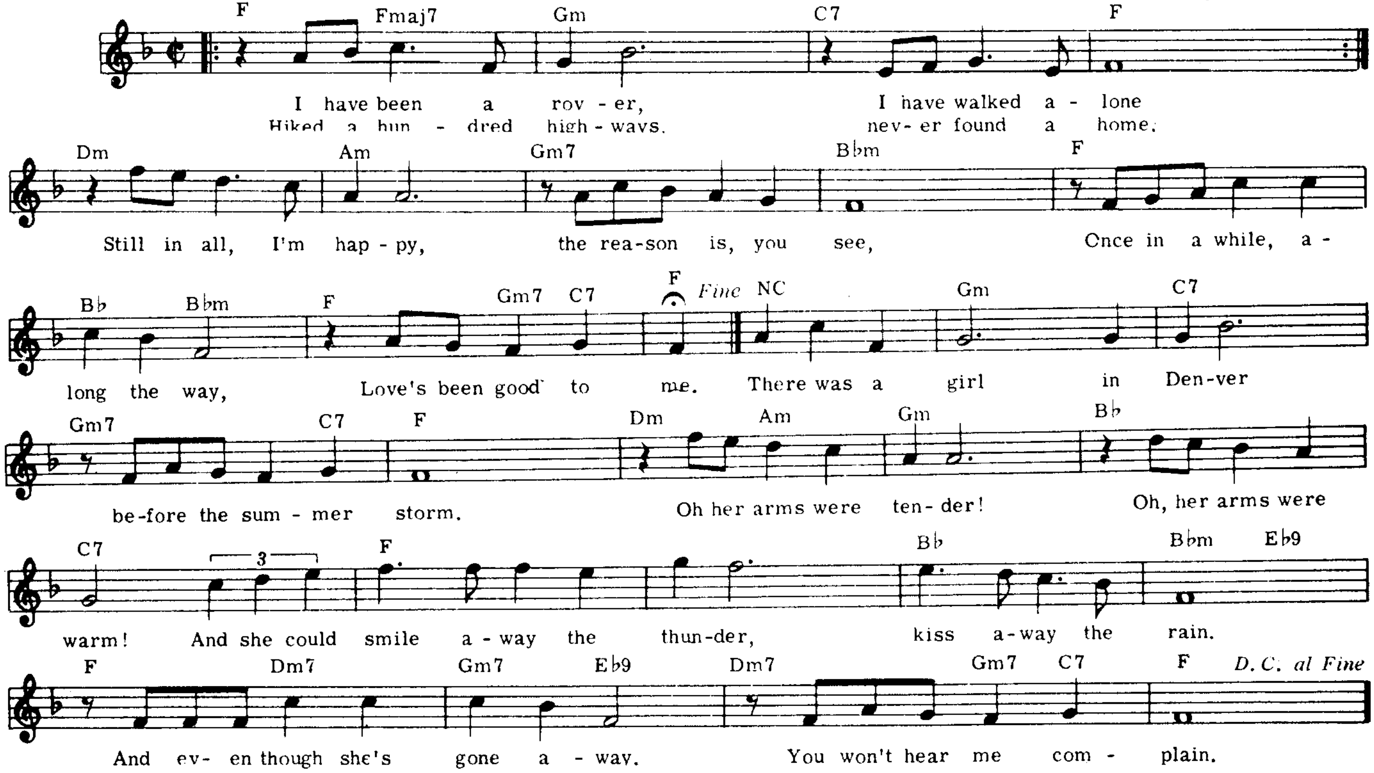
By ERIC BOSWELL


Unhurriedly
Lit- tle don - key, lit - tle don - key, on the dust - y road. Got to keep on
plod - ding on - wards, with your pre - cious load. Been a long time, lit - tle don - key,
thro' the win - ter's night. Don't give up now, lit - tle don - key, Beth - le - hem's in
sight. Ring out those bells to - night, Beth - le - hem, Beth - le - hem.
Fol - low that star to - night, Beth - le - hem, Beth - le - hem. Lit-tle don - key,
Lit-tle don - key, had a heav - y day Lit-tle don - key, car-ry Ma - ry
safe-ly on her way. safe-ly on her way. Lit-tle don - key,
car-ry Ma - ry safe-ly on her way. mm

© Copyright MCMLIX by Chappell & Co., Ltd., London. Used by permission.

LOVE'S BEEN GOOD TO ME

By ROD McKUEN

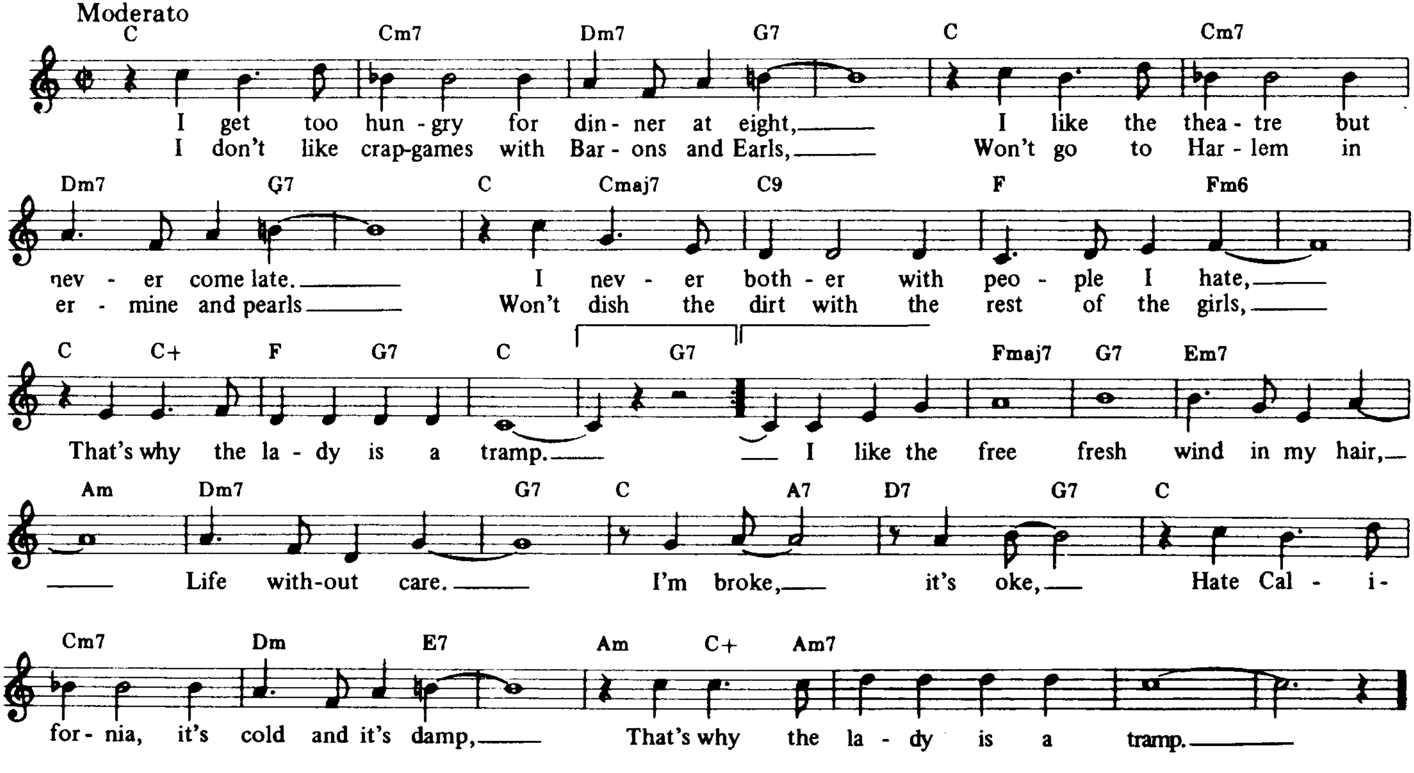

F Fmaj7 Gm C7 F
I have been a rov - er, I have walked a - lone
Hiked a hun - dred high - ways, nev - er found a home.
Dm Am Gm7 B♭m F
Still in all, I'm hap - py, the rea - son is, you see, Once in a while, a -
B♭ B♭m F Gm7 C7 F Fine NC Gm C7
long the way, Love's been good to me. There was a girl in Den - ver
Gm7 C7 F Dm Am Gm B♭
be - fore the sum - mer storm. Oh her arms were ten - der! Oh, her arms were
C7 3 F B♭ B♭m E♭9
warm! And she could smile a - way the thun - der, kiss a - way the rain.
F Dm7 Gm7 E♭9 Dm7 Gm7 C7 F D. C. al Fine
And ev - en though she's gone a - way. You won't hear me com - plain.

Copyright © 1963 by Almo Music Corp., Hollywood, Calif. All rights for the British Commonwealth of Nations (excluding Canada, Australia and New Zealand) and the Republic of Ireland controlled by Ambassador Music Ltd., London, England. Used by permission.

THE LADY IS A TRAMP

From the Musical "BABES IN ARMS"

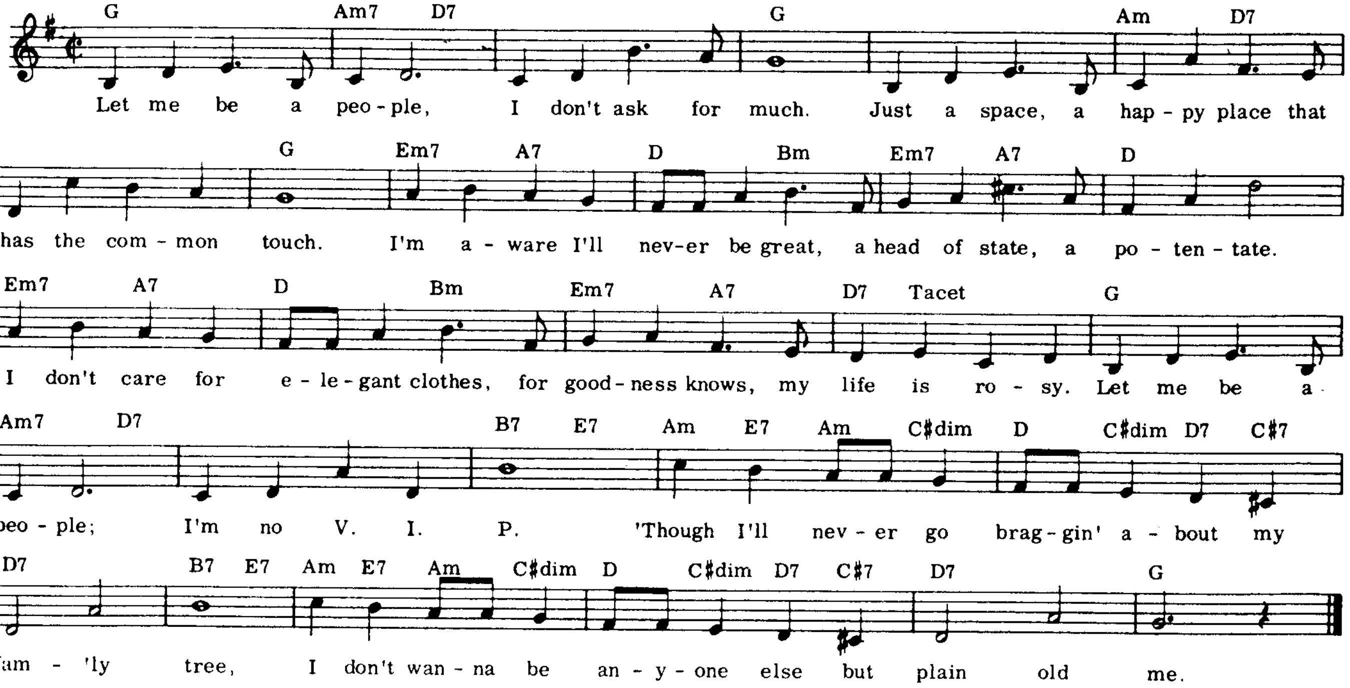
Words by LORENZ HART
Music by RICHARD RODGERS


Moderato
C Cm7 Dm7 G7 C Cm7
I get too hun - gry for din - ner at eight, I like the thea - tre but
I don't like crap-games with Bar - ons and Earls, Won't go to Har - lem in
Dm7 G7 C Cmaj7 C9 F Fm6
nev - er come late. I nev - er both - er with peo - ple I hate,
er - mine and pearls Won't dish the dirt with the rest of the girls,
C C+ F G7 C G7 Fmaj7 G7 Em7
That's why the la - dy is a tramp. I like the free fresh wind in my hair,
Am Dm7 G7 C A7 D7 G7 C
Life with - out care. I'm broke, it's oke, Hate Cal - i -
Cm7 Dm E7 Am C+ Am7
for - nia, it's cold and it's damp, That's why the la - dy is a tramp.

Copyright © 1937 by Chappell & Co., Inc. Copyright renewed. Used by permission.

LET ME BE A PEOPLE (Plain Old Me) *From the Movie "CINDERFELLA"*

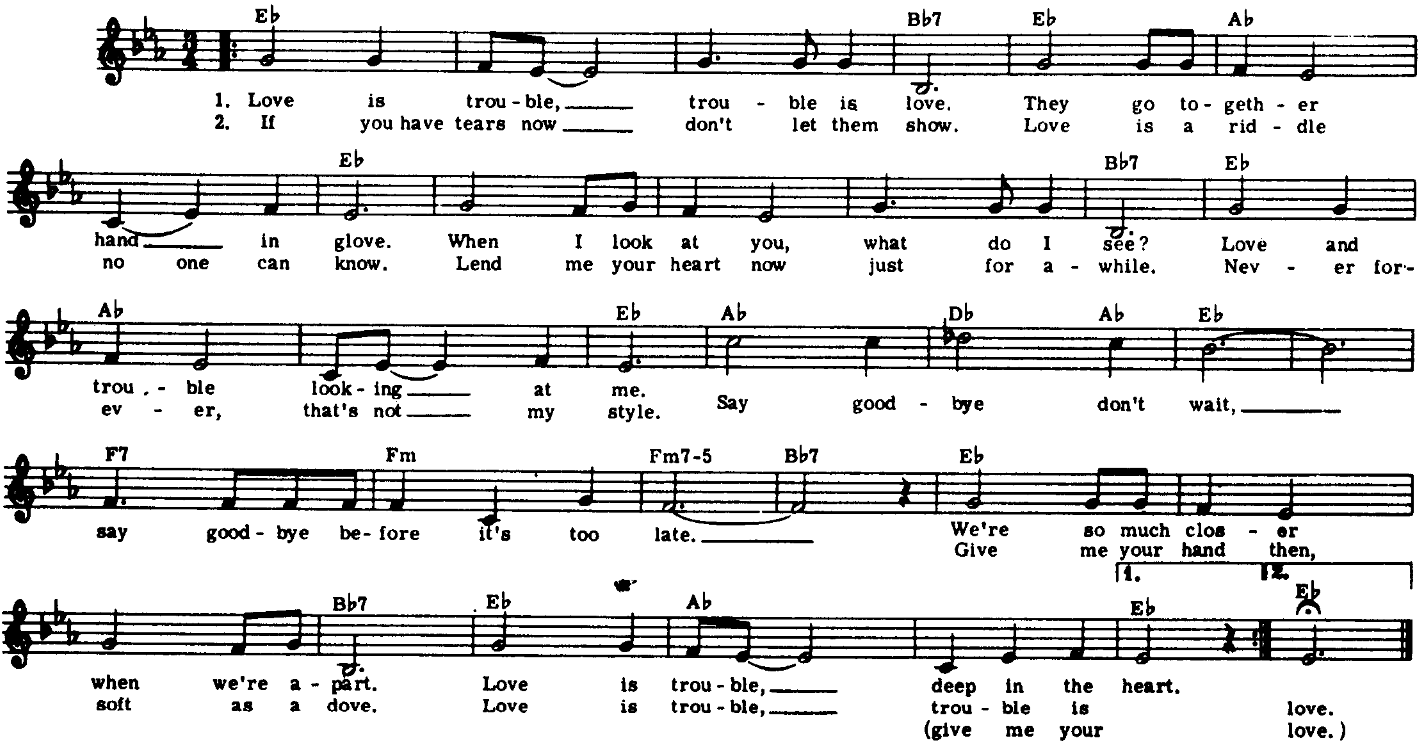
JACK BROOKS and HARRY WARREN


G Am7 D7 G Am D7
Let me be a peo - ple, I don't ask for much. Just a space, a hap - py place that
G Em7 A7 D Bm Em7 A7 D
has the com - mon touch. I'm a - ware I'll nev-er be great, a head of state, a po - ten - tate.
Em7 A7 D Bm Em7 A7 D7 Tacet G
I don't care for e - le - gant clothes, for good - ness knows, my life is ro - sy. Let me be a -
Am7 D7 B7 E7 Am E7 Am C♯dim D C♯dim D7 C♯7
peo - ple; I'm no V. I. P. 'Though I'll nev - er go brag - gin' a - bout my
D7 B7 E7 Am E7 Am C♯dim D C♯dim D7 C♯7 D7 G
fam - 'ly tree, I don't wan - na be an - y - one else but plain old me.

Copyright © 1960 and 1961 by Famous Music Corporation. Used by permission.

LOVE IS TROUBLE *From the Paramount Picture "KID RODELO"*

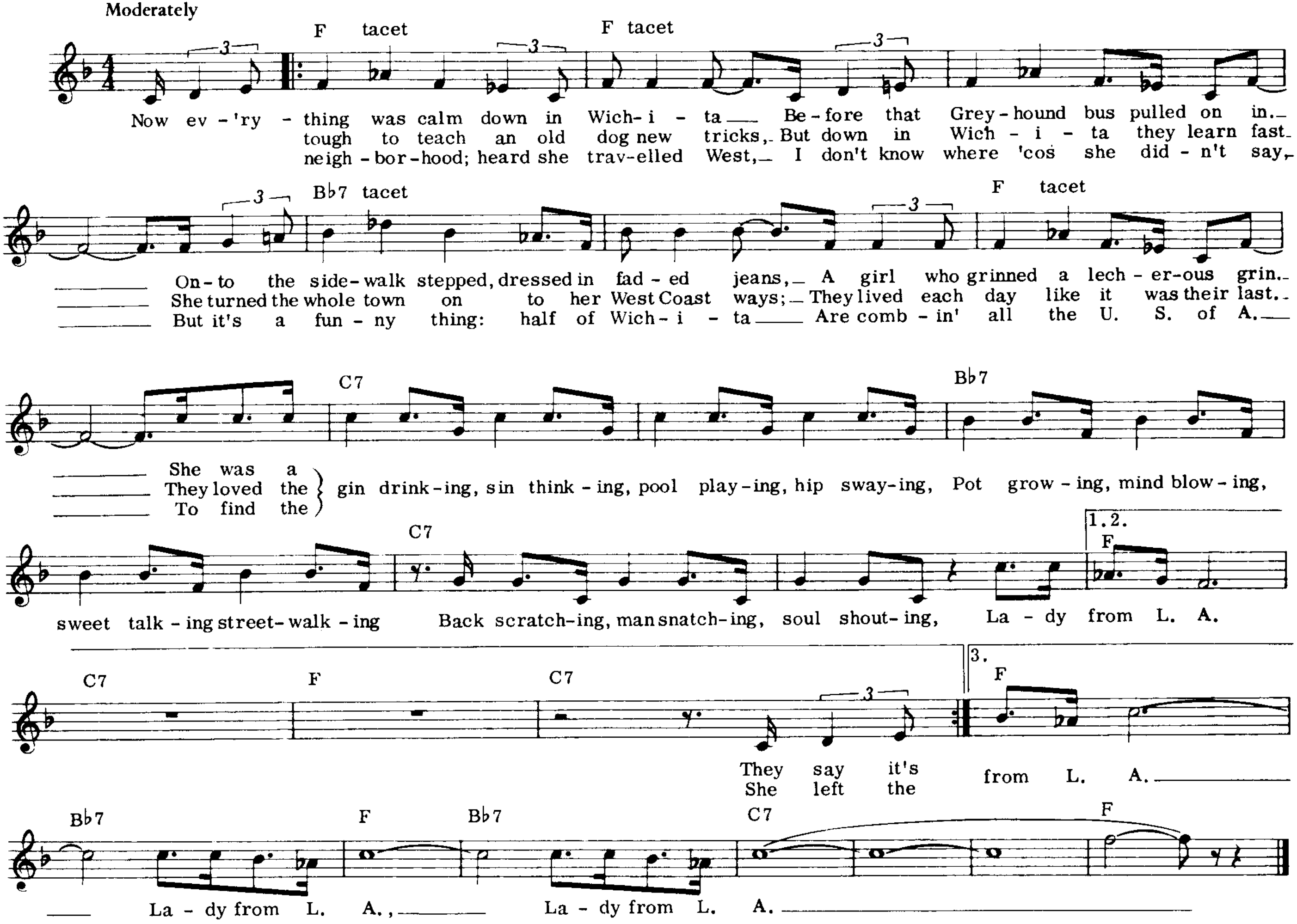
By TOM GLASER


E♭ B♭7 E♭ A♭
1. Love is trou - ble, trou - ble is love. They go to - geth - er
2. If you have tears now don't let them show. Love is a rid - dle
E♭ B♭7 E♭
hand in glove. When I look at you, what do I see? Love and
no one can know. Lend me your heart now just for a - while. Nev - er for-
A♭ E♭ A♭ D♭ A♭ E♭
trou - ble look - ing at me.
ev - er, that's not my style. Say good - bye don't wait,
F7 Fm Fm7-5 B♭7 E♭
say good - bye be - fore it's too late. We're so much clos - er
Give me your hand then,
B♭7 E♭ A♭ E♭ E♭
when we're a - part. Love is trou - ble, deep in the heart.
soft as a dove. Love is trou - ble, trou - ble is love.
(give me your love.)
1. 2.

Copyright © 1965 and 1966 by Famous Music Corporation, New York, N.Y. Used by permission.

THE LADY FROM L.A. *From the Musical "BILLY"*

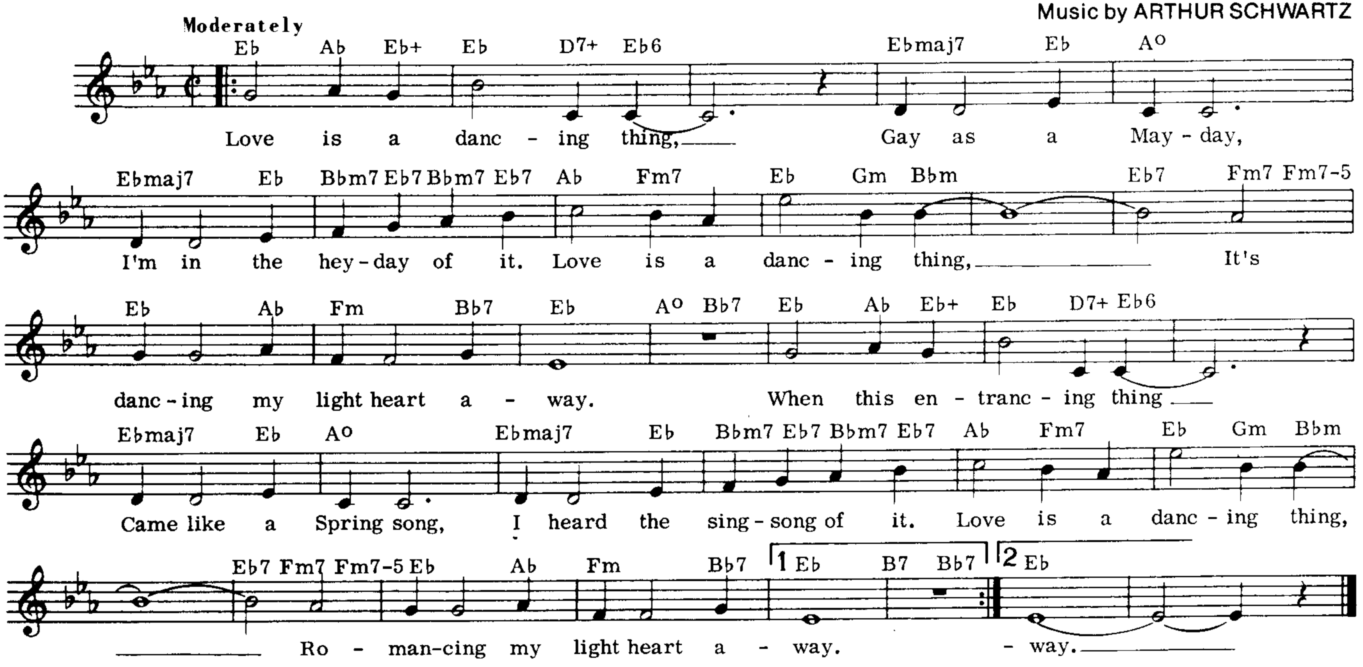
Music by JOHN BARRY
Lyric by DON BLACK


Moderately
F tacet
F tacet
Now ev-'ry-thing was calm down in Wich-i-ta__ Be-fore that Grey-hound bus pulled on in._
tough to teach an old dog new tricks,_ But down in Wich-i-ta they learn fast._
neigh-bor-hood; heard she trav-elled West,_ I don't know where 'cos she did-n't say,_
Bb7 tacet
F tacet
On-to the side-walk stepped, dressed in fad-ed jeans,_ A girl who grinned a lech-er-ous grin._
She turned the whole town on to her West Coast ways;_ They lived each day like it was their last._
But it's a fun-ny thing: half of Wich-i-ta__ Are comb-in' all the U. S. of A.__
C7
Bb7
She was a
They loved the
To find the
gin drink-ing, sin think-ing, pool play-ing, hip sway-ing, Pot grow-ing, mind blow-ing,
C7
1.2.
F
sweet talk-ing street-walk-ing Back scratch-ing, man snatch-ing, soul shout-ing, La-dy from L. A.
C7
F
C7
3.
F
They say it's
She left the
from L. A.__
Bb7
F
Bb7
C7
F
La-dy from L. A.,__ La-dy from L. A.__

Copyright © 1974 by Winmor Music, Inc. Used by permission.

LOVE IS A DANCING THING *From the Musical "AT HOME ABROAD"*

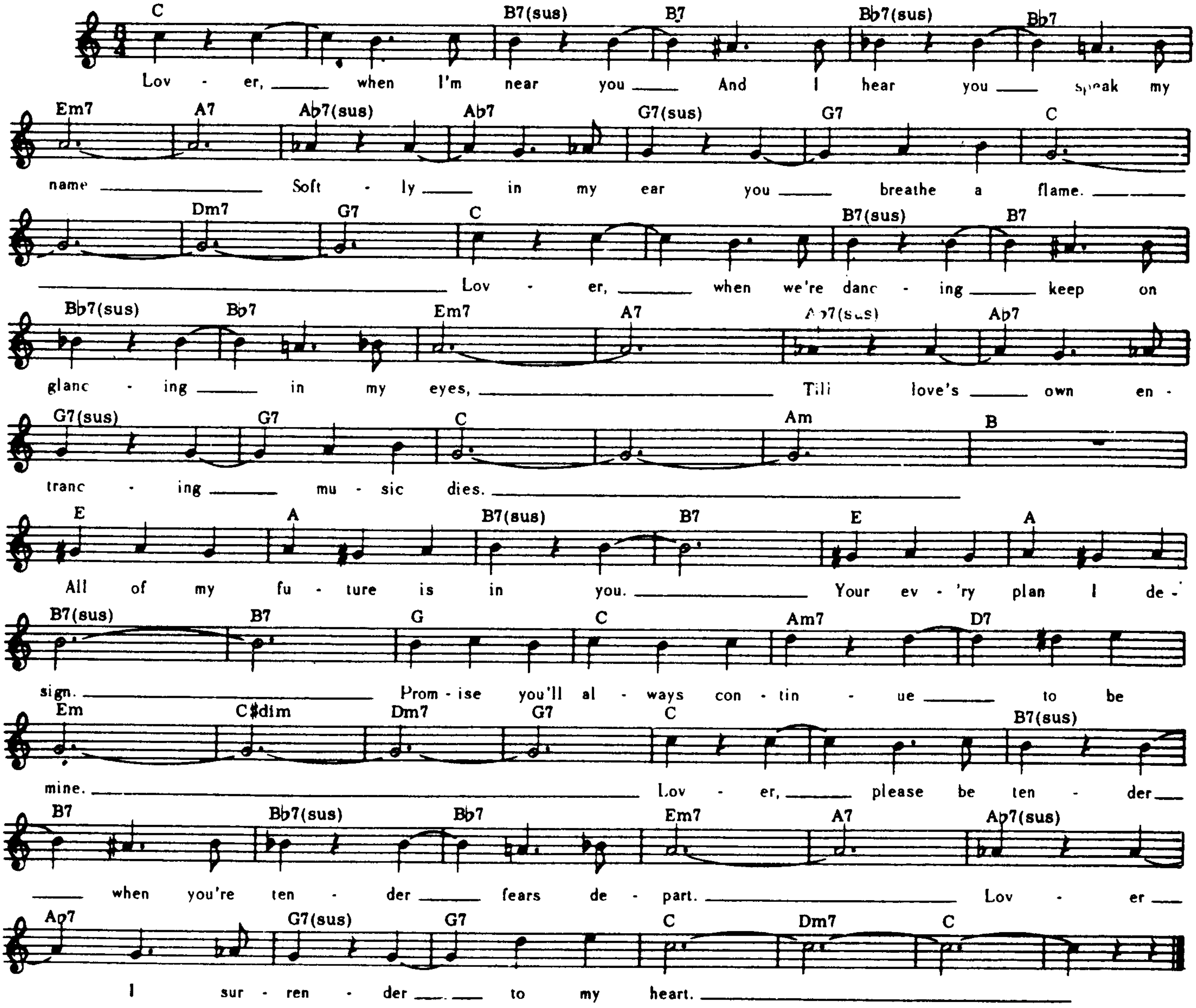
Words by HOWARD DIETZ
Music by ARTHUR SCHWARTZ


Moderately
Eb Ab Eb+ Eb D7+ Eb6 Ebmaj7 Eb A°
Love is a danc-ing thing,__ Gay as a May-day,
Ebmaj7 Eb Bbm7 Eb7 Bbm7 Eb7 Ab Fm7 Eb Gm Bbm Eb7 Fm7 Fm7-5
I'm in the hey-day of it. Love is a danc-ing thing,__ It's
Eb Ab Fm Bb7 Eb A° Bb7 Eb Ab Eb+ Eb D7+ Eb6
danc-ing my light heart a-way. When this en-tranc-ing thing__
Ebmaj7 Eb A° Ebmaj7 Eb Bbm7 Eb7 Bbm7 Eb7 Ab Fm7 Eb Gm Bbm
Came like a Spring song, I heard the sing-song of it. Love is a danc-ing thing,
Eb7 Fm7 Fm7-5 Eb Ab Fm Bb7 1 Eb B7 Bb7 2 Eb
__ Ro-man-cing my light heart a-way. -way.__

Copyright © 1935 by Chappell & Co., Inc. Copyright renewed. Used by permission.

LOVER

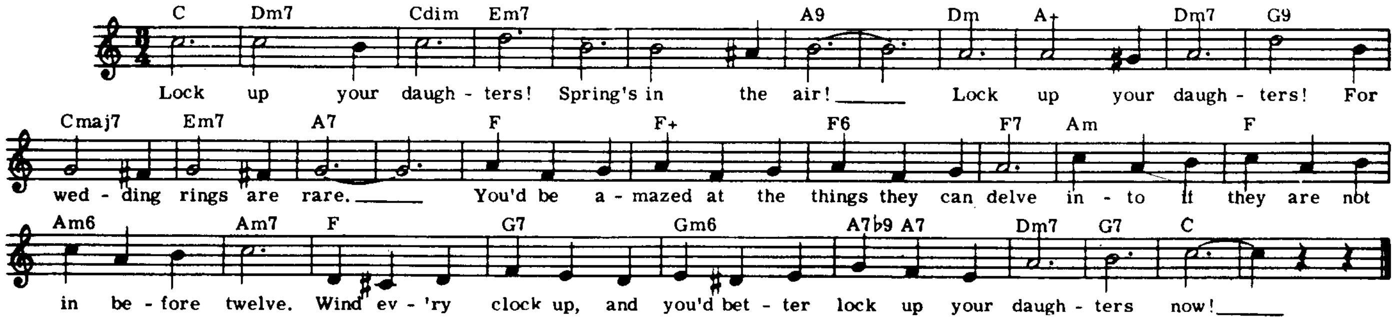
LORENZ HART and RICHARD RODGERS


C B7(sus) B7 Bb7(sus) Bb7
Lover, when I'm near you And I hear you speak my
Em7 A7 Ab7(sus) Ab7 G7(sus) G7 C
name Softly in my ear you breathe a flame.
Dm7 G7 C B7(sus) B7
Lover, when we're dancing keep on
Bb7(sus) Bb7 Em7 A7 Ab7(sus) Ab7
glancing in my eyes, Till love's own en-
G7(sus) G7 C Am B
trancing music dies.
E A B7(sus) B7 E A
All of my future is in you. Your ev'ry plan I de-
B7(sus) B7 G C Am7 D7
sign. Promise you'll always continue to be
Em C#dim Dm7 G7 C B7(sus)
mine. Lover, please be tender
B7 Bb7(sus) Bb7 Em7 A7 Ab7(sus)
when you're tender fears depart. Lover
Ab7 G7(sus) G7 C Dm7 C
I surrender to my heart.

Copyright © 1959 and 1960 by Famous Music Corporation. Used by permission.

"LOCK UP YOUR DAUGHTERS"

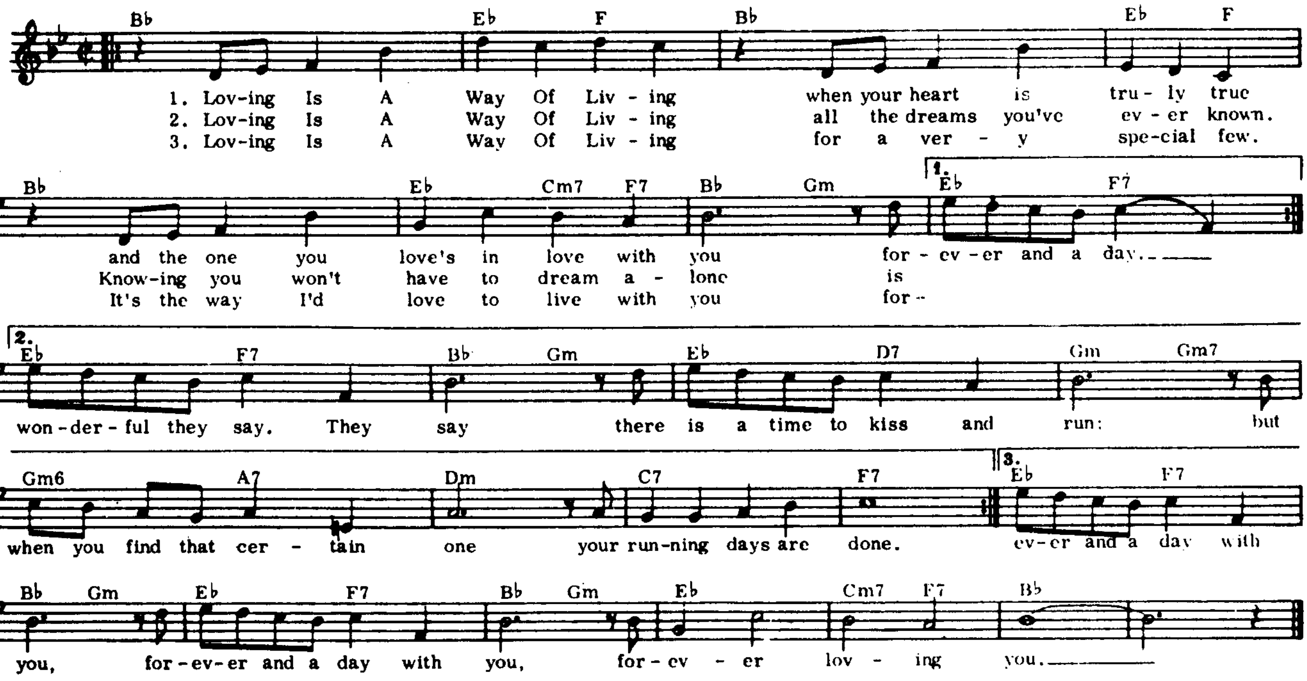
By LIONEL BART and LAURIE JOHNSON


C Dm7 Cdim Em7 A9 Dm A+ Dm7 G9
Lock up your daughters! Spring's in the air! Lock up your daughters! For
Cmaj7 Em7 A7 F F+ F6 F7 Am F
wedding rings are rare. You'd be amazed at the things they can delve into if they are not
Am6 Am7 F G7 Gm6 A7b9 A7 Dm7 G7 C
in before twelve. Wind ev'ry clock up, and you'd better lock up your daughters now!

Copyright © 1959 and 1964 by The Peter Maurice Music Co., Ltd., London. Used by permission.
Sole agents for the U.S. and Canada: Sam Fox Publishing Co., Inc.

LOVING IS A WAY OF LIVING

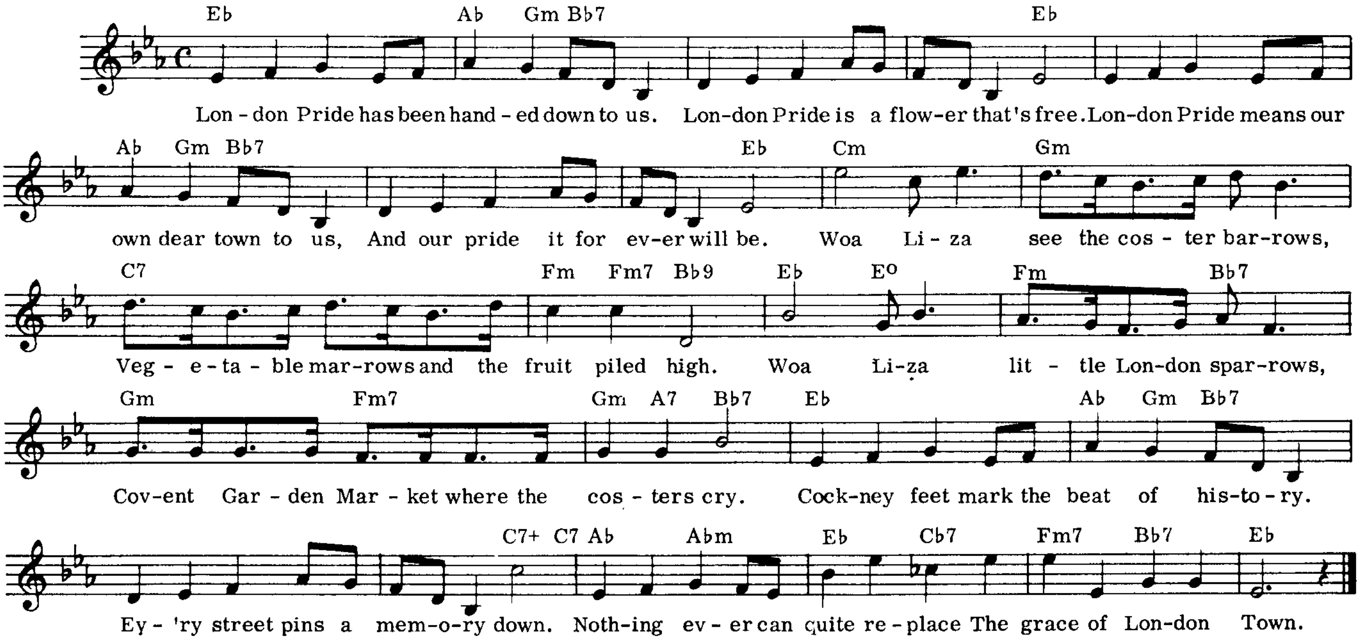
HAL DAVID and BURT F. BACHARACH


1. Lov-ing Is A Way Of Liv - ing when your heart is tru - ly true
2. Lov-ing Is A Way Of Liv - ing all the dreams you've ev - er known.
3. Lov-ing Is A Way Of Liv - ing for a ver - y spe-cial few.
and the one you love's in love with you for - ev - er and a day.
Know-ing you won't have to dream a - lone is
It's the way I'd love to live with you for -
won - der - ful they say. They say there is a time to kiss and run; but
when you find that cer - tain one your run-ning days are done. ev-er and a day with
you, for-ev-er and a day with you, for-ev - er lov - ing you.

Copyright © 1959 by Famous Music Corporation. Used by permission.

LONDON PRIDE

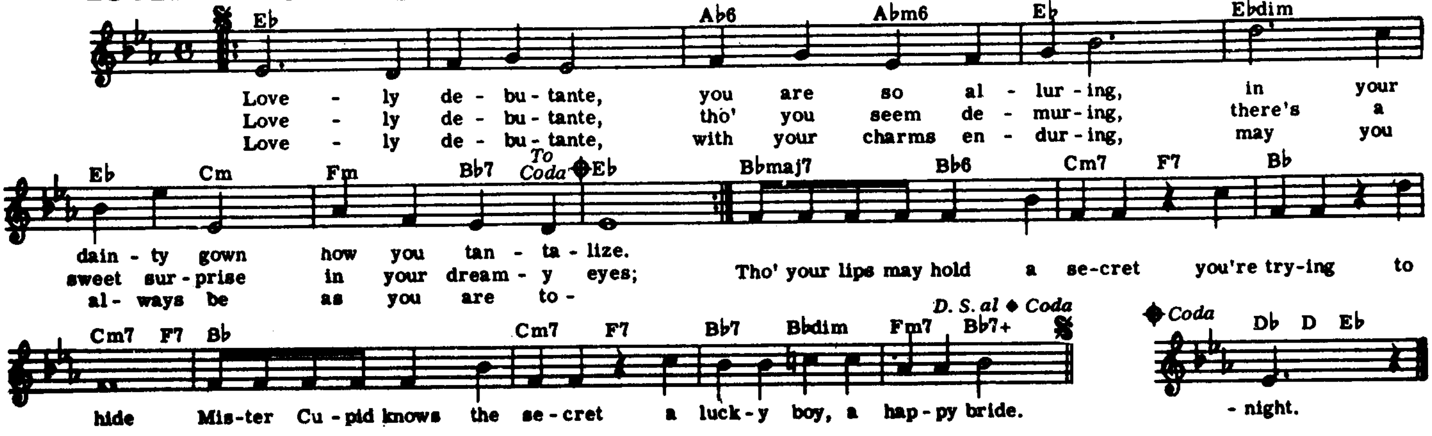
Words and Music by NOEL COWARD


Moderato
Lon - don Pride has been hand - ed down to us. Lon-don Pride is a flow-er that's free. Lon-don Pride means our
own dear town to us, And our pride it for ev-er will be. Woa Li - za see the cos - ter bar-rows,
Veg - e - ta - ble mar-rows and the fruit piled high. Woa Li-za lit - tle Lon-don spar-rows,
Cov-ent Gar - den Mar - ket where the cos - ters cry. Cock-ney feet mark the beat of his-to-ry.
Ey - 'ry street pins a mem-o-ry down. Noth-ing ev - er can quite re - place The grace of Lon-don Town.

Copyright © 1941 by Chappell & Co., Ltd., London. Copyright renewed. Chappell & Co., Inc., publisher.

LOVELY DEBUTANTE

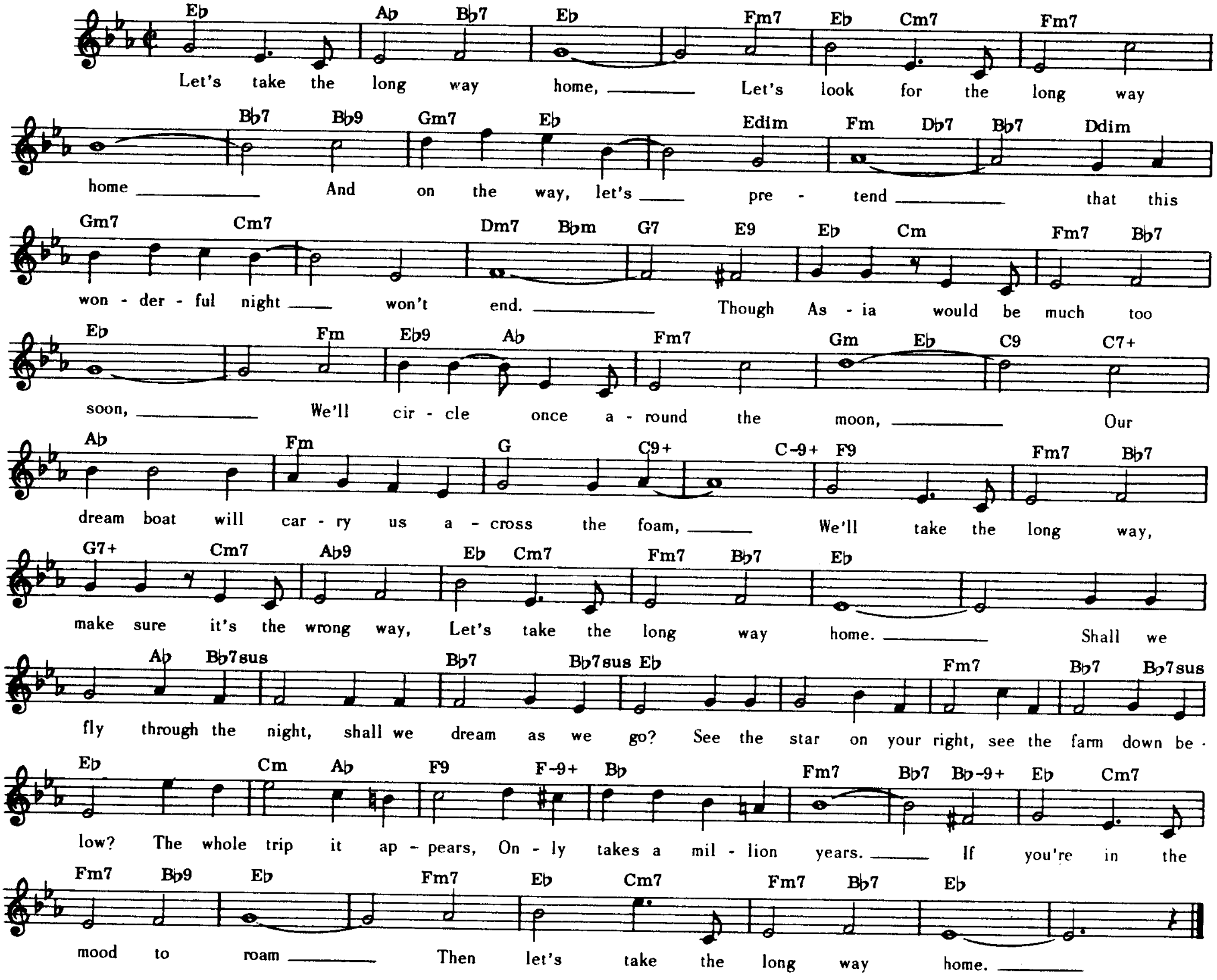
By HARRY TOBIAS and NEIL MORET


Love - ly de - bu - tante, you are so al - lur - ing, in your
Love - ly de - bu - tante, tho' you seem de - mur - ing, there's a
Love - ly de - bu - tante, with your charms en - dur - ing, may you
dain - ty gown how you tan - ta - lize.
sweet sur - prise in your dream - y eyes;
al - ways be as you are to -
To Coda
Tho' your lips may hold a se-cret you're try-ing to
hide Mis-ter Cu - pid knows the se - cret a luck - y boy, a hap - py bride.
D. S. al Coda
Coda
- night.

Copyright © 1937 and 1938 by Movietone Music Corp., New York, N.Y., Sam Fox-Hollywood Songs, Inc., New York-Hollywood. Copyright renewed.

LET'S TAKE THE LONG WAY HOME *From the Film "HERE COME THE WAVES"*

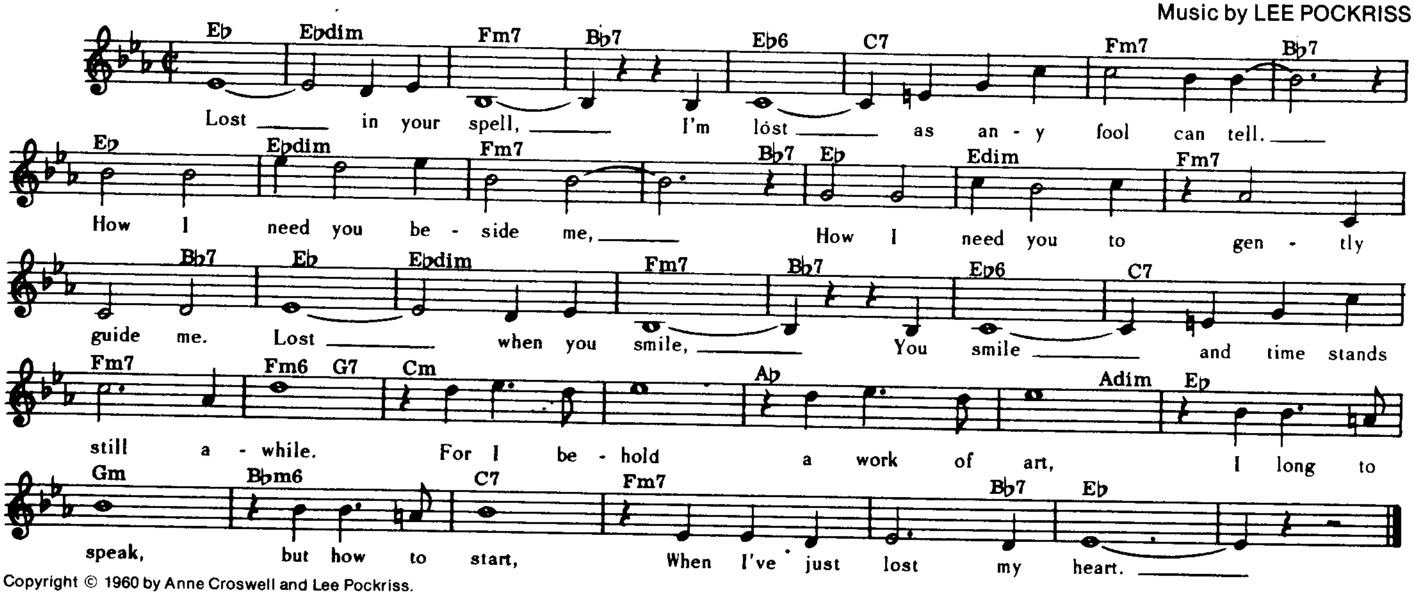
Lyric by JOHNNY MERCER
Music by HAROLD ARLEN


Let's take the long way home, Let's look for the long way home And on the way, let's pretend that this wonder-ful night won't end. Though As-ia would be much too soon, We'll cir-cle once a-round the moon, Our dream boat will car-ry us a-cross the foam, We'll take the long way, make sure it's the wrong way, Let's take the long way home. Shall we fly through the night, shall we dream as we go? See the star on your right, see the farm down be-low? The whole trip it ap-pears, On-ly takes a mil-lion years. If you're in the mood to roam Then let's take the long way home.

Copyright © 1944 by Harwin Music Corp. Copyright renewed. Used by permission.

LOST *From the Musical "ERNEST IN LOVE"*

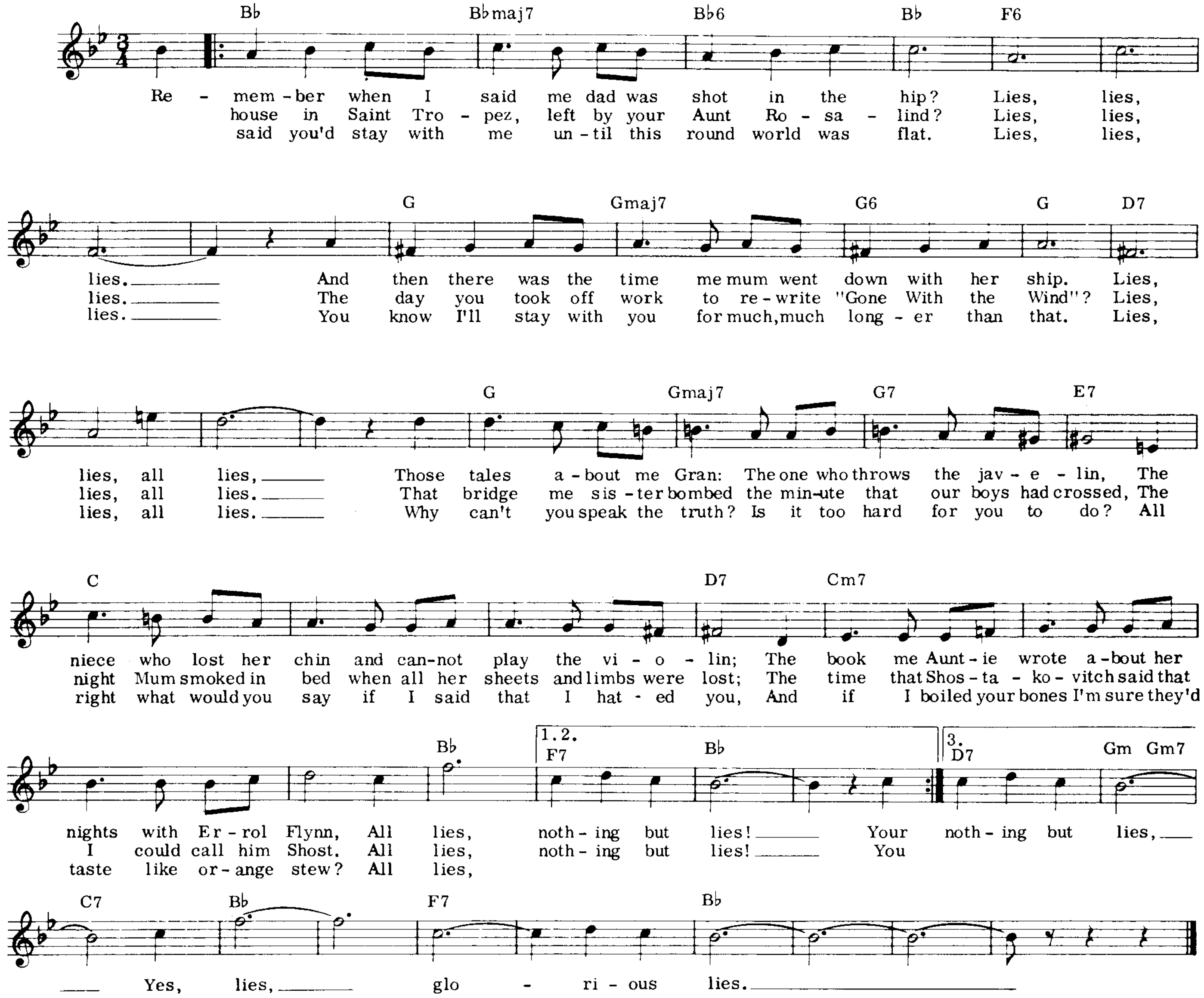
Lyric by ANNE CROSWELL
Music by LEE POCKRISS


Lost in your spell, I'm lost as an-y fool can tell. How I need you be-side me, How I need you to gen-tly guide me. Lost when you smile, You smile and time stands still a-while. For I be-hold a work of art, I long to speak, but how to start, When I've just lost my heart.

Copyright © 1960 by Anne Croswell and Lee Pockriss.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

LIES, LIES, LIES *From the Musical "BILLY"*

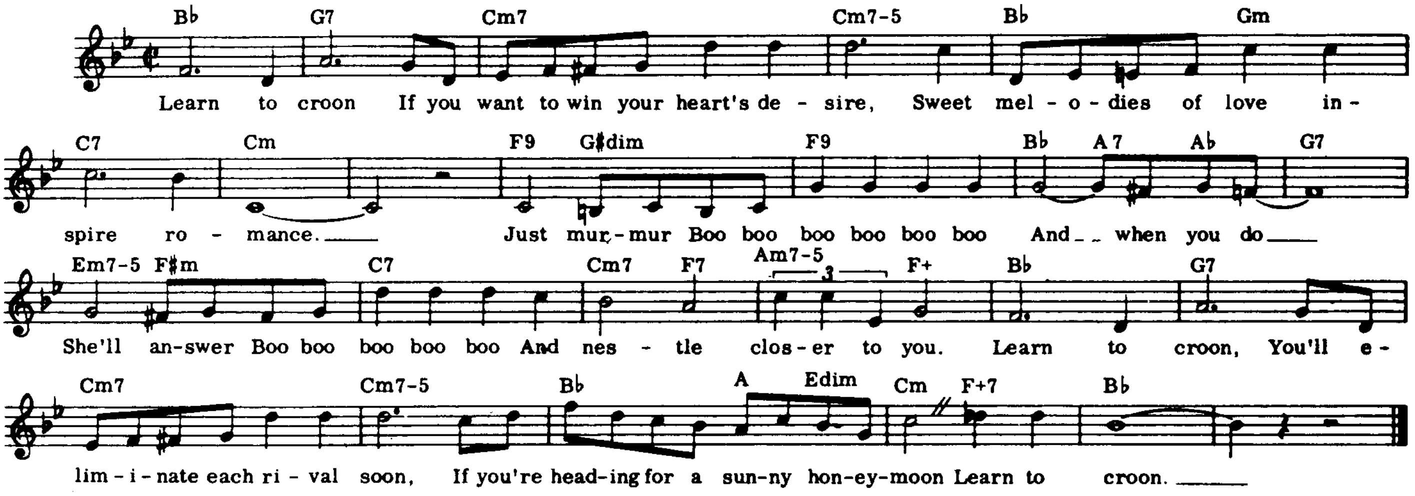
Music by JOHN BARRY
Lyric by DON BLACK


Moderate Waltz
Bb Bbmaj7 Bb6 Bb F6
Re - mem - ber when I said me dad was shot in the hip? Lies, lies,
house in Saint Tro - pez, left by your Aunt Ro - sa - lind? Lies, lies,
said you'd stay with me un - til this round world was flat. Lies, lies,
G Gmaj7 G6 G D7
lies. And then there was the time me mum went down with her ship. Lies,
lies. The day you took off work to re - write "Gone With the Wind"? Lies,
lies. You know I'll stay with you for much, much long - er than that. Lies,
G Gmaj7 G7 E7
lies, all lies, Those tales a - bout me Gran: The one who throws the jav - e - lin, The
lies, all lies. That bridge me sis - ter bombed the min - ute that our boys had crossed, The
lies, all lies. Why can't you speak the truth? Is it too hard for you to do? All
C D7 Cm7
niece who lost her chin and can - not play the vi - o - lin; The book me Aunt - ie wrote a - bout her
night Mum smoked in bed when all her sheets and limbs were lost; The time that Shos - ta - ko - vitch said that
right what would you say if I said that I hat - ed you, And if I boiled your bones I'm sure they'd
Bb 1.2. F7 Bb 3. D7 Gm Gm7
nights with Er - rol Flynn, All lies, noth - ing but lies! Your noth - ing but lies,
I could call him Shost. All lies, noth - ing but lies! You
taste like or - ange stew? All lies,
C7 Bb F7 Bb
Yes, lies, glo - ri - ous lies.

Copyright © 1974 by Winmor Music, Inc. Used by permission.

LEARN TO CROON *From the Film "COLLEGE HUMOR"*

SAM COSLOW and ARTHUR JOHNSTON

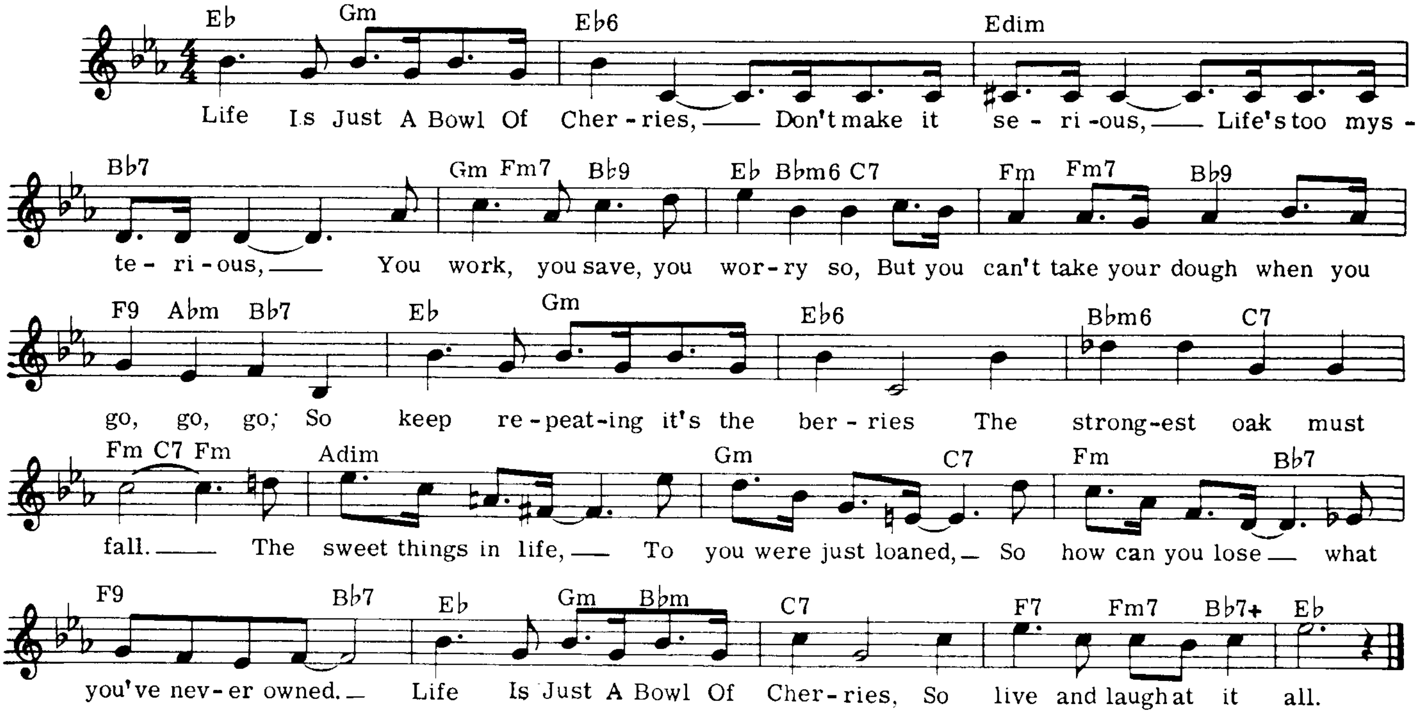

Bb G7 Cm7 Cm7-5 Bb Gm
Learn to croon If you want to win your heart's de - sire, Sweet mel - o - dies of love in -
C7 Cm F9 G♯dim F9 Bb A7 Ab G7
spire ro - mance. Just mur - mur Boo boo boo boo boo boo And when you do
Em7-5 F♯m C7 Cm7 F7 Am7-5 F+ Bb G7
She'll an - swer Boo boo boo boo boo And nes - tle clos - er to you. Learn to croon, You'll e -
Cm7 Cm7-5 Bb A Edim Cm F+7 Bb
lim - i - nate each ri - val soon, If you're head - ing for a sun - ny hon - ey - moon Learn to croon.

Copyright © 1933 by Famous Music Corporation. Copyright renewed 1960. Used by permission.

LIFE IS JUST A BOWL OF CHERRIES

From the Musical "GEORGE WHITE'S SCANDALS — 11th EDITION"

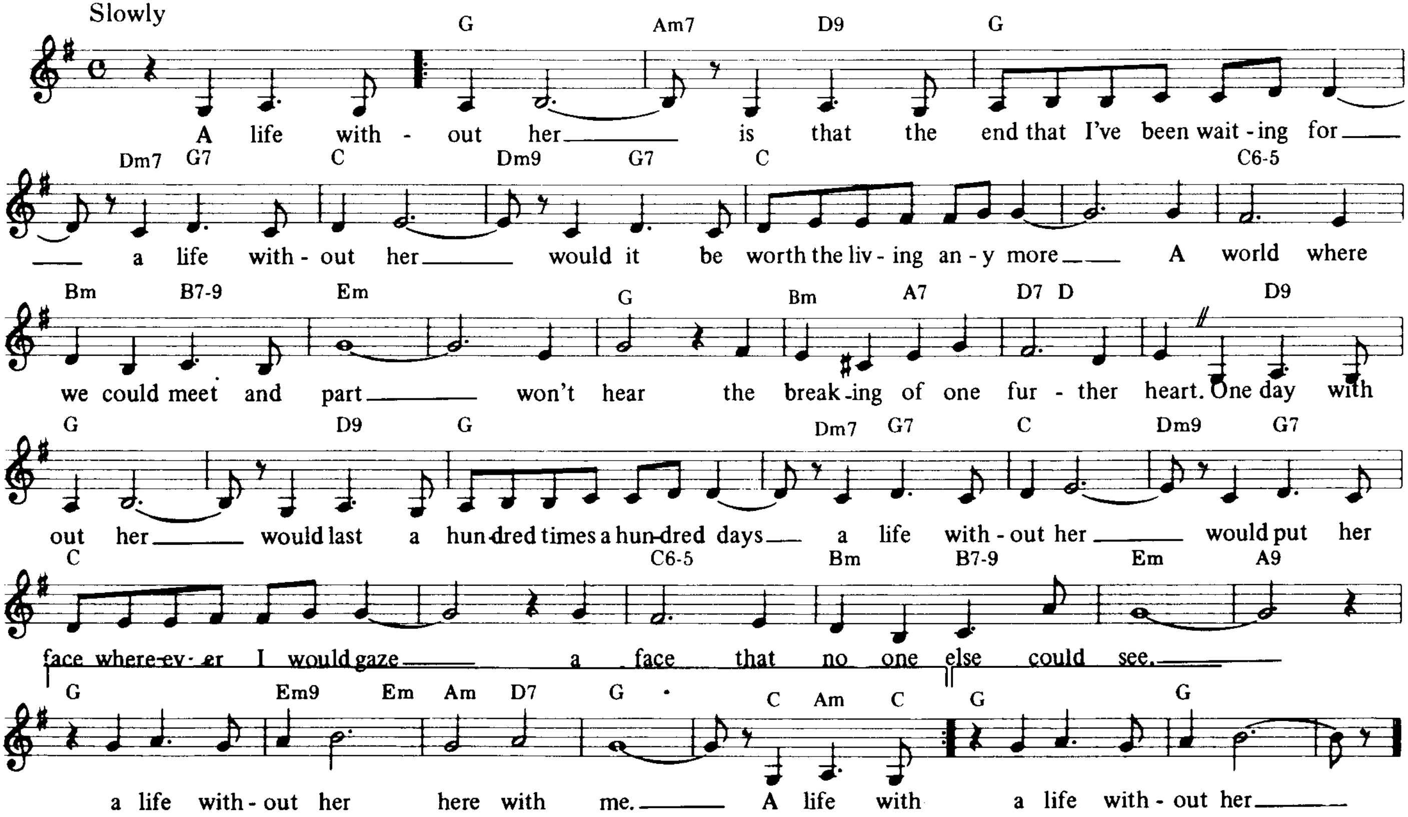
By LEW BROWN and RAY HENDERSON


Eb Gm Eb6 Edim
Life Is Just A Bowl Of Cher-ries, Don't make it se-ri-ous, Life's too mys-
Bb7 Gm Fm7 Bb9 Eb Bbm6 C7 Fm Fm7 Bb9
te-ri-ous, You work, you save, you wor-ry so, But you can't take your dough when you
F9 Abm Bb7 Eb Gm Eb6 Bbm6 C7
go, go, go; So keep re-peat-ing it's the ber-ries The strong-est oak must
Fm C7 Fm Adim Gm C7 Fm Bb7
fall. The sweet things in life, To you were just loaned, So how can you lose what
F9 Bb7 Eb Gm Bbm C7 F7 Fm7 Bb7+ Eb
you've nev-er owned. Life Is Just A Bowl Of Cher-ries, So live and laugh at it all.

Copyright © 1931 by DeSylva, Brown & Henderson, Inc. Copyright renewed and assigned to Chappell & Co., Inc. Used by permission.

A LIFE WITHOUT HER *From the Musical "FASHION"*

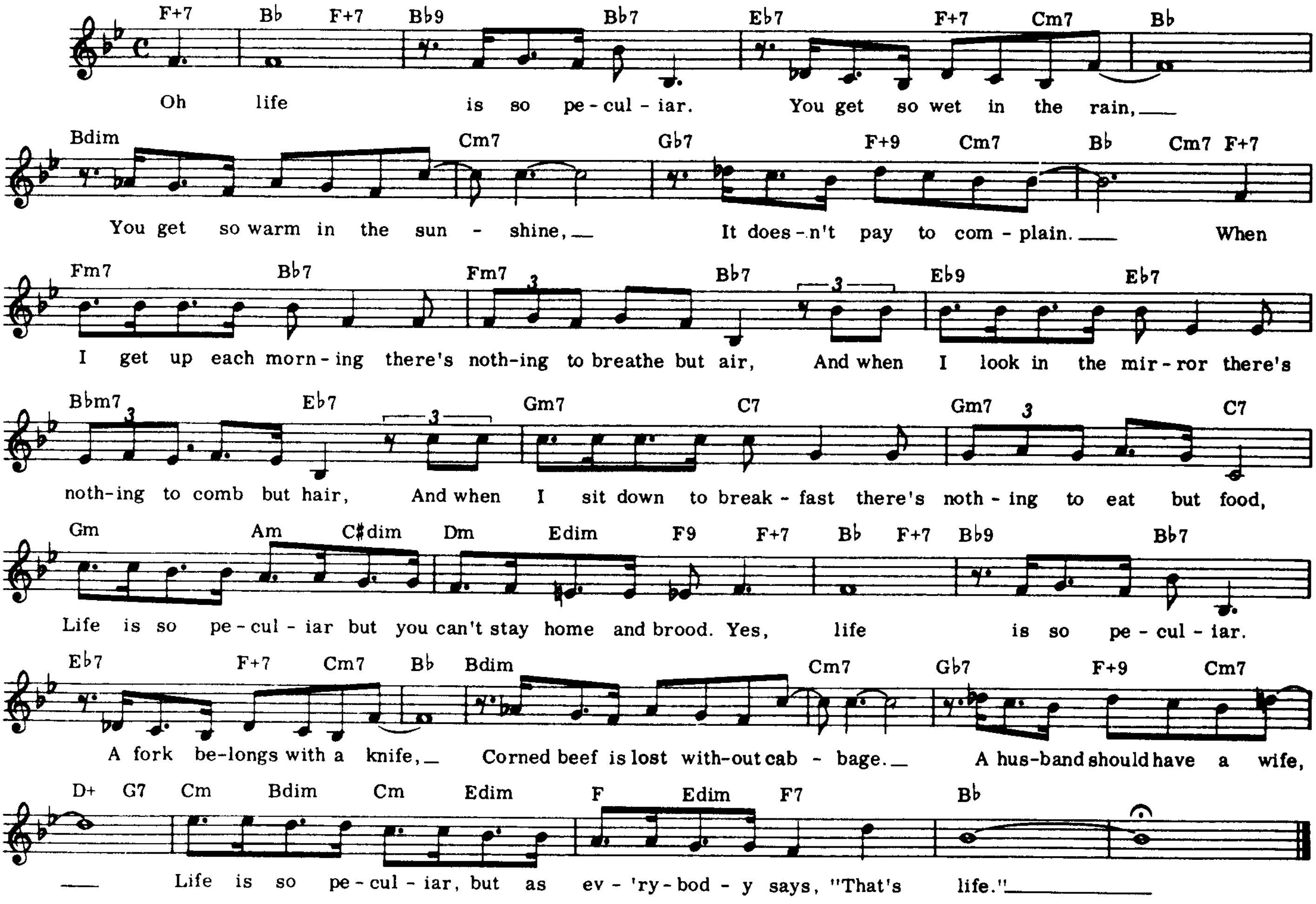
Music by DON PIPPIN


Slowly
G Am7 D9 G
A life with-out her is that the end that I've been wait-ing for
Dm7 G7 C Dm9 G7 C C6-5
a life with-out her would it be worth the liv-ing an-y more A world where
Bm B7-9 Em G Bm A7 D7 D D9
we could meet and part won't hear the break-ing of one fur-ther heart. One day with
G D9 G Dm7 G7 C Dm9 G7
out her would last a hun-dred times a hun-dred days a life with-out her would put her
C C6-5 Bm B7-9 Em A9
face where-ev-er I would gaze a face that no one else could see.
G Em9 Em Am D7 G C Am C G G
a life with-out her here with me. A life with a life with-out her

Copyright © 1974 by Steve Brown and Don Pippin.
All rights throughout the world controlled by Wren Music Co., Inc., New York, N.Y. Used by permission.

LIFE IS SO PECULIAR *From the Film "MR. MUSIC"*

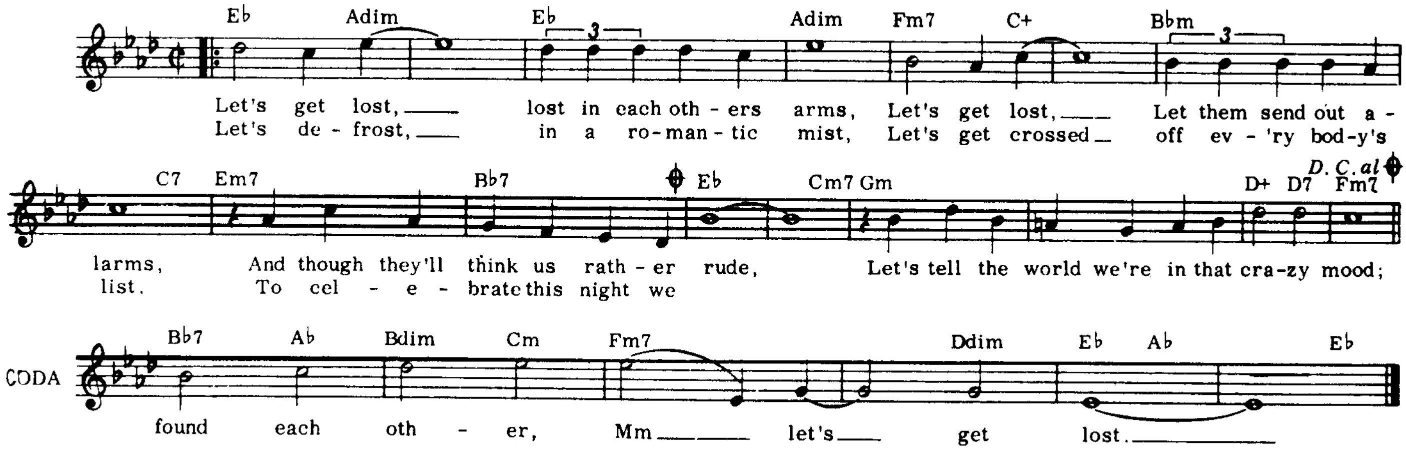
JOHNNY BURKE and JAMES VAN HEUSEN


F+7 Bb F+7 Bb9 Bb7 Eb7 F+7 Cm7 Bb
Oh life is so pe - cul - iar. You get so wet in the rain,
Bdim Cm7 Gb7 F+9 Cm7 Bb Cm7 F+7
You get so warm in the sun - shine, It does-n't pay to com - plain. When
Fm7 Bb7 Fm7 Bb7 Eb9 Eb7
I get up each morn - ing there's noth-ing to breathe but air, And when I look in the mir - ror there's
Bbm7 Eb7 Gm7 C7 Gm7 C7
noth-ing to comb but hair, And when I sit down to break - fast there's noth - ing to eat but food,
Gm Am C♯dim Dm Edim F9 F+7 Bb F+7 Bb9 Bb7
Life is so pe - cul - iar but you can't stay home and brood. Yes, life is so pe - cul - iar.
Eb7 F+7 Cm7 Bb Bdim Cm7 Gb7 F+9 Cm7
A fork be-longs with a knife, Corned beef is lost with-out cab - bage. A hus-band should have a wife,
D+ G7 Cm Bdim Cm Edim F Edim F7 Bb
Life is so pe - cul - iar, but as ev - 'ry-bod - y says, "That's life."

Copyright © 1950 by Famous Music Corporation. Used by permission.

LET'S GET LOST *From the Film "HAPPY GO LUCKY"*

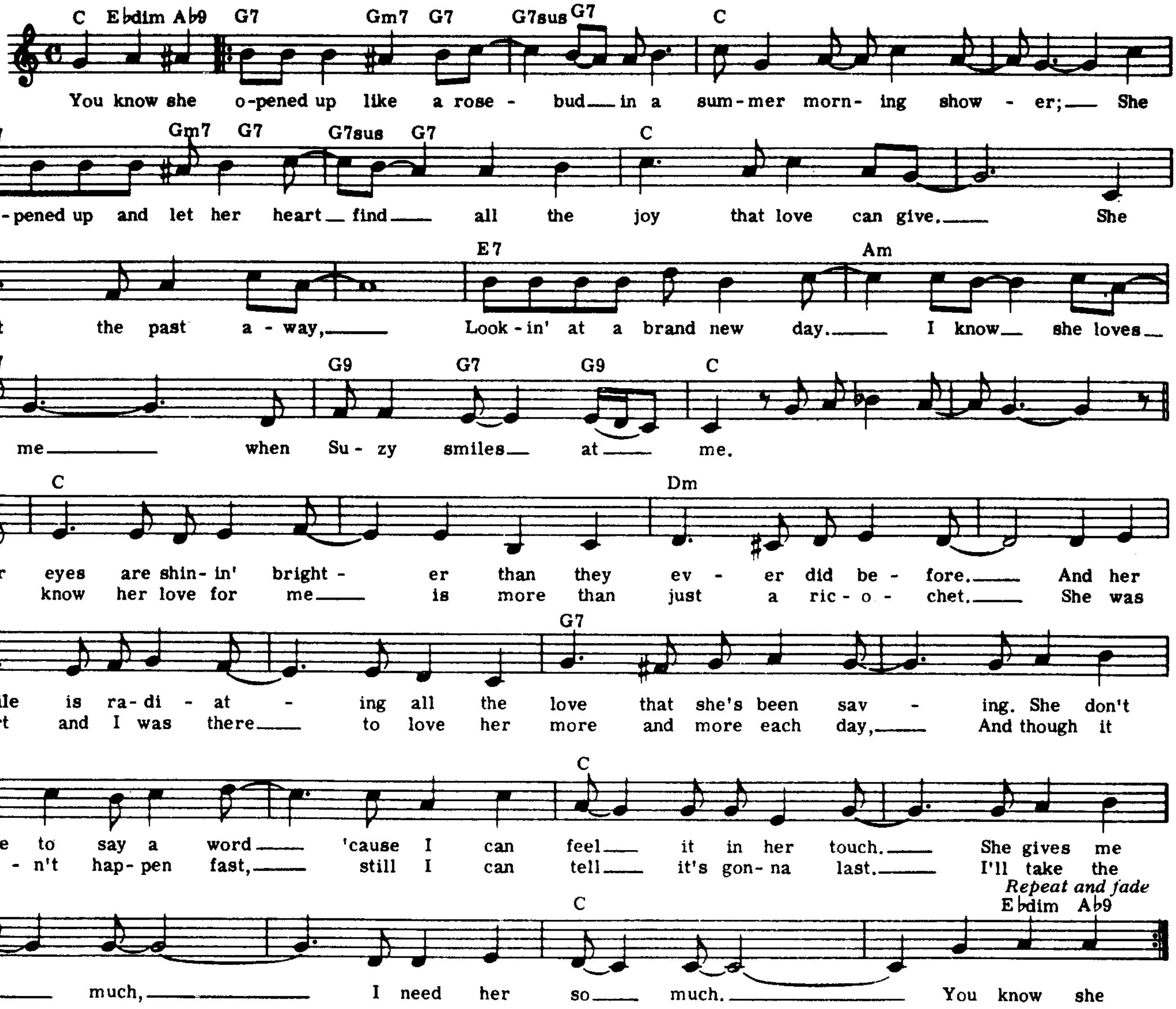
FRANK LOESSER and JIMMY VAN McHUGH


Eb Adim Eb Adim Fm7 C+ Bbm
Let's get lost, lost in each oth - ers arms, Let's get lost, Let them send out a -
Let's de - frost, in a ro-man - tic mist, Let's get crossed off ev - 'ry bod-y's
C7 Em7 Bb7 Eb Cm7 Gm D+ D7 Fm7
D. C. al
larms, And though they'll think us rath - er rude, Let's tell the world we're in that cra-zy mood;
list. To cel - e - brate this night we
CODA
Bb7 Ab Bdim Cm Fm7 Ddim Eb Ab Eb
found each oth - er, Mm let's get lost.

Copyright © 1943 by Paramount Music Corporation.
Copyright renewed 1970 by Paramount Music Corporation. Used by permission.

LIKE A ROSEBUD

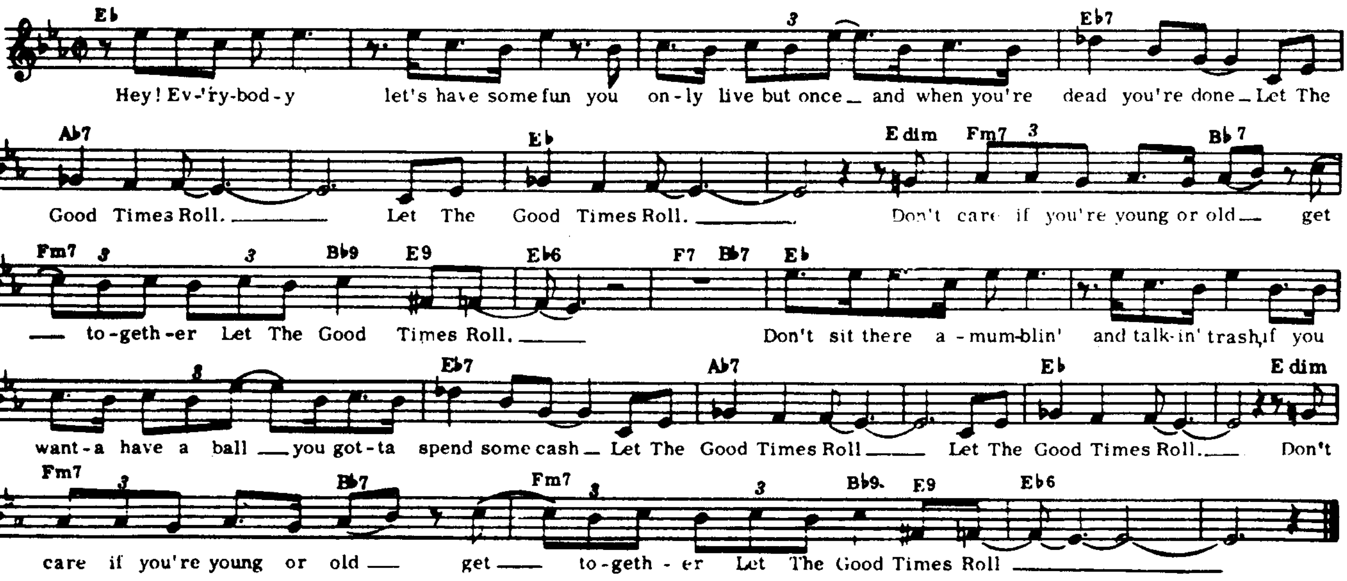
GENE BELLETIERE and BILLY MESHEL


C E♭dim A♭9 G7 Gm7 G7 G7sus G7 C
You know she o-pened up like a rose - bud in a sum-mer morn- ing show - er; She
G7 Gm7 G7 G7sus G7 C
o-pened up and let her heart find all the joy that love can give. She
F E7 Am
put the past a - way, Look-in' at a brand new day. I know she loves
G7 G9 G7 G9 C
me when Su - zy smiles at me.
C Dm
Her eyes are shin-in' bright - er than they ev - er did be - fore. And her
I know her love for me is more than just a ric - o - chet. She was
F G7
smile is ra-di - at - ing all the love that she's been sav - ing. She don't
hurt and I was there to love her more and more each day, And though it
F C
have to say a word 'cause I can feel it in her touch. She gives me
did - n't hap-pen fast, still I can tell it's gon-na last. I'll take the
Repeat and fade
G7 C E♭dim A♭9
so much, I need her so much. You know she

Copyright © 1970 and 1971 by Famous Music Corporation, New York, N.Y. Used by permission.

LET THE GOOD TIMES ROLL

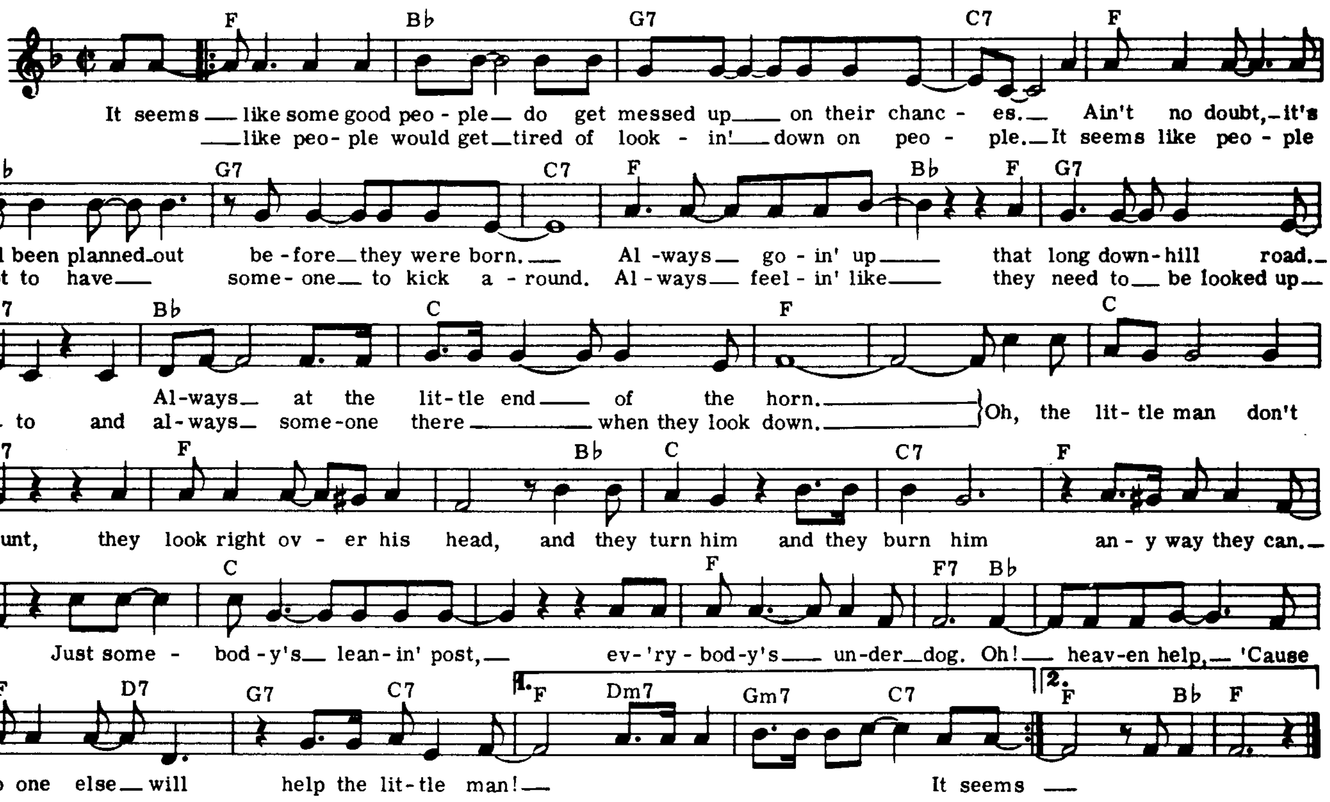
SAME THEARD and F. MOORE


E♭ 3 E♭7
Hey! Ev-'ry-bod-y let's have some fun you on-ly live but once and when you're dead you're done Let The
A♭7 E♭ E dim Fm7 3 B♭7
Good Times Roll. Let The Good Times Roll. Don't care if you're young or old get
Fm7 3 3 B♭9 E9 E♭6 F7 B♭7 E♭
to-geth-er Let The Good Times Roll. Don't sit there a-mum-blin' and talk-in' trash if you
3 E♭7 A♭7 E♭ E dim
want-a have a ball you got-ta spend some cash Let The Good Times Roll Let The Good Times Roll. Don't
Fm7 3 B♭7 Fm7 3 3 B♭9 E9 E♭6
care if you're young or old get to-geth - er Let The Good Times Roll

Copyright © 1946 by Warock Corp. Copyright renewed. Used by permission.

THE LITTLE MAN *From the Film "LITTLE FAUSS AND BIG HALSY"*

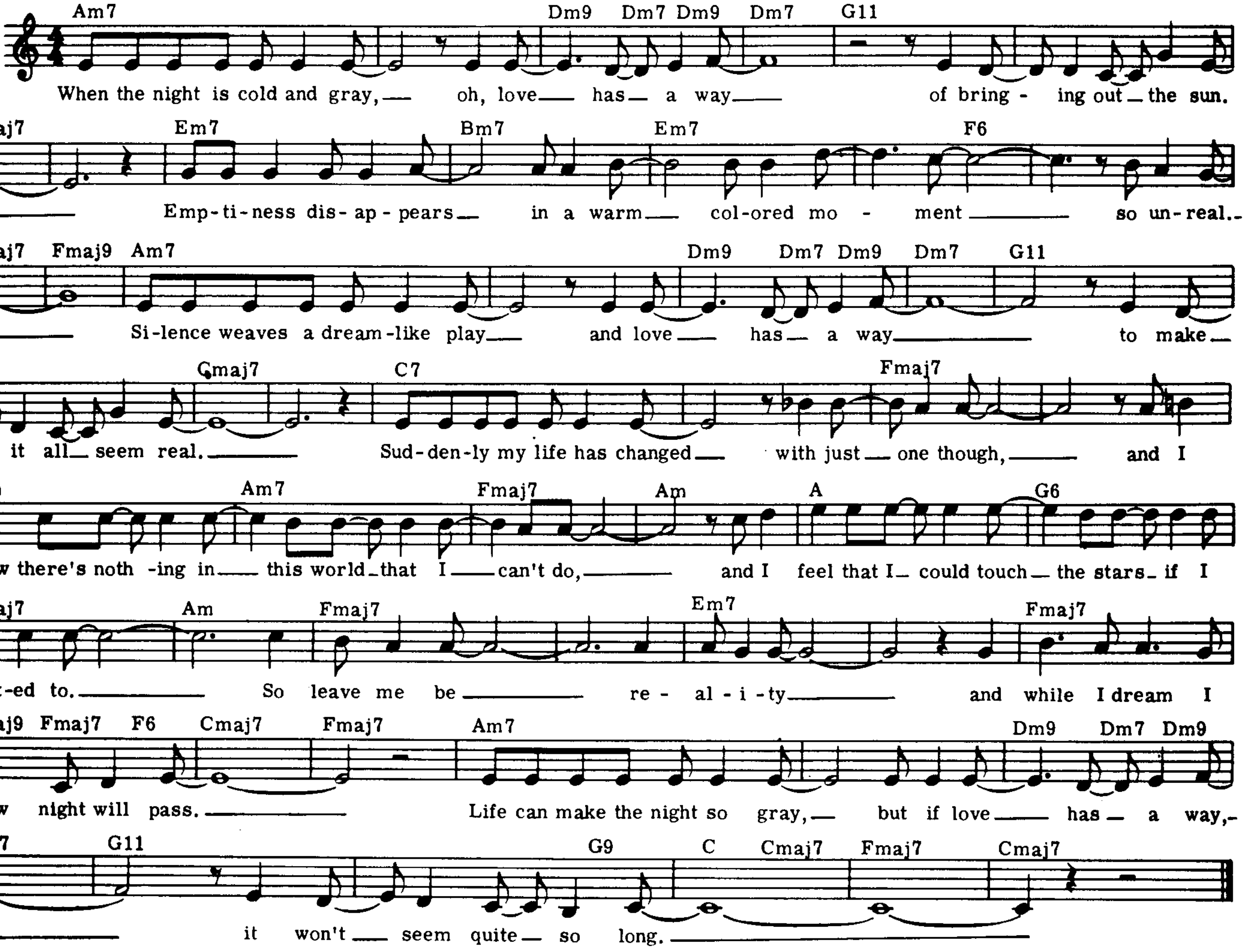
JOHNNY CASH


F Bb G7 C7 F
It seems — like some good peo - ple — do get messed up — on their chanc - es. — Ain't no doubt, - it's
— like peo - ple would get — tired of look - in' — down on peo - ple. — It seems like peo - ple
Bb G7 C7 F Bb F G7
all been planned out be - fore — they were born. — Al - ways — go - in' up — that long down - hill road. —
got to have — some - one — to kick a - round. Al - ways — feel - in' like — they need to — be looked up —
C7 Bb C F C
— Al - ways — at the lit - tle end — of the horn. —
— to and al - ways — some - one there — when they look down. —
Oh, the lit - tle man don't
C7 F Bb C C7 F
count, they look right ov - er his head, and they turn him and they burn him an - y way they can. —
C F F7 Bb
— Just some - bod - y's — lean - in' post, — ev - 'ry - bod - y's — un - der — dog. Oh! — heav - en help, — 'Cause
F D7 G7 C7 1. F Dm7 Gm7 C7 2. F Bb F
no one else — will help the lit - tle man! — It seems —

Copyright © 1970 by Ensign Music Corporation and House Of Cash, Inc., New York, N.Y. Used by permission.

LOVE HAS A WAY *From the Film "GOODBYE, COLUMBUS"*

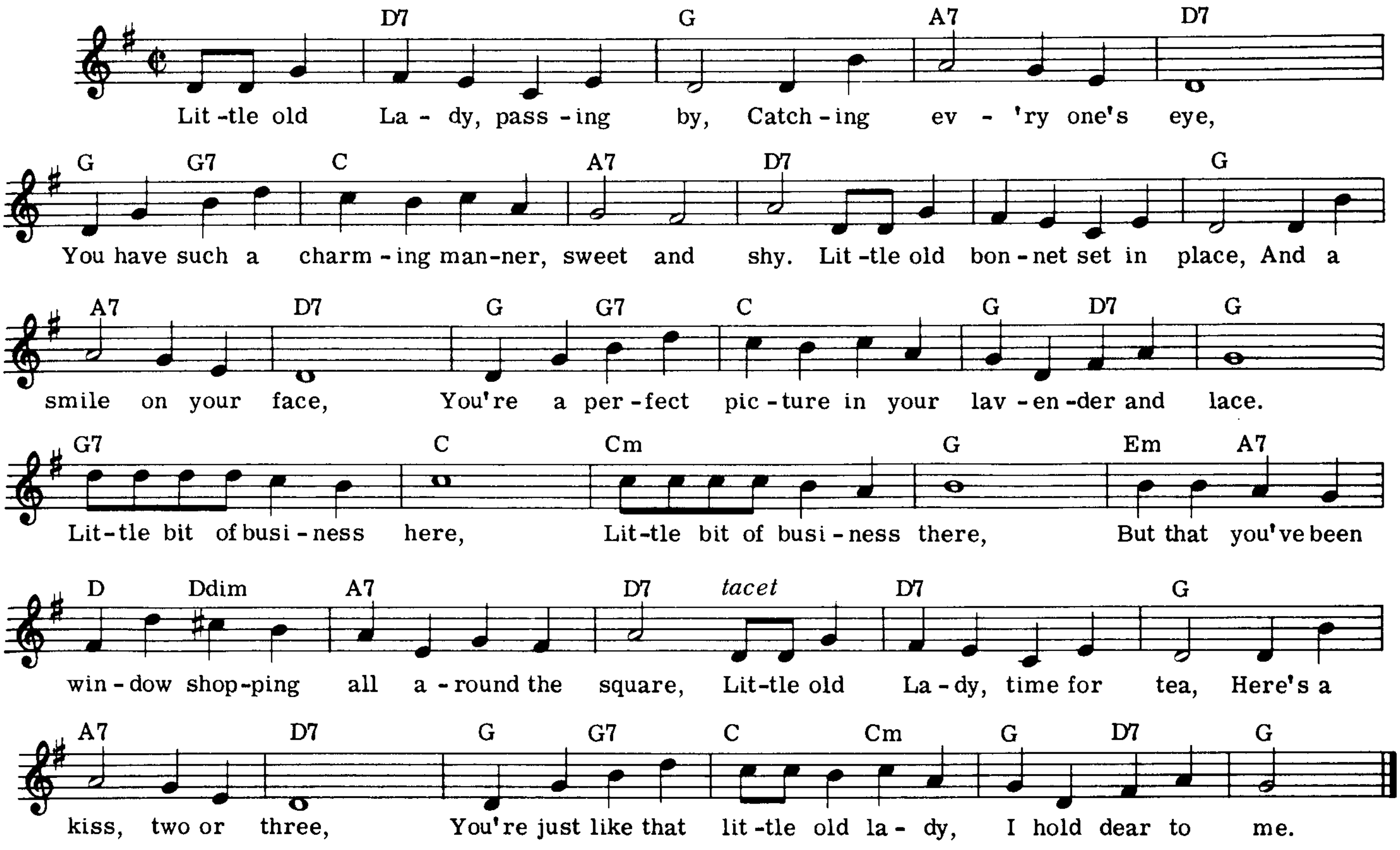
JAY DARROW and CHARLES FOX


Am7 Dm9 Dm7 Dm9 Dm7 G11
When the night is cold and gray, — oh, love — has — a way — of bring - ing out — the sun.
Cmaj7 Em7 Bm7 Em7 F6
— Emp - ti - ness dis - ap - pears — in a warm — col - ored mo - ment — so un - real. -
Cmaj7 Fmaj9 Am7 Dm9 Dm7 Dm9 Dm7 G11
— Si - lence weaves a dream - like play — and love — has — a way — to make —
Cmaj7 C7 Fmaj7
— it all — seem real. — Sud - den - ly my life has changed — with just — one though, — and I
Am Am7 Fmaj7 Am A G6
know there's noth - ing in — this world — that I — can't do, — and I feel that I — could touch — the stars — if I
Fmaj7 Am Fmaj7 Em7 Fmaj7
want - ed to. — So leave me be — re - al - i - ty — and while I dream I
Fmaj9 Fmaj7 F6 Cmaj7 Fmaj7 Am7 Dm9 Dm7 Dm9
know night will pass. — Life can make the night so gray, — but if love — has — a way, -
Dm7 G11 G9 C Cmaj7 Fmaj7 Cmaj7
— it won't — seem quite — so long. —

Copyright © 1969 by Ensign Music Corporation, New York, N.Y. Used by permission.

LITTLE OLD LADY *From the Musical "THE SHOW IS ON"*

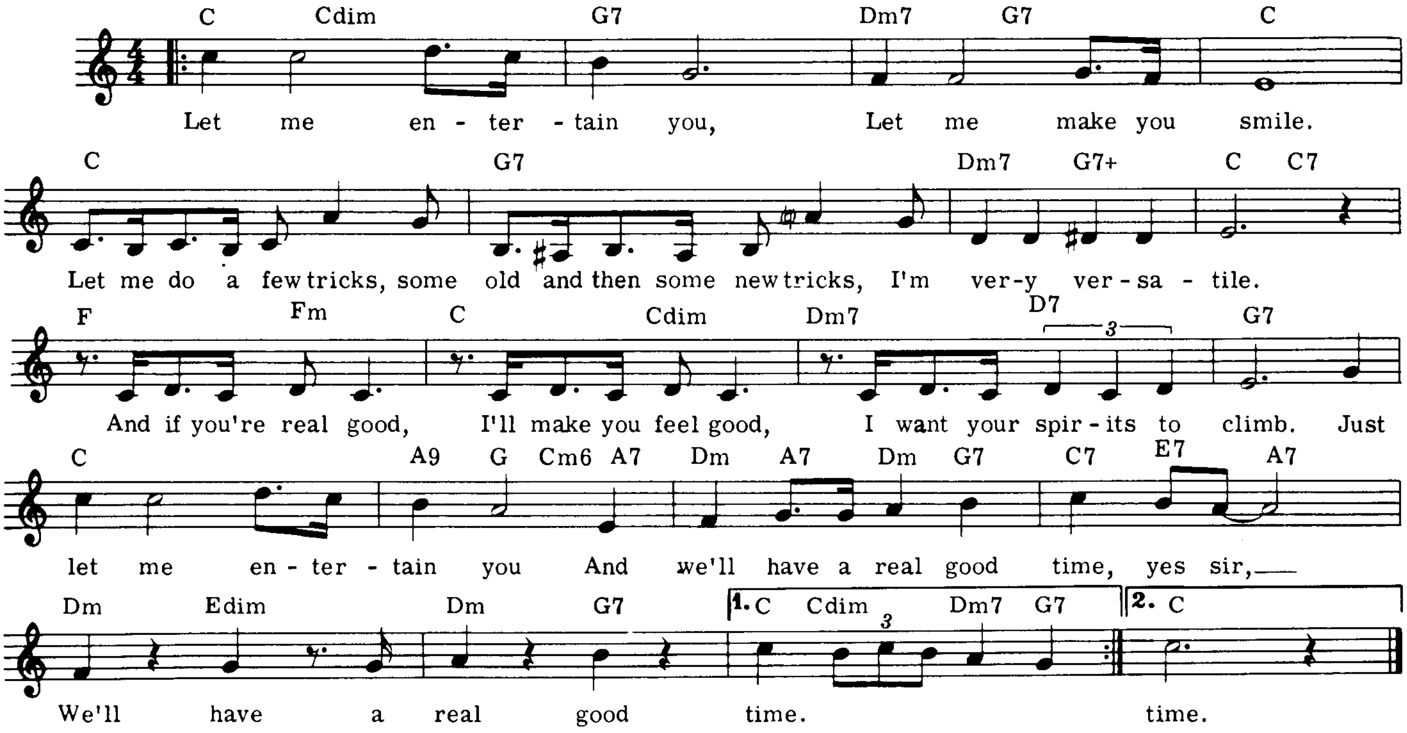
By HOAGY CARMICHAEL
and STANLEY ADAMS


D7 G A7 D7
Lit-tle old La-dy, pass-ing by, Catch-ing ev-'ry one's eye,
G G7 C A7 D7 G
You have such a charm-ing man-ner, sweet and shy. Lit-tle old bon-net set in place, And a
A7 D7 G G7 C G D7 G
smile on your face, You're a per-fect pic-ture in your lav-en-der and lace.
G7 C Cm G Em A7
Lit-tle bit of busi-ness here, Lit-tle bit of busi-ness there, But that you've been
D Ddim A7 D7 tacet D7 G
win-dow shop-ping all a-round the square, Lit-tle old La-dy, time for tea, Here's a
A7 D7 G G7 C Cm G D7 G
kiss, two or three, You're just like that lit-tle old la-dy, I hold dear to me.

Copyright © 1936 by Chappell & Co., Inc. Copyright renewed. Used by permission of Chappell & Co., Inc.

LET ME ENTERTAIN YOU *From the Musical "GYPSY"*

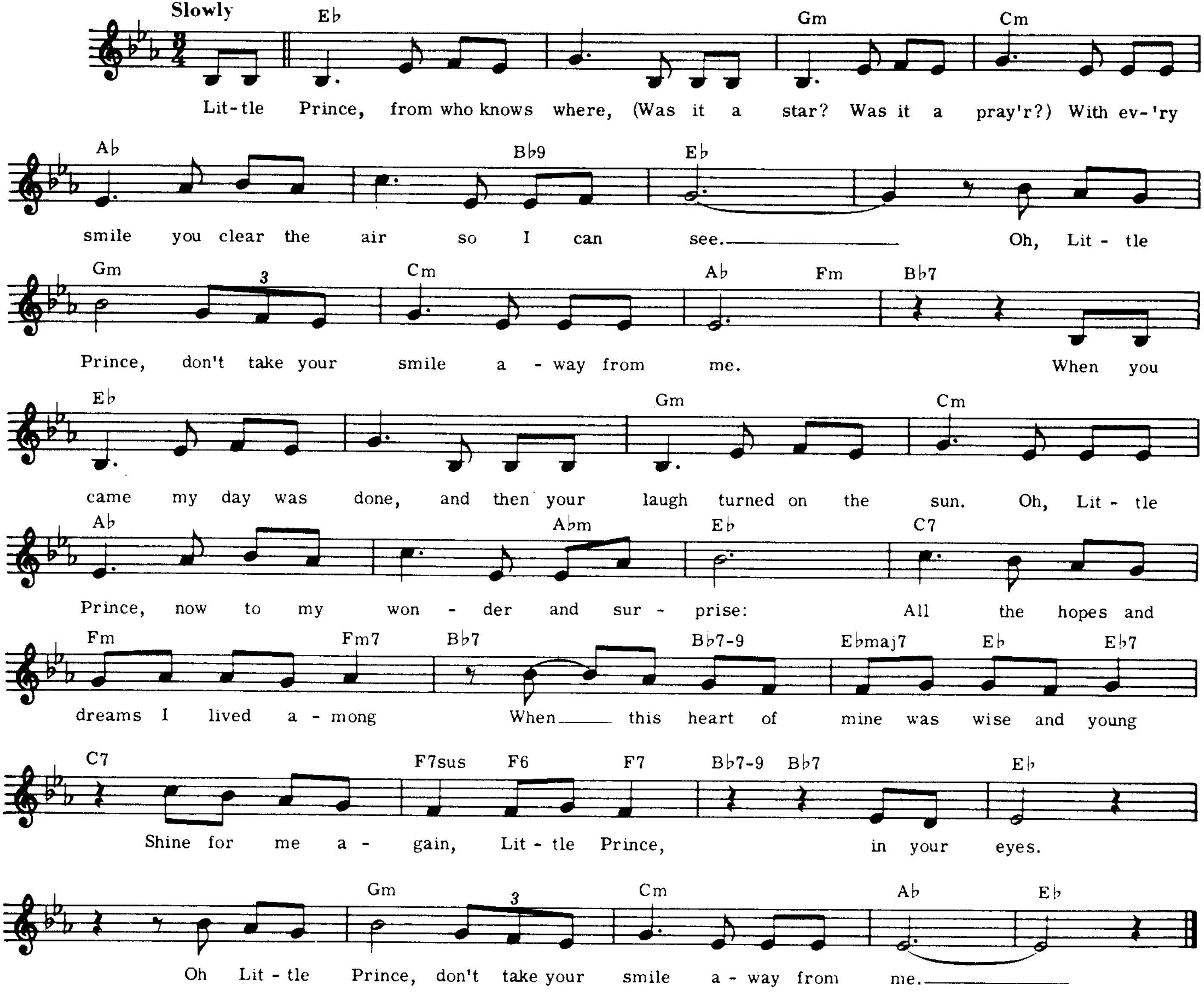
Lyric by STEPHEN SONDHEIM
Music by JULE STYNE


C Cdim G7 Dm7 G7 C
Let me en-ter-tain you, Let me make you smile.
C G7 Dm7 G7+ C C7
Let me do a few tricks, some old and then some new tricks, I'm ver-y ver-sa-tile.
F Fm C Cdim Dm7 D7 3 G7
And if you're real good, I'll make you feel good, I want your spir-its to climb. Just
C A9 G Cm6 A7 Dm A7 Dm G7 C7 E7 A7
let me en-ter-tain you And we'll have a real good time, yes sir,
Dm Edim Dm G7 1. C Cdim 3 Dm7 G7 2. C
We'll have a real good time. time.

Copyright © 1959 by Norbeth Productions, Inc. and Stephen Sondheim. Used by permission.
Stratford Music Corp. and Williamson Music, Inc., owners of publication and allied rights.

LITTLE PRINCE *From the Film "THE LITTLE PRINCE"*

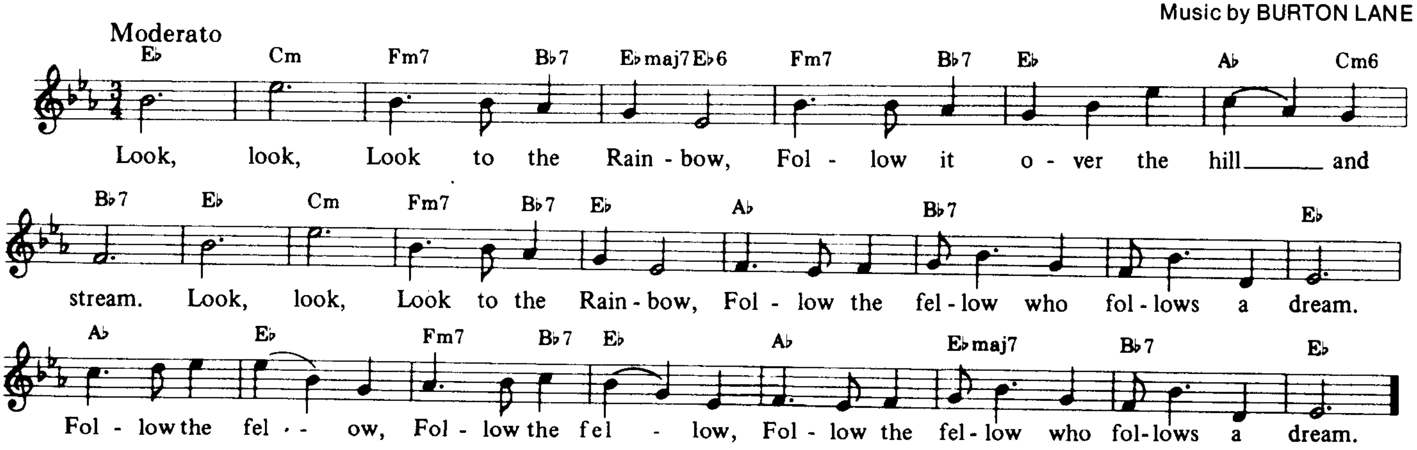
Music by FREDERICK LOEWE
Lyric by ALAN JAY LERNER


Slowly
Eb Gm Cm
Lit-tle Prince, from who knows where, (Was it a star? Was it a pray'r?) With ev-'ry
Ab Bb9 Eb
smile you clear the air so I can see. Oh, Lit-tle
Gm 3 Cm Ab Fm Bb7
Prince, don't take your smile a-way from me. When you
Eb Gm Cm
came my day was done, and then your laugh turned on the sun. Oh, Lit-tle
Ab Abm Eb C7
Prince, now to my won-der and sur-prise: All the hopes and
Fm Fm7 Bb7 Bb7-9 Ebmaj7 Eb Eb7
dreams I lived a-mong When this heart of mine was wise and young
C7 F7sus F6 F7 Bb7-9 Bb7 Eb
Shine for me a-gain, Lit-tle Prince, in your eyes.
Gm 3 Cm Ab Eb
Oh Lit-tle Prince, don't take your smile a-way from me.

Copyright © 1974 by Famous Music Corporation, New York, N.Y. Used by permission.

LOOK TO THE RAINBOW *From the Musical "FINIAN'S RAINBOW"*

Words by E.Y. HARBURG
Music by BURTON LANE

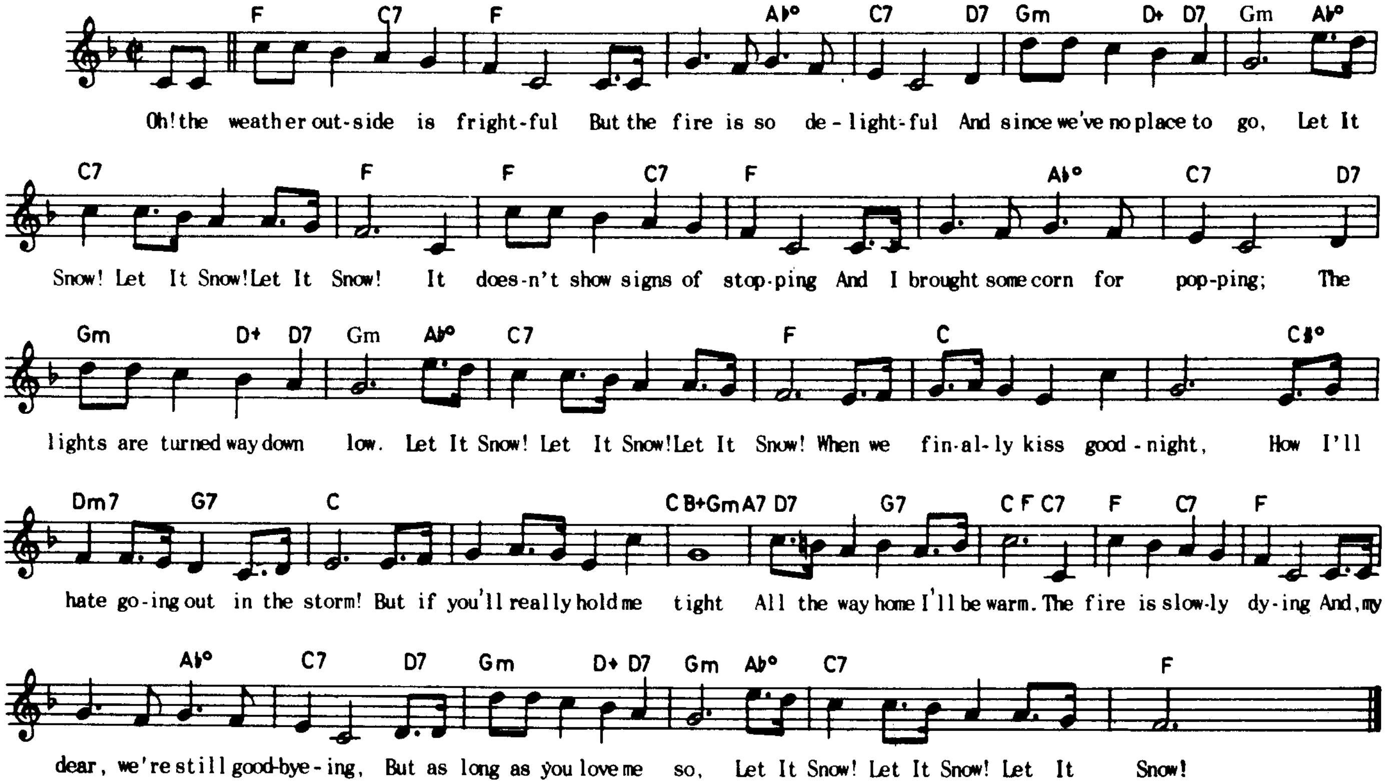

Moderato
Eb Cm Fm7 Bb7 Ebmaj7 Eb6 Fm7 Bb7 Eb Ab Cm6
Look, look, Look to the Rain-bow, Fol-low it o-ver the hill and
Bb7 Eb Cm Fm7 Bb7 Eb Ab Bb7 Eb
stream. Look, look, Look to the Rain-bow, Fol-low the fel-low who fol-lows a dream.
Ab Eb Fm7 Bb7 Eb Ab Ebmaj7 Bb7 Eb
Fol-low the fel--ow, Fol-low the fel-low, Fol-low the fel-low who fol-lows a dream.

Copyright © 1947 by Chappell & Co., Inc. Copyright renewed. Used by permission.

LET IT SNOW! LET IT SNOW! LET IT SNOW!

Words by SAMMY CAHN
Music by JULE STYNE

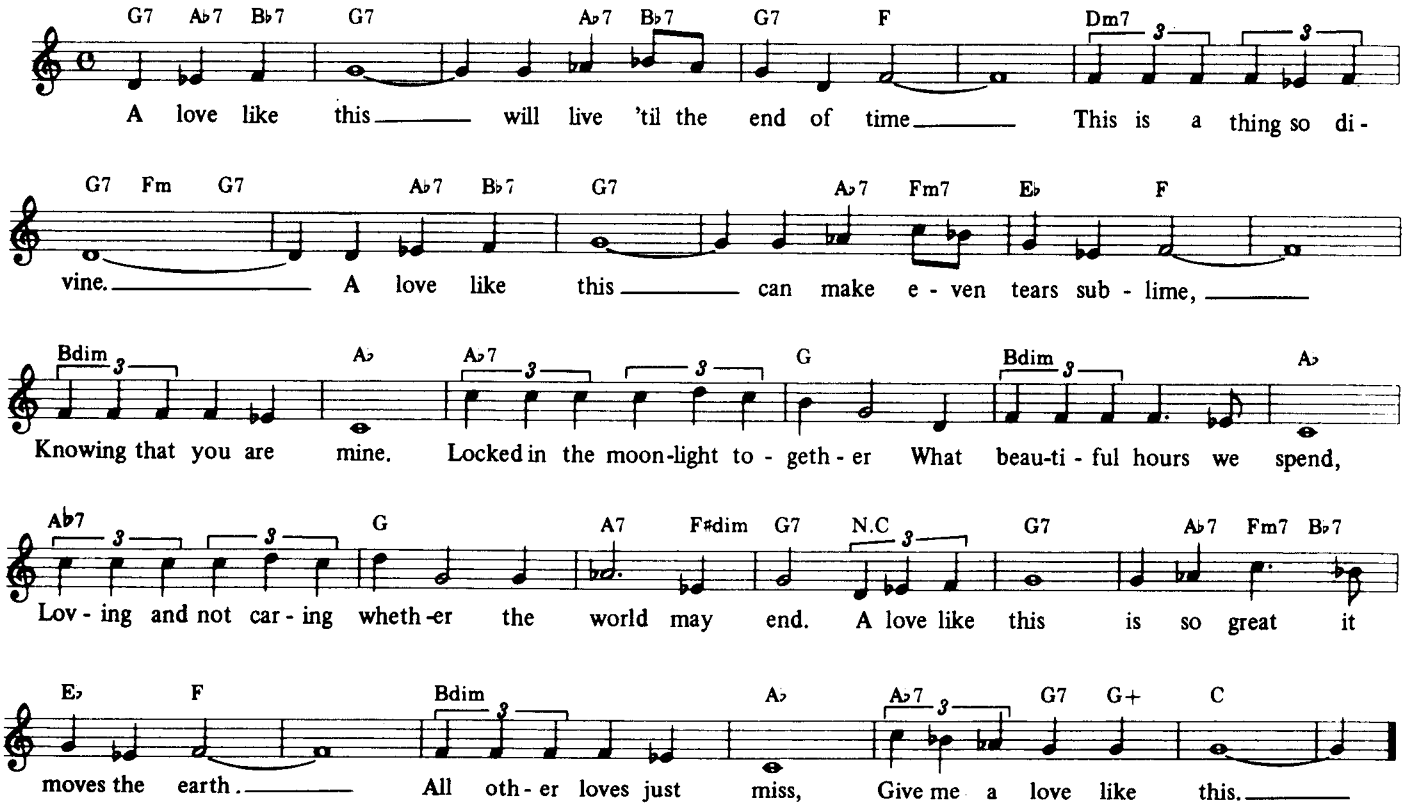
Rhythmic but not too fast


F C7 F A♭° C7 D7 Gm D+ D7 Gm A♭°
Oh! the weather out-side is fright-ful But the fire is so de-light-ful And since we've no place to go, Let It
C7 F F C7 F A♭° C7 D7
Snow! Let It Snow! Let It Snow! It does-n't show signs of stop-ping And I brought some corn for pop-ping; The
Gm D+ D7 Gm A♭° C7 F C C♯°
lights are turned way down low. Let It Snow! Let It Snow! Let It Snow! When we fin-al-ly kiss good-night, How I'll
Dm7 G7 C C B+ Gm A7 D7 G7 C F C7 F C7 F
hate go-ing out in the storm! But if you'll really hold me tight All the way home I'll be warm. The fire is slow-ly dy-ing And, my
A♭° C7 D7 Gm D+ D7 Gm A♭° C7 F
dear, we're still good-bye-ing, But as long as you love me so, Let It Snow! Let It Snow! Let It Snow!

Copyright © 1945 and 1956 by Cahn Music Corporation. Used by permission.

A LOVE LIKE THIS *From the Film "FOR WHOM THE BELL TOLLS"*

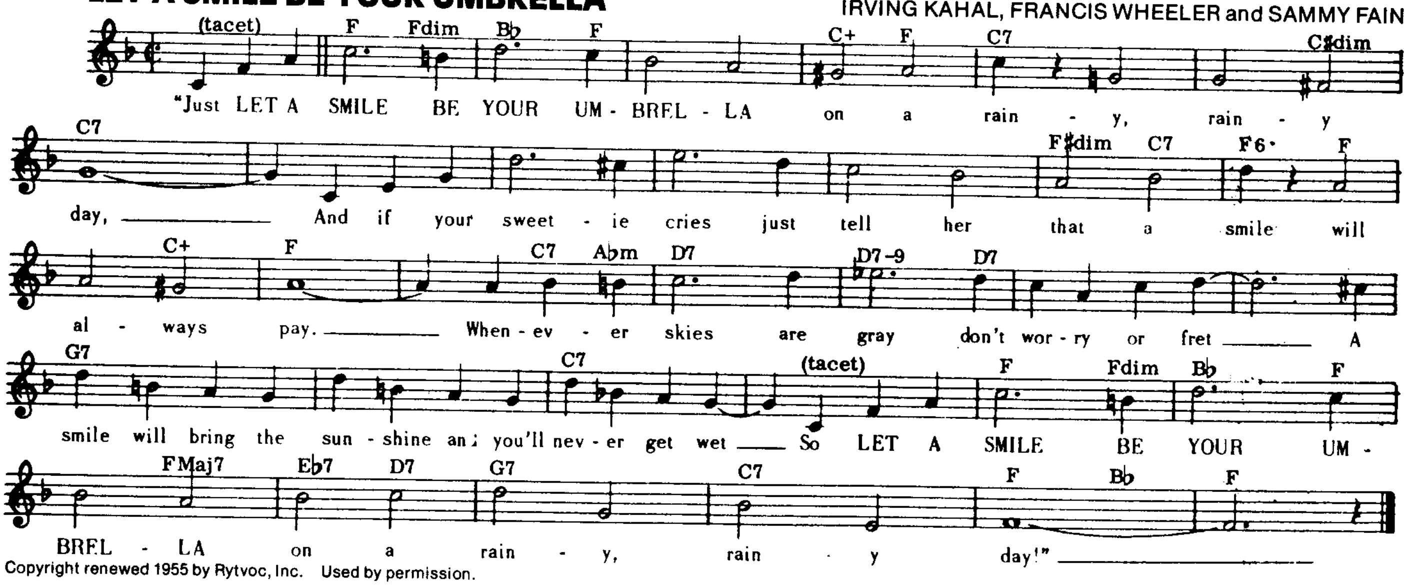
Words by NED WASHINGTON
Music by VICTOR YOUNG


G7 A♭7 B♭7 G7 A♭7 B♭7 G7 F Dm7
A love like this will live 'til the end of time This is a thing so di-
G7 Fm G7 A♭7 B♭7 G7 A♭7 Fm7 E♭ F
vine. A love like this can make e-ven tears sub-lime,
Bdim A♭ A♭7 G Bdim A♭
Knowing that you are mine. Locked in the moon-light to-geth-er What beau-ti-ful hours we spend,
A♭7 G A7 F♯dim G7 N.C G7 A♭7 Fm7 B♭7
Lov-ing and not car-ing wheth-er the world may end. A love like this is so great it
E♭ F Bdim A♭ A♭7 G7 G+ C
moves the earth. All oth-er loves just miss, Give me a love like this.

Copyright © 1943 by Famous Music Corporation, New York, N.Y.
Copyright renewed 1970 by Famous Music Corporation. Used by permission.

LET A SMILE BE YOUR UMBRELLA

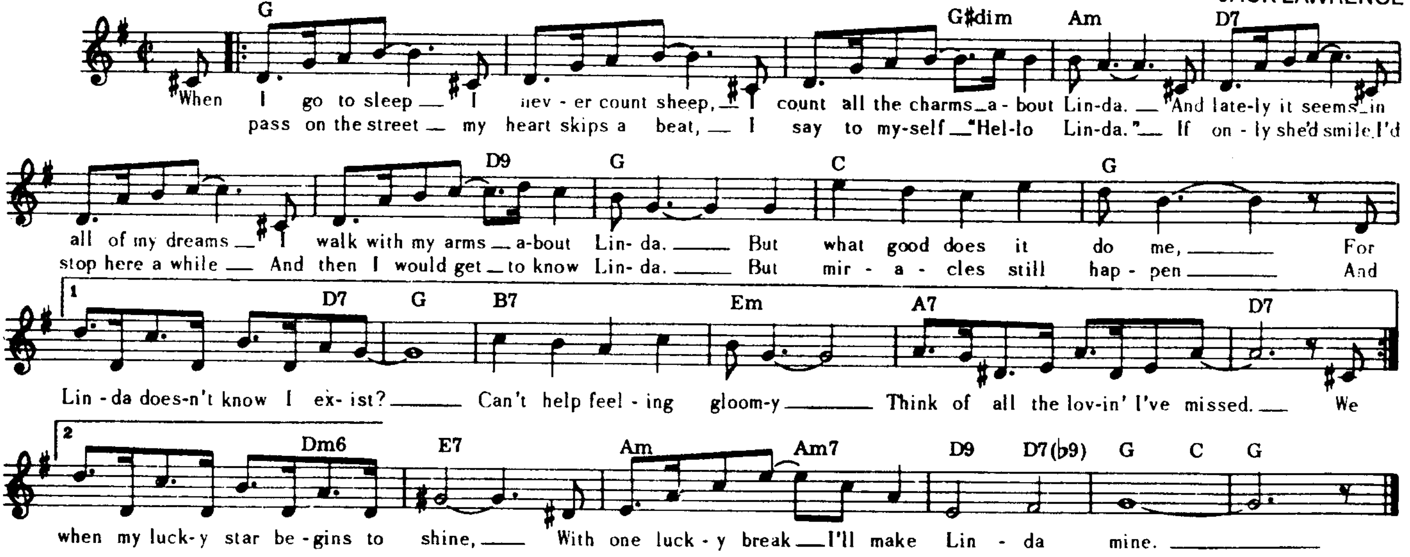
IRVING KAHAL, FRANCIS WHEELER and SAMMY FAIN


(tacet)
F Fdim B♭ F C+ F C7 C♯dim
"Just LET A SMILE BE YOUR UM - BREL - LA on a rain - y, rain - y
C7 F♯dim C7 F6 F
day, And if your sweet - ie cries just tell her that a smile will
C+ F C7 A♭m D7 D7-9 D7
al - ways pay. When - ev - er skies are gray don't wor - ry or fret A
G7 C7 (tacet) F Fdim B♭ F
smile will bring the sun - shine and you'll nev - er get wet So LET A SMILE BE YOUR UM -
FMaj7 E♭7 D7 G7 C7 F B♭ F
BREL - LA on a rain - y, rain - y day!"

Copyright renewed 1955 by Rytvoc, Inc. Used by permission.

LINDA

JACK LAWRENCE

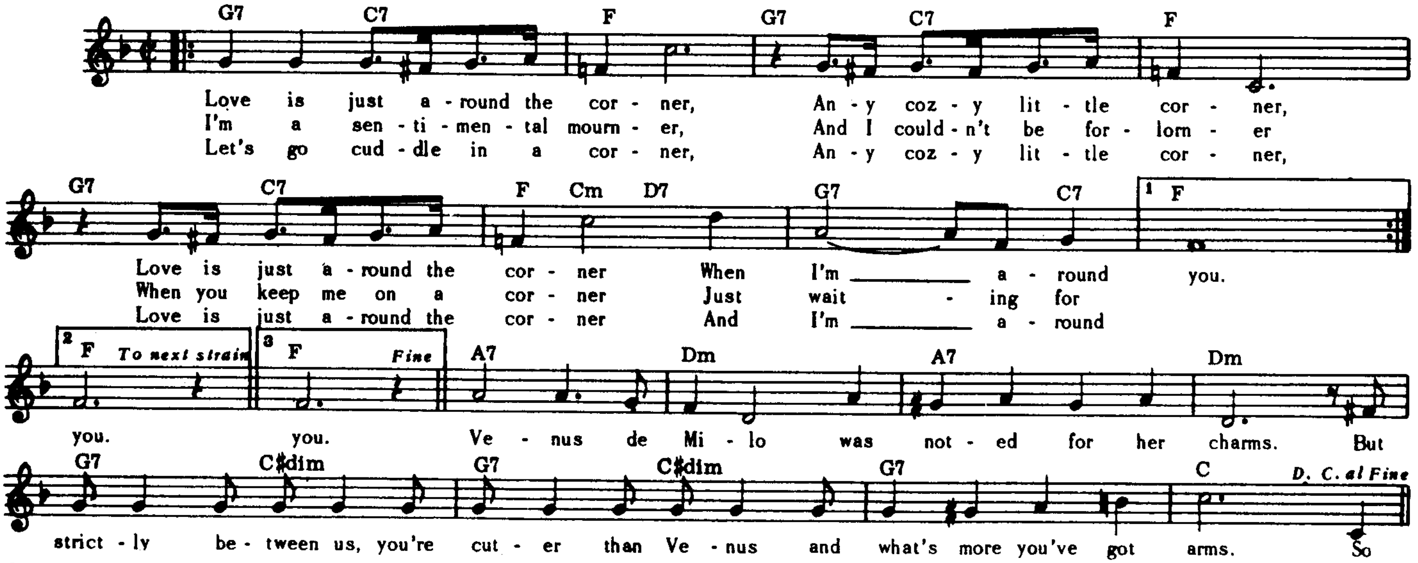

G G♯dim Am D7
When I go to sleep I nev - er count sheep, I count all the charms a - bout Lin-da. And late-ly it seems in
pass on the street my heart skips a beat, I say to my-self "Hel-lo Lin-da." If on - ly she'd smile I'd
D9 G C G
all of my dreams I walk with my arms a-bout Lin- da. But what good does it do me, For
stop here a while And then I would get to know Lin- da. But mir - a - cles still hap - pen And
1 D7 G B7 Em A7 D7
Lin - da does-n't know I ex- ist? Can't help feel - ing gloom-y Think of all the lov-in' I've missed. We
2 Dm6 E7 Am Am7 D9 D7(♭9) G C G
when my luck-y star be - gins to shine, With one luck - y break I'll make Lin - da mine.

Copyright © 1946 by John L., Linda L., Laura L. and Louise L. Eastman, Jr. Published by Warock Corp. Copyright renewed. Used by permission.

LOVE IS JUST AROUND THE CORNER

From the Film "HERE IS MY HEART"

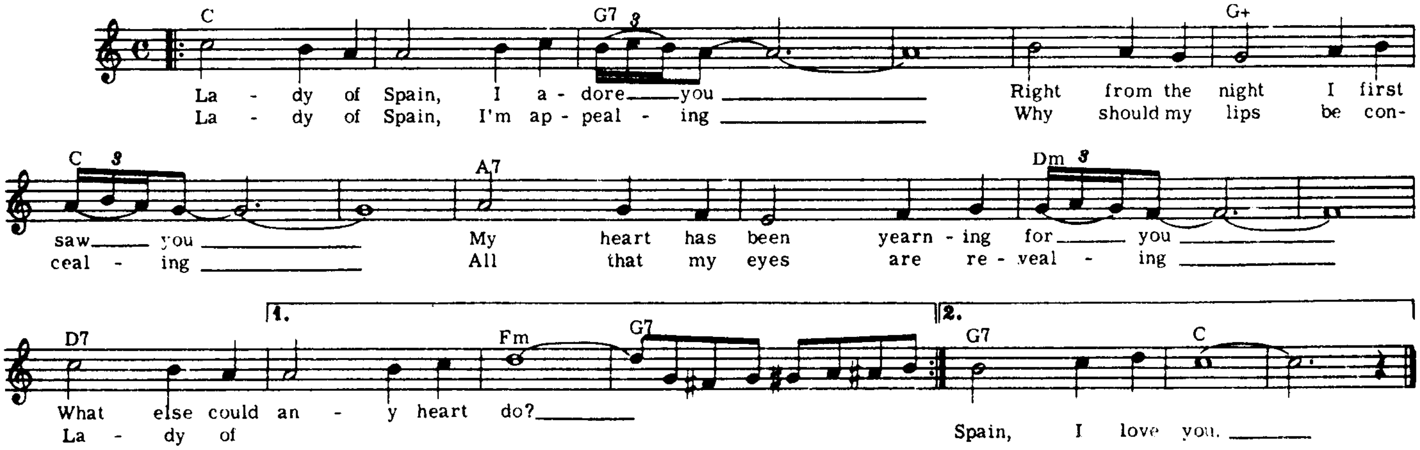
LEO ROBIN and LEWIS E. GENSLER


G7 C7 F G7 C7 F
Love is just a - round the cor - ner, An - y coz - y lit - tle cor - ner,
I'm a sen - ti - men - tal mourn - er, And I could - n't be for - lorn - er
Let's go cud - dle in a cor - ner, An - y coz - y lit - tle cor - ner,
G7 C7 F Cm D7 G7 C7 1 F
Love is just a - round the cor - ner When I'm a - round you.
When you keep me on a cor - ner Just wait - ing for
Love is just a - round the cor - ner And I'm a - round
2 F To next strain 3 F Fine A7 Dm A7 Dm
you. you. Ve - nus de Mi - lo was not - ed for her charms. But
G7 C♯dim G7 C♯dim G7 C D. C. al Fine
strict - ly be - tween us, you're cut - er than Ve - nus and what's more you've got arms. So

Copyright © 1934 (renewed 1961) by Famous Music Corporation, New York, N.Y. Used by permission.

LADY OF SPAIN

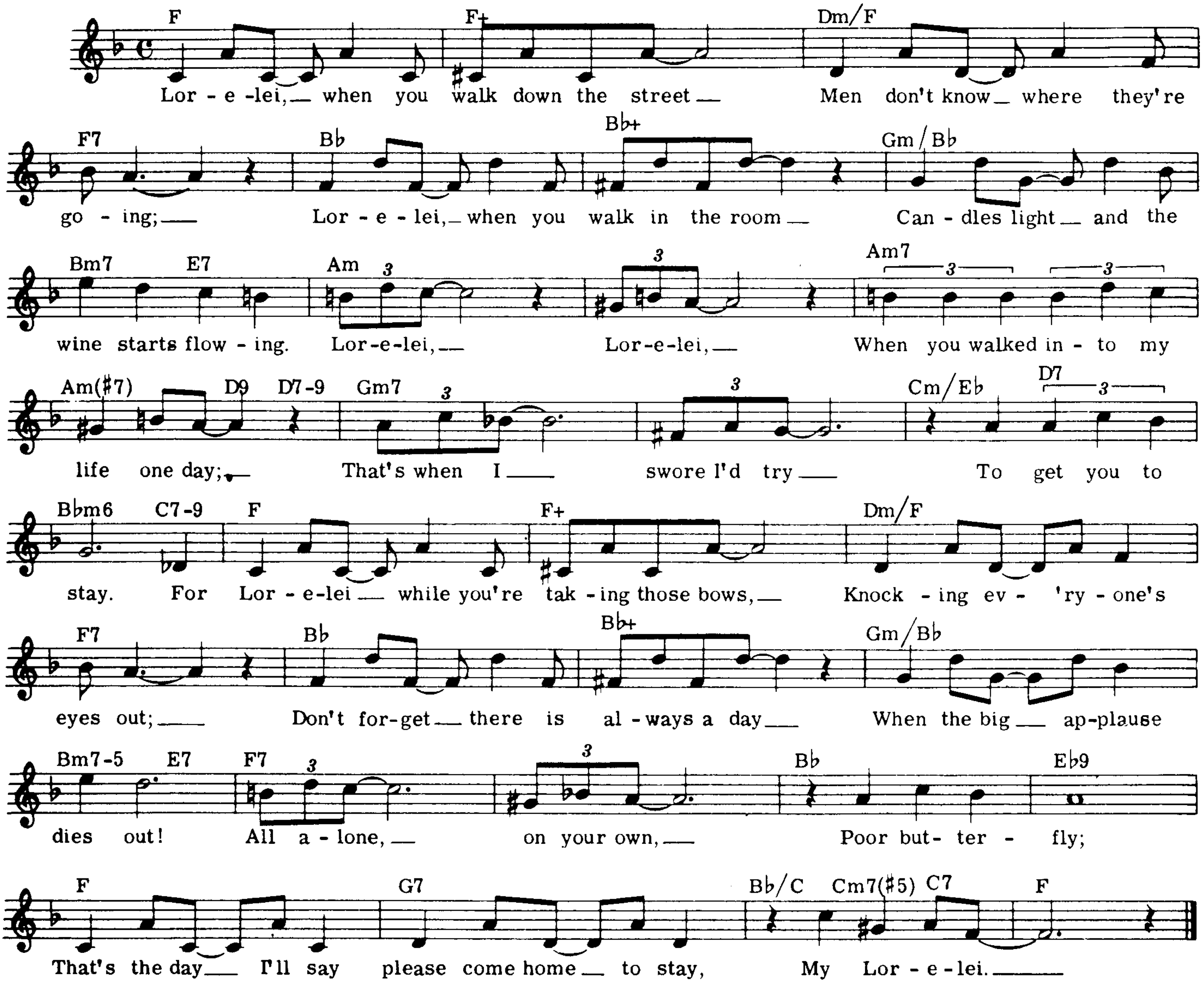
By ERELL REAVES and TOLCHARD EVANS


C
G7
G+
La - dy of Spain, I a - dore — you
La - dy of Spain, I'm ap - peal - ing
Right from the night I first
Why should my lips be con-
C
A7
Dm
saw — you
ceal - ing
My heart has been yearn - ing for — you
All that my eyes are re - veal - ing
D7
1.
Fm
G7
2.
G7
C
What else could an - y heart do?
La - dy of
Spain, I love you.

Copyright © 1931 and 1954 for all countries by Peter Maurice. Sole rights for all countries in the western hemisphere, China, Japan, Hong Kong, Philippine islands, Australia, New Zealand, Sam Fox Publishing Company, Inc., New York, N.Y. Used by permission.

LORELEI *From the Musical "LORELEI"*

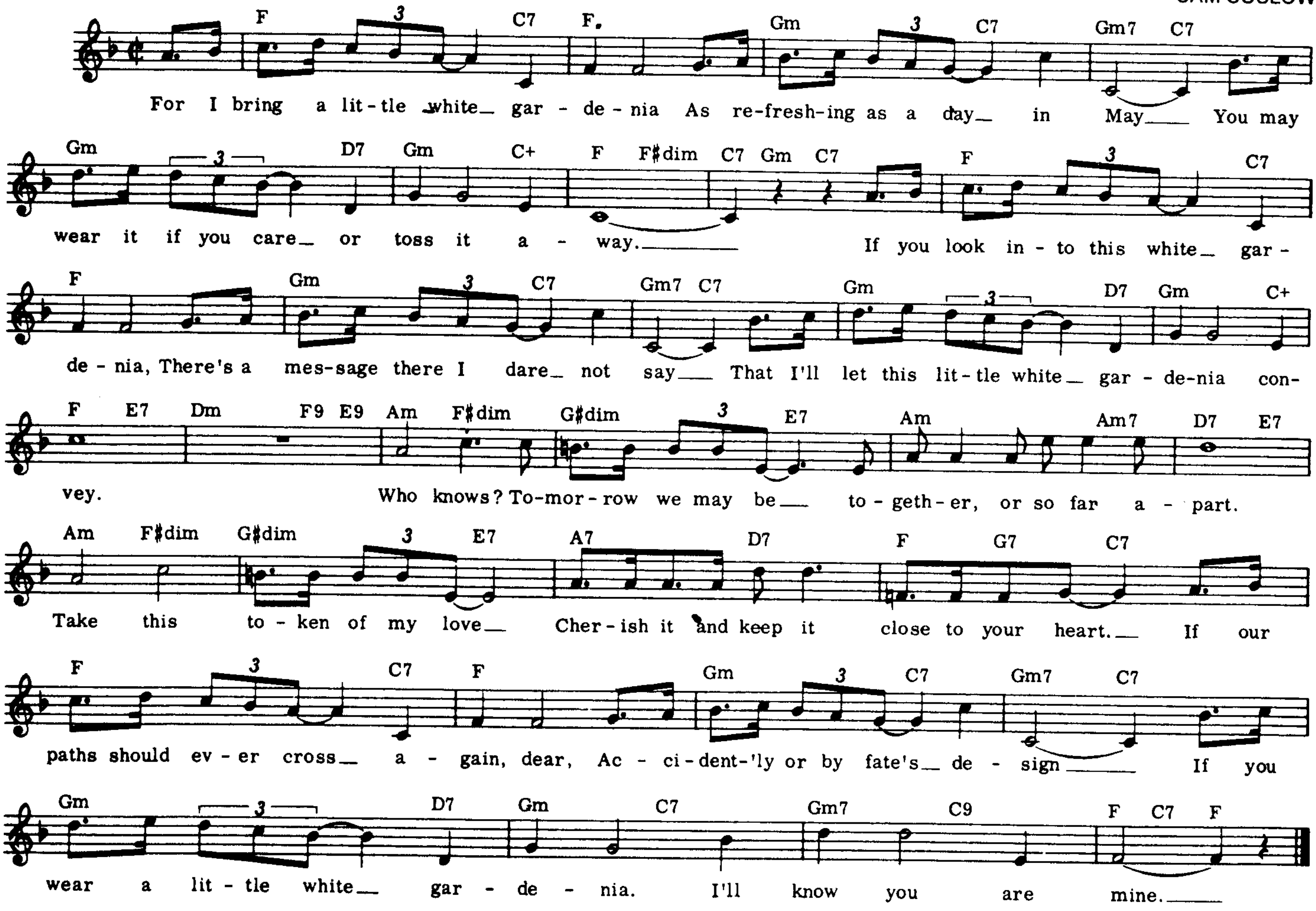
Lyric by BETTY COMDEN and ADOLPH GREEN
Music by JULE STYNE


F
F+
Dm/F
Lor - e -lei, — when you walk down the street —
Men don't know — where they're
F7
Bb
Bb+
Gm/Bb
go - ing; —
Lor - e - lei, — when you walk in the room —
Can - dles light — and the
Bm7
E7
Am
Am7
wine starts flow - ing.
Lor-e-lei, —
Lor-e-lei, —
When you walked in - to my
Am(#7)
D9
D7-9
Gm7
Cm/Eb
D7
life one day; —
That's when I —
swore I'd try —
To get you to
Bbm6
C7-9
F
F+
Dm/F
stay.
For Lor - e-lei — while you're tak - ing those bows, —
Knock - ing ev - 'ry - one's
F7
Bb
Bb+
Gm/Bb
eyes out; —
Don't for-get — there is al - ways a day —
When the big — ap-plause
Bm7-5
E7
F7
Bb
Eb9
dies out!
All a - lone, —
on your own, —
Poor but- ter - fly;
F
G7
Bb/C
Cm7(#5)
C7
F
That's the day — I'll say please come home — to stay,
My Lor - e - lei. —

Copyright © 1973 by Betty Comden, Adolph Green and Jule Styne.
Stratford Music Corporation, owner, and Chappell & Co., Inc., administrator, of publication and allied rights in the western hemisphere. Used by permission.

A LITTLE WHITE GARDENIA *From the Film "ALL THE KING'S HORSES"*

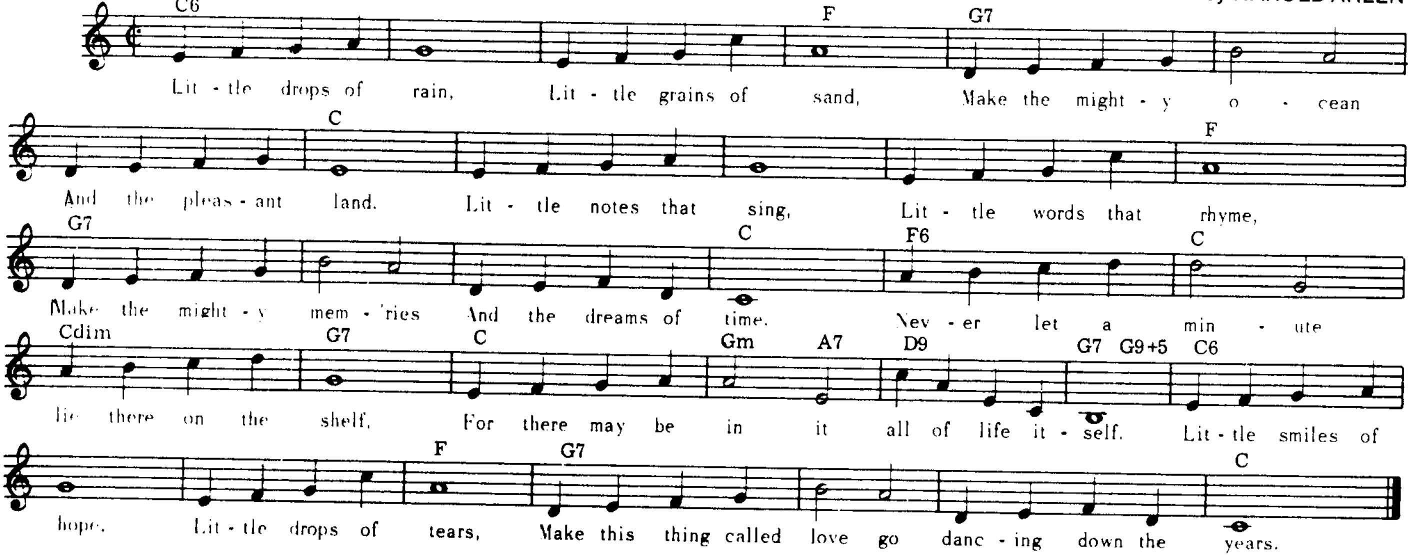
SAM COSLOW


F C7 F. Gm C7 Gm7 C7
For I bring a lit-tle white gar-de-nia As re-fresh-ing as a day in May You may
Gm D7 Gm C+ F F♯dim C7 Gm C7 F C7
wear it if you care or toss it a-way. If you look in-to this white gar-
F Gm C7 Gm7 C7 Gm D7 Gm C+
de-nia, There's a mes-sage there I dare not say That I'll let this lit-tle white gar-de-nia con-
F E7 Dm F9 E9 Am F♯dim G♯dim E7 Am Am7 D7 E7
vey. Who knows? To-mor-row we may be to-geth-er, or so far a-part.
Am F♯dim G♯dim E7 A7 D7 F G7 C7
Take this to-ken of my love Cher-ish it and keep it close to your heart. If our
F C7 F Gm C7 Gm7 C7
paths should ev-er cross a-gain, dear, Ac-ci-dent-'ly or by fate's de-sign If you
Gm D7 Gm C7 Gm7 C9 F C7 F
wear a lit-tle white gar-de-nia. I'll know you are mine.

Copyright © 1934 and 1935 by Famous Music Corporation. Copyright renewed 1961 and 1962. Used by permission.

LITTLE DROPS OF RAIN *From the Film "GAY PURR-EE"*

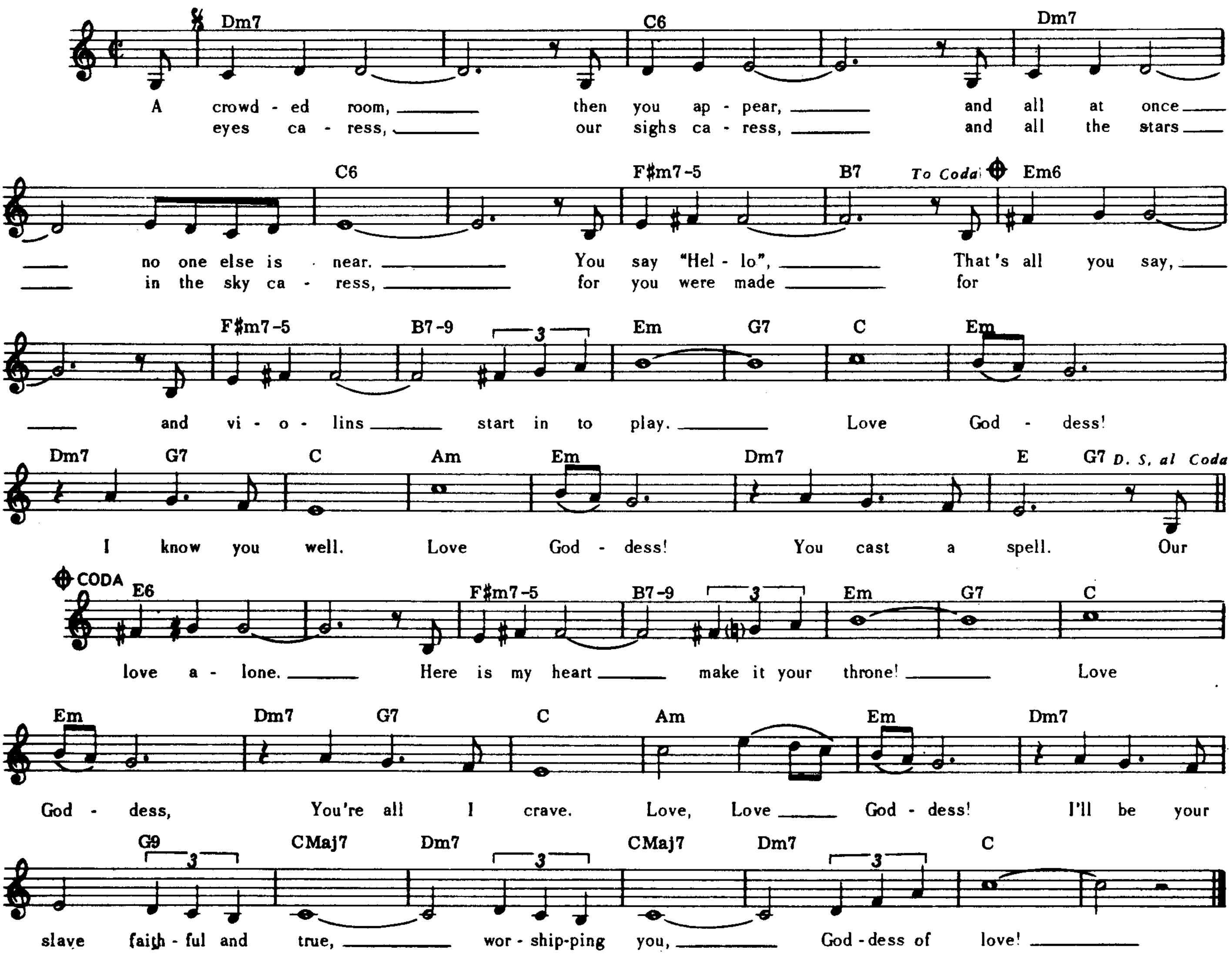
Lyric by E.Y. HARBURG
Music by HAROLD ARLEN


C6 F G7
Lit-tle drops of rain, Lit-tle grains of sand, Make the might-y o-cean
C F
And the pleas-ant land. Lit-tle notes that sing, Lit-tle words that rhyme,
G7 C F6 C
Make the might-y mem-'ries And the dreams of time. Nev-er let a min-ute
Cdim G7 C Gm A7 D9 G7 G9+5 C6
lie there on the shelf, For there may be in it all of life it-self. Lit-tle smiles of
F G7 C
hope, Lit-tle drops of tears, Make this thing called love go danc-ing down the years.

Copyright © 1961 and 1962 by Harwin Music Corporation, New York, N.Y. Used by permission.

LOVE GODDESS *From the Film "THE LOVE GODDESS"*

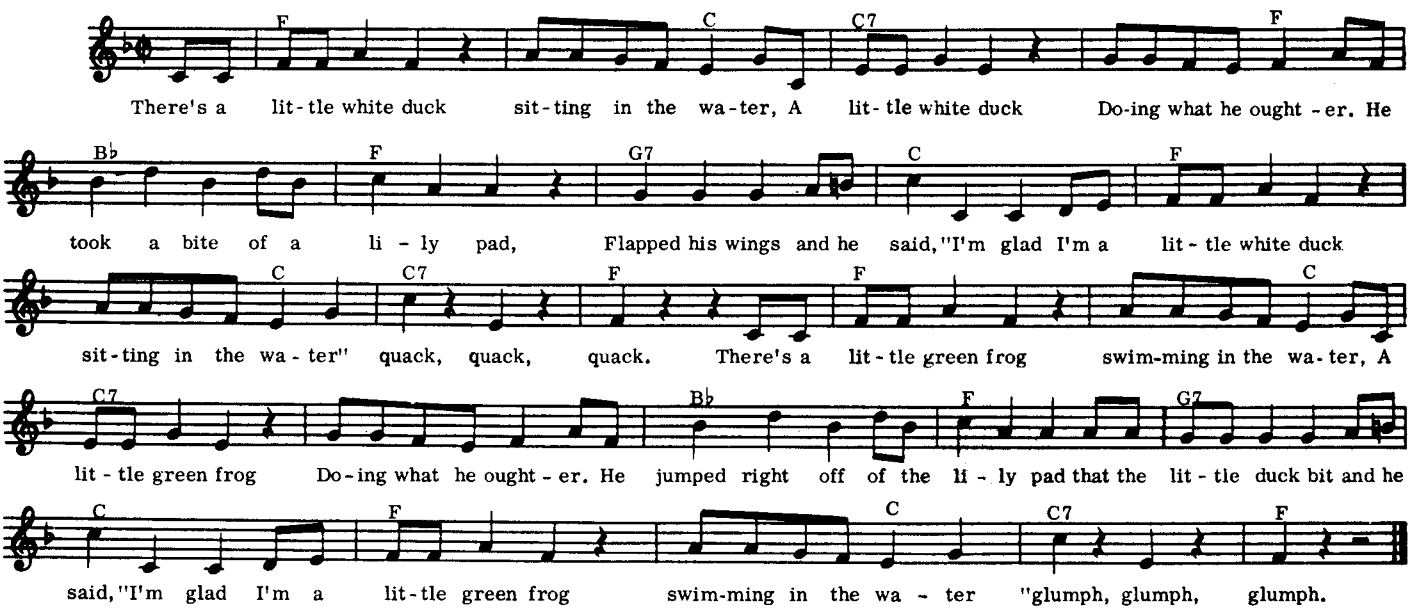
MACK DAVID and PERCY FAITH


Dm7 C6 Dm7 C6 F♯m7-5 B7 To Coda Em6 F♯m7-5 B7-9 Em G7 C Em Dm7 G7 C Am Em Dm7 E G7 D. S. al Coda
A crowd - ed room, then you ap - pear, and all at once no one else is near. You say "Hel - lo", That's all you say, and vi - o - lins start in to play. Love God - dess! I know you well. Love God - dess! You cast a spell. Our
eyes ca - ress, our sighs ca - ress, and all the stars in the sky ca - ress, for you were made for
CODA
E6 F♯m7-5 B7-9 Em G7 C Em Dm7 G7 C Am Em Dm7 G9 CMaj7 Dm7 CMaj7 Dm7 C
love a - lone. Here is my heart make it your throne! Love God - dess, You're all I crave. Love, Love God - dess! I'll be your slave faith - ful and true, wor - ship-ping you, God - dess of love!

Copyright © 1964 by Famous Music Corporation, New York, N.Y. Used by permission.

THE LITTLE WHITE DUCK

WALT BARROWS and BERNARD ZARITZKY

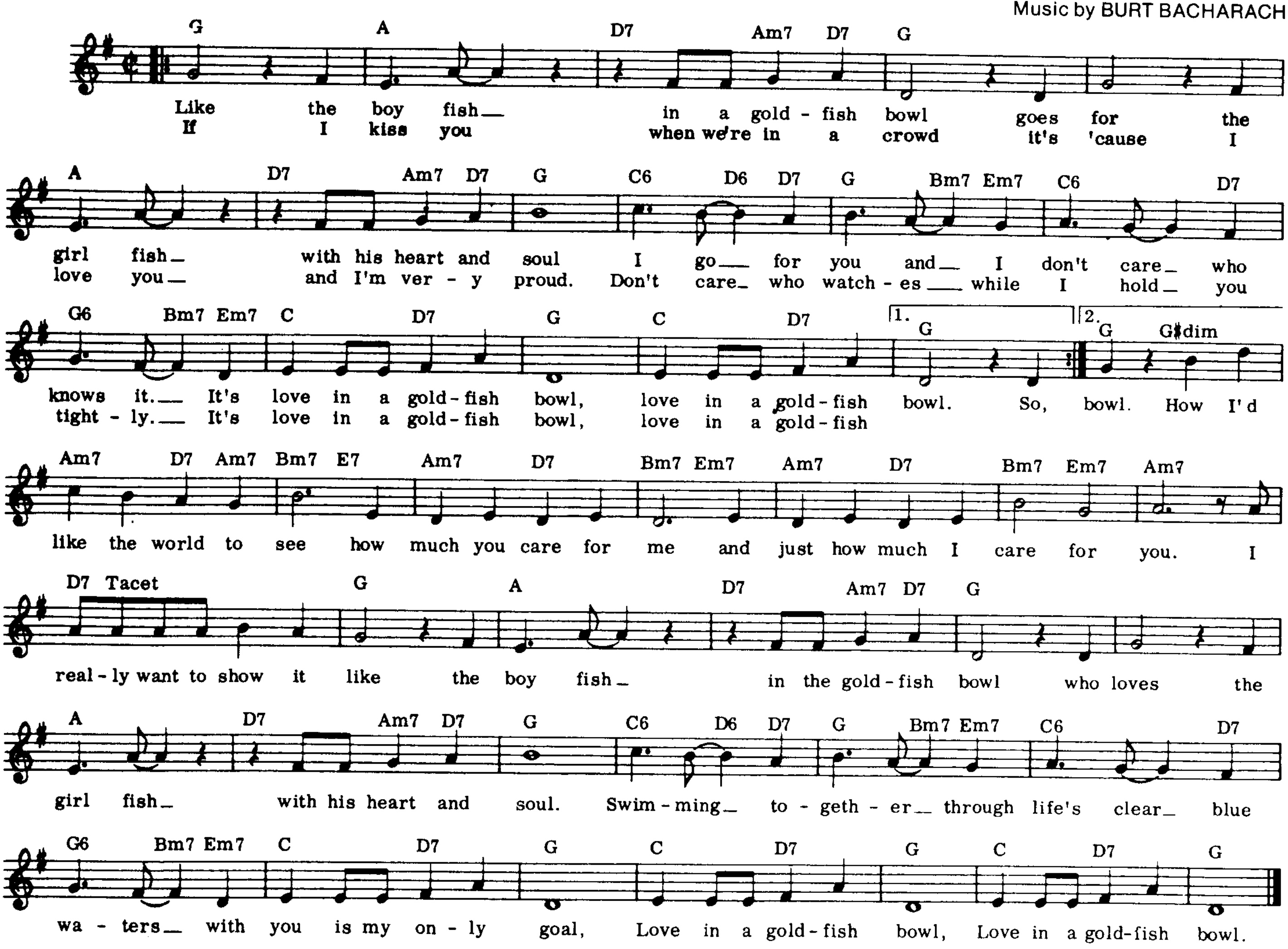

F C C7 F B♭ F G7 C F C C7 F F C C7 B♭ F G7 C F C C7 F
There's a lit-tle white duck sit-ting in the wa-ter, A lit-tle white duck Do-ing what he ought - er. He took a bite of a li - ly pad, Flapped his wings and he said, "I'm glad I'm a lit - tle white duck sit-ting in the wa - ter" quack, quack, quack. There's a lit - tle green frog swim-ming in the wa - ter, A lit - tle green frog Do-ing what he ought - er. He jumped right off of the li - ly pad that the lit - tle duck bit and he said, "I'm glad I'm a lit-tle green frog swim-ming in the wa - ter "glumph, glumph, glumph.

Copyright © 1950 by General Music Publishing Co., Inc., New York, N.Y. Used by permission.

LOVE IN A GOLDFISH BOWL

From the Film "LOVE IN A GOLDFISH BOWL"

Lyric by HAL DAVID
Music by BURT BACHARACH

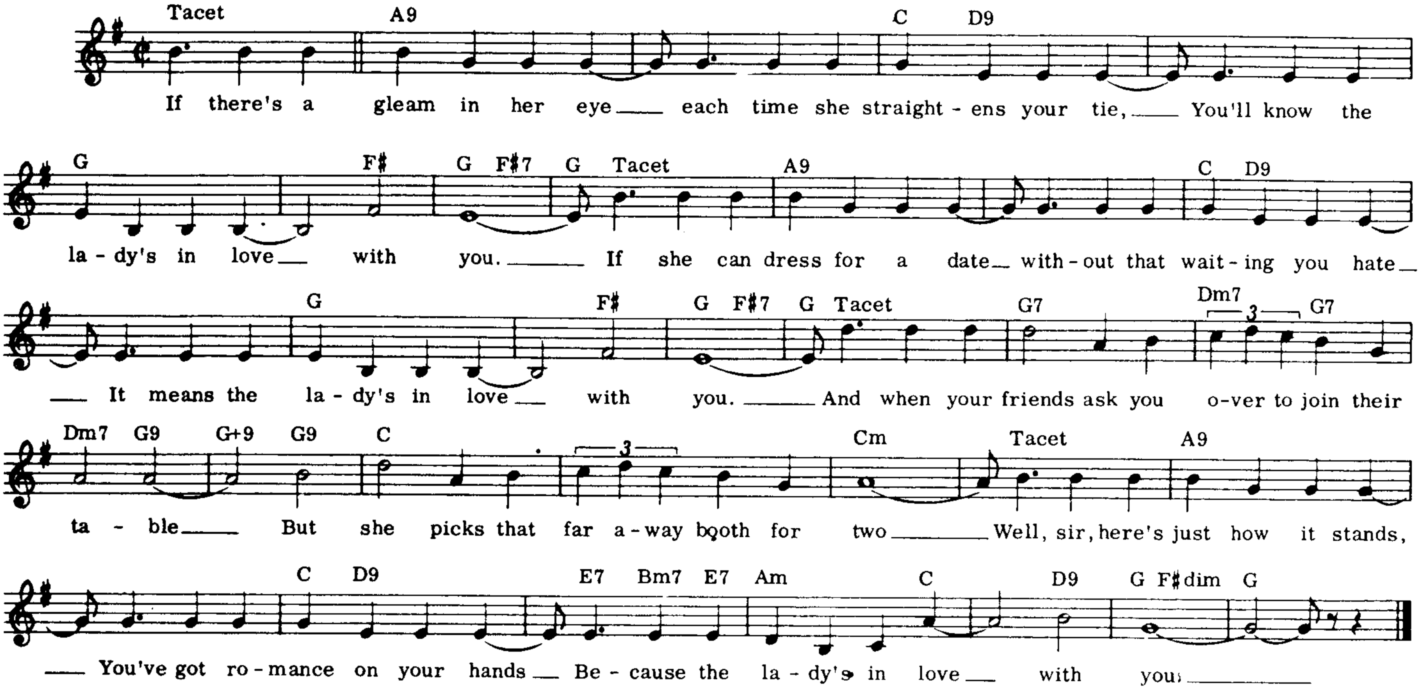

G A D7 Am7 D7 G
Like the boy fish— in a gold - fish bowl goes for the
If I kiss you when we're in a crowd it's 'cause I
A D7 Am7 D7 G C6 D6 D7 G Bm7 Em7 C6 D7
girl fish— with his heart and soul I go— for you and— I don't care— who
love you— and I'm ver - y proud. Don't care— who watch - es— while I hold— you
G6 Bm7 Em7 C D7 G C D7 1. G 2. G G♯dim
knows it.— It's love in a gold - fish bowl, love in a gold - fish bowl. So, bowl. How I'd
tight - ly.— It's love in a gold - fish bowl, love in a gold - fish
Am7 D7 Am7 Bm7 E7 Am7 D7 Bm7 Em7 Am7 D7 Bm7 Em7 Am7
like the world to see how much you care for me and just how much I care for you. I
D7 Tacet G A D7 Am7 D7 G
real - ly want to show it like the boy fish— in the gold - fish bowl who loves the
A D7 Am7 D7 G C6 D6 D7 G Bm7 Em7 C6 D7
girl fish— with his heart and soul. Swim - ming— to - geth - er— through life's clear— blue
G6 Bm7 Em7 C D7 G C D7 G C D7 G
wa - ters— with you is my on - ly goal, Love in a gold - fish bowl, Love in a gold - fish bowl.

Copyright © 1961 by Famous Music Corporation. Used by permission.

THE LADY'S IN LOVE WITH YOU

From the Film "SOME LIKE IT HOT"

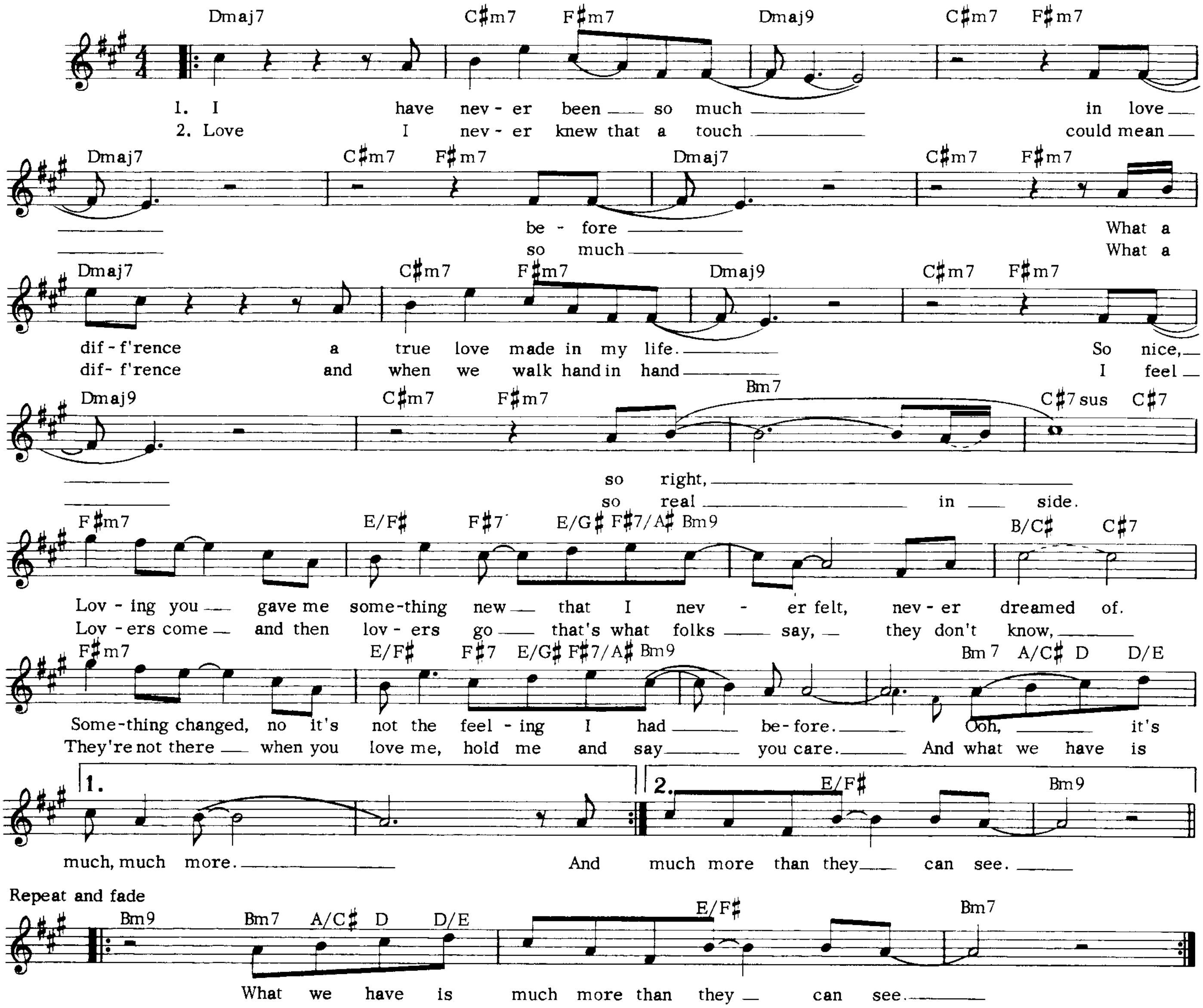
FRANK LOESSER and BURTON LANE


Tacet A9 C D9
If there's a gleam in her eye— each time she straight - ens your tie,— You'll know the
G F♯ G F♯7 G Tacet A9 C D9
la - dy's in love— with you.— If she can dress for a date— with - out that wait - ing you hate—
G F♯ G F♯7 G Tacet G7 Dm7 G7
— It means the la - dy's in love— with you.— And when your friends ask you o - ver to join their
Dm7 G9 G+9 G9 C Cm Tacet A9
ta - ble— But she picks that far a - way booth for two— Well, sir, here's just how it stands,
C D9 E7 Bm7 E7 Am C D9 G F♯dim G
— You've got ro - mance on your hands— Be - cause the la - dy's in love— with you—

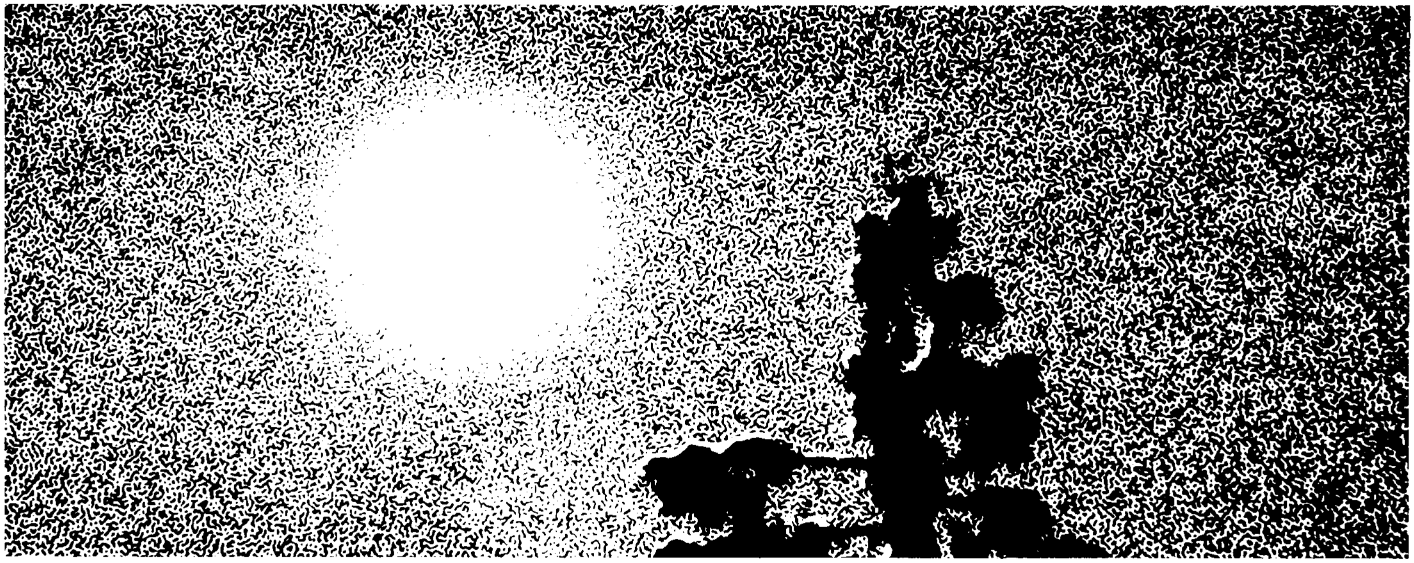
Copyright © 1939 by Paramount Music Corporation. Copyright renewed 1966. Used by permission.

LOVE BALLAD

Words and Music by SKIP SCARBOROUGH

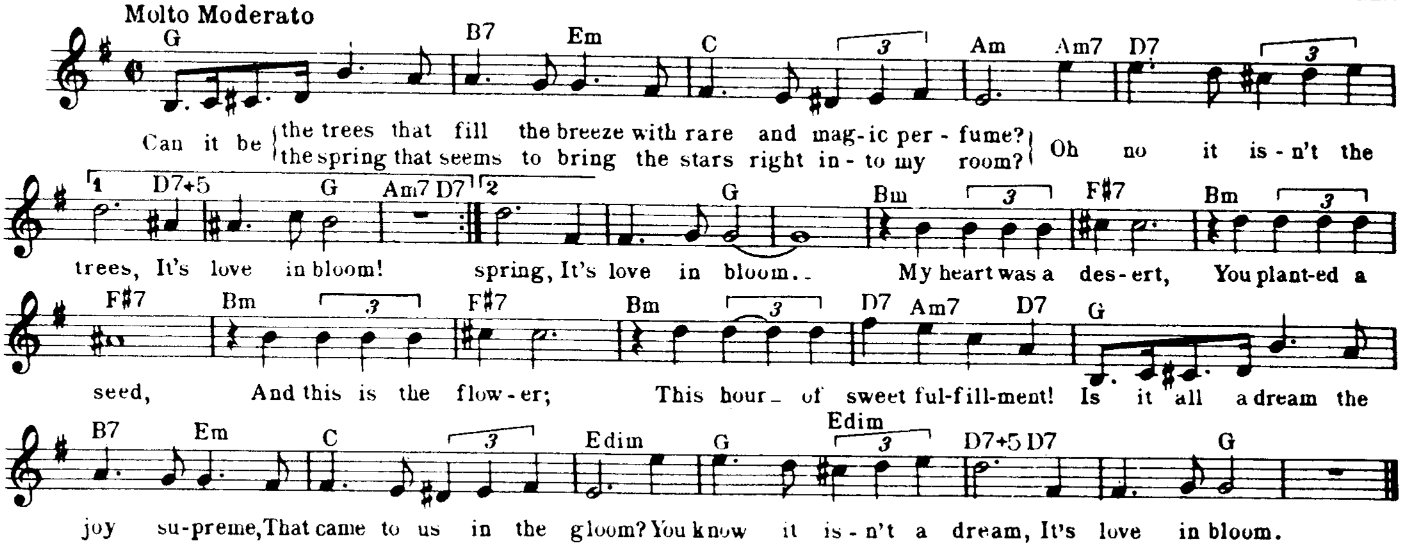

Dmaj7 C♯m7 F♯m7 Dmaj9 C♯m7 F♯m7
1. I have nev - er been so much in love
2. Love I nev - er knew that a touch could mean
Dmaj7 C♯m7 F♯m7 Dmaj7 C♯m7 F♯m7
be - fore What a
so much What a
Dmaj7 C♯m7 F♯m7 Dmaj9 C♯m7 F♯m7
dif - f'rence a true love made in my life. So nice,
dif - f'rence and when we walk hand in hand I feel
Dmaj9 C♯m7 F♯m7 Bm7 C♯7sus C♯7
so right,
so real in side.
F♯m7 E/F♯ F♯7 E/G♯ F♯7/A♯ Bm9 B/C♯ C♯7
Lov - ing you gave me some-thing new that I nev - er felt, nev - er dreamed of.
Lov - ers come and then lov - ers go that's what folks say, they don't know,
F♯m7 E/F♯ F♯7 E/G♯ F♯7/A♯ Bm9 Bm7 A/C♯ D D/E
Some-thing changed, no it's not the feel - ing I had be-fore. Ooh, it's
They're not there when you love me, hold me and say you care. And what we have is
1.
much, much more.
2.
E/F♯ Bm9
And much more than they can see.
Repeat and fade
Bm9 Bm7 A/C♯ D D/E E/F♯ Bm7
What we have is much more than they can see.

Copyright © 1975 and 1976 by Unichappell Music, Inc. Used by permission



LOVE IN BLOOM *From the Film "SHE LOVES ME NOT"*

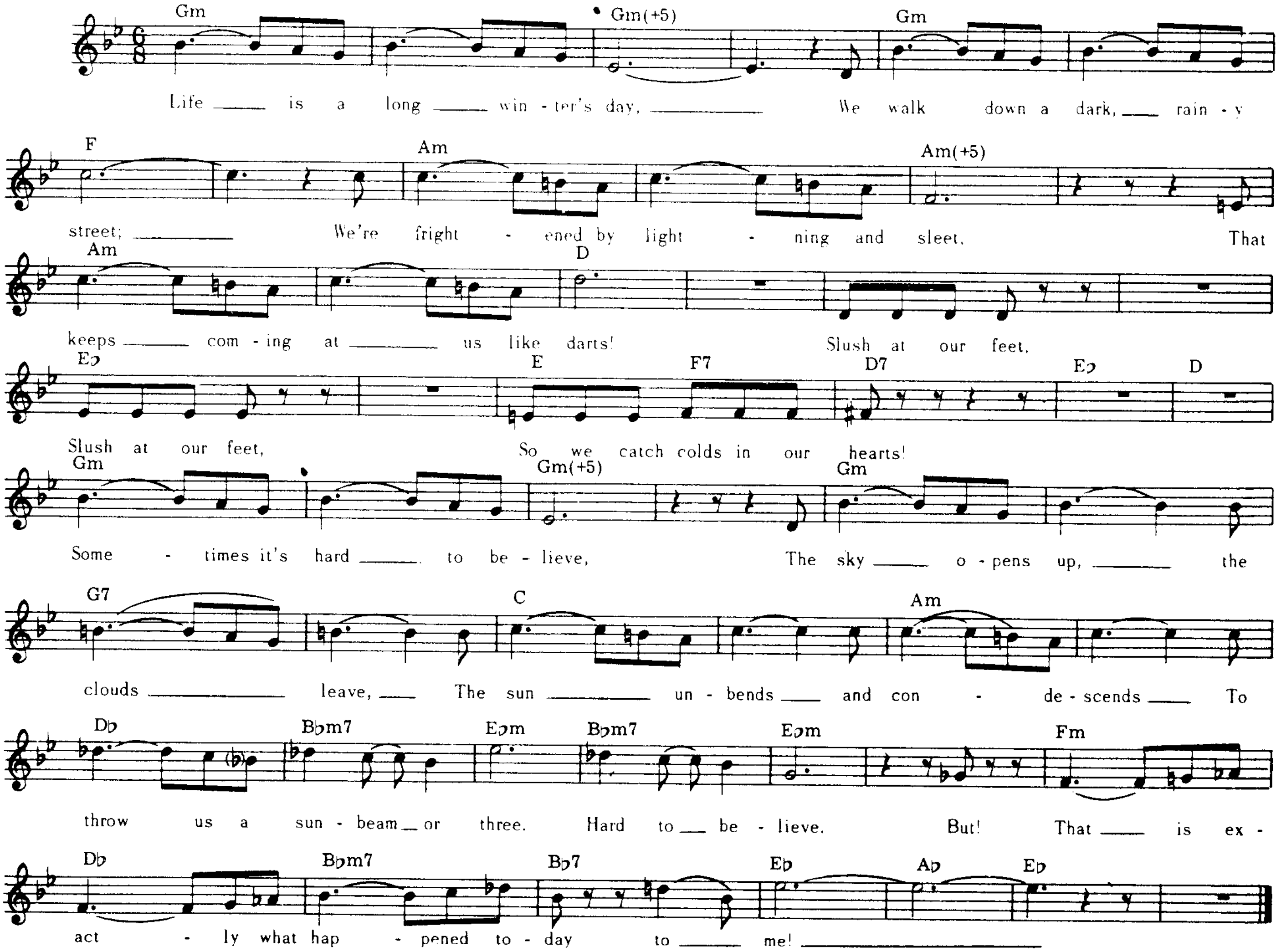
LEO ROBIN and RALPH RAINGER


Molto Moderato
G B7 Em C Am Am7 D7
Can it be {the trees that fill the breeze with rare and mag-ic per - fume? / the spring that seems to bring the stars right in - to my room?} Oh no it is - n't the
1 D7+5 G Am7 D7 2 G Bm F♯7 Bm
trees, It's love in bloom! spring, It's love in bloom.. My heart was a des - ert, You plant-ed a
F♯7 Bm F♯7 Bm D7 Am7 D7 G
seed, And this is the flow - er; This hour of sweet ful-fill-ment! Is it all a dream the
B7 Em C Edim G Edim D7+5 D7 G
joy su-preme, That came to us in the gloom? You know it is - n't a dream, It's love in bloom.

Copyright © 1934 by Famous Music Corporation. Copyright renewed 1961. Used by permission.

LIFE IS A LONG WINTER'S DAY *From the Musical "FORTUNA"*

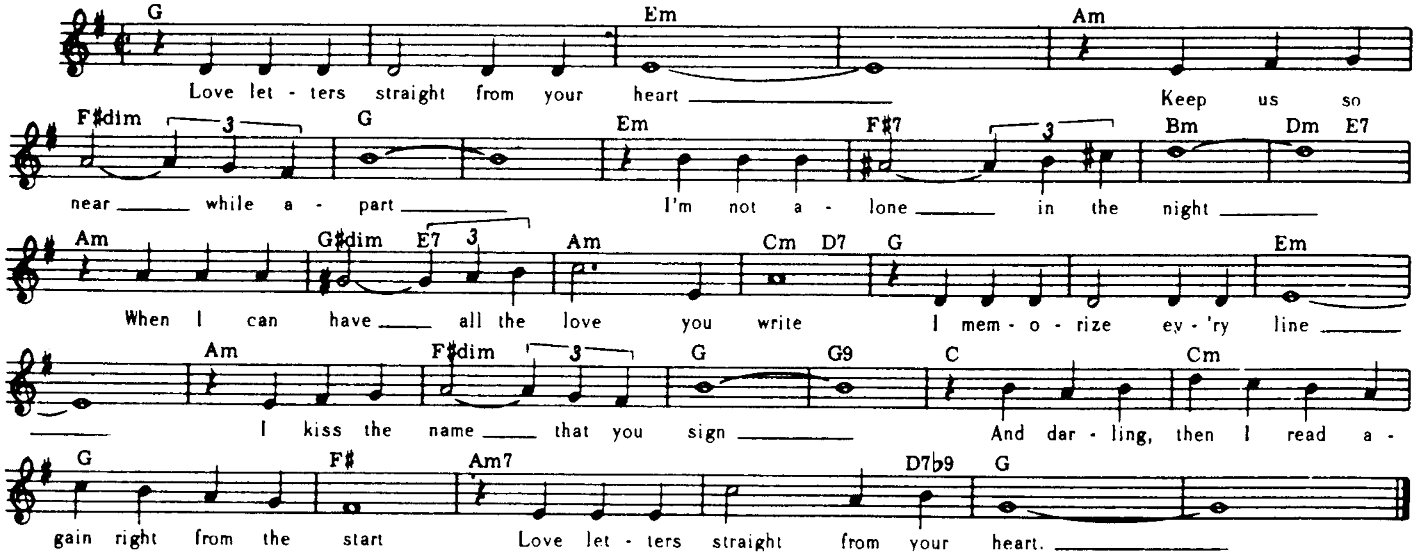
ARNOLD WEINSTEIN and FRANCIS THORNE


Gm Gm(+5) Gm
Life is a long win - ter's day, We walk down a dark, rain - y
F Am Am(+5)
street; We're fright - ened by light - ning and sleet, That
Am D
keeps com - ing at us like darts! Slush at our feet,
E♭ E F7 D7 E♭ D
Slush at our feet, So we catch colds in our hearts!
Gm Gm(+5) Gm
Some - times it's hard to be - lieve, The sky o - pens up, the
G7 C Am
clouds leave, The sun un - bends and con - de - scends To
D♭ B♭m7 E♭m B♭m7 E♭m Fm
throw us a sun - beam or three. Hard to be - lieve. But! That is ex -
D♭ B♭m7 B♭7 E♭ A♭ E♭
act - ly what hap - pened to - day to me!

Copyright © 1962 by Arnold Weinstein and Francis Thorne.
All rights throughout the world controlled by Mesquite Music Corp., New York, N.Y. Used by permission.

LOVE LETTERS *From the Film "LOVE LETTERS"*

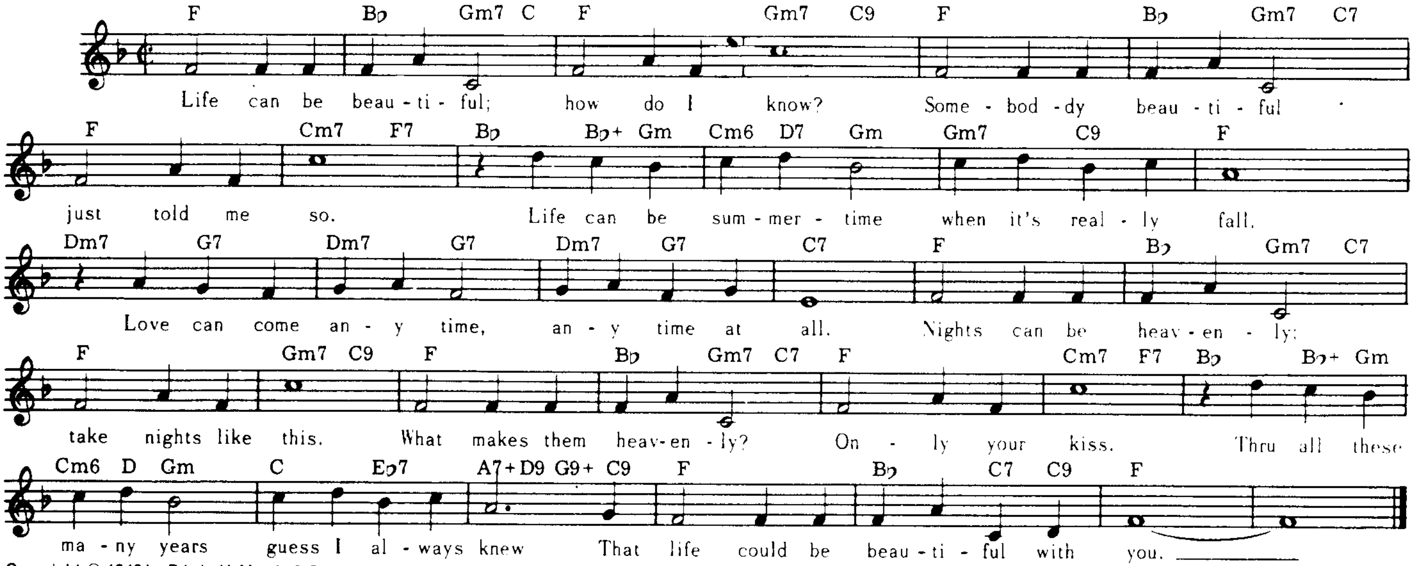
EDWARD HEYMAN and VICTOR YOUNG


G Em Am
Love let - ters straight from your heart Keep us so
F♯dim 3 G Em F♯7 3 Bm Dm E7
near while a - part I'm not a - lone in the night
Am G♯dim E7 3 Am Cm D7 G Em
When I can have all the love you write I mem - o - rize ev - 'ry line
Am F♯dim 3 G G9 C Cm
I kiss the name that you sign And dar - ling, then I read a -
G F♯ Am7 D7♭9 G
gain right from the start Love let - ters straight from your heart.

Copyright © 1945 by Famous Music Corporation. Used by permission.

LIFE CAN BE BEAUTIFUL *From the Film "SMASH UP"*

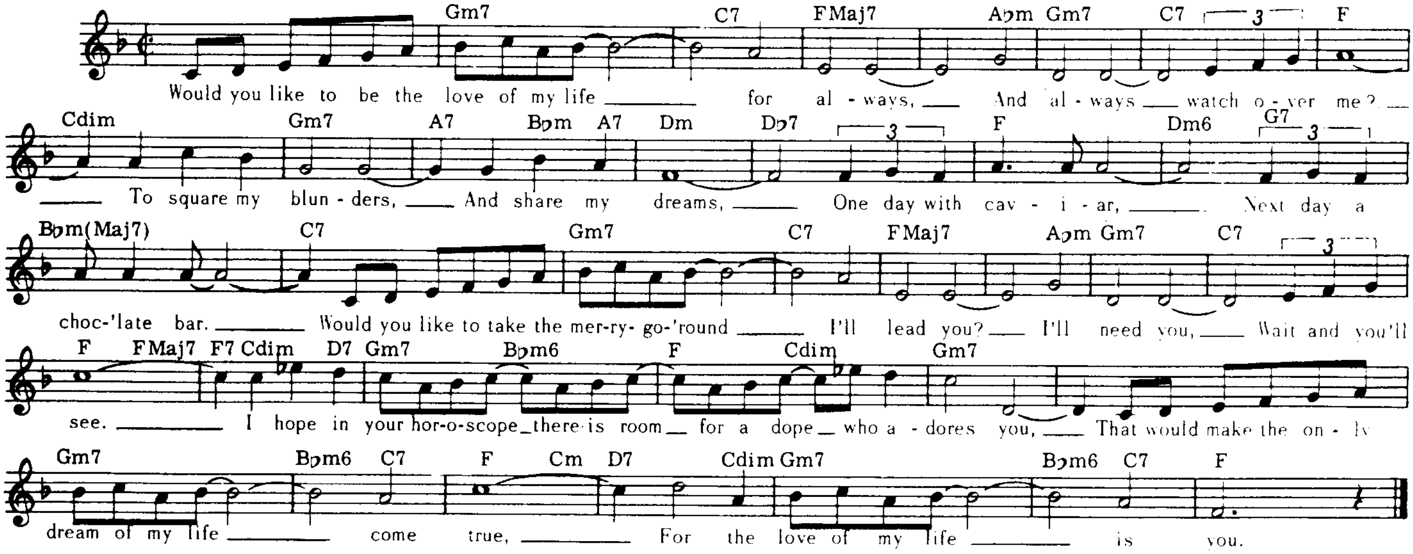
Lyric by HAROLD ADAMSON
Music by JIMMY McHUGH


F B♭ Gm7 C F Gm7 C9 F B♭ Gm7 C7
Life can be beau - ti - ful; how do I know? Some - bod - dy beau - ti - ful
F Cm7 F7 B♭ B♭+ Gm Cm6 D7 Gm Gm7 C9 F
just told me so. Life can be sum - mer - time when it's real - ly fall.
Dm7 G7 Dm7 G7 Dm7 G7 C7 F B♭ Gm7 C7
Love can come an - y time, an - y time at all. Nights can be heav - en - ly;
F Gm7 C9 F B♭ Gm7 C7 F Cm7 F7 B♭ B♭+ Gm
take nights like this. What makes them heav-en - ly? On - ly your kiss. Thru all these
Cm6 D Gm C E♭7 A7+D9 G9+ C9 F B♭ C7 C9 F
ma - ny years guess I al - ways knew That life could be beau - ti - ful with you.

Copyright © 1946 by Edwin H. Morris & Company, Inc., New York, N.Y. Copyright renewed. Used by permission.

LOVE OF MY LIFE *From the Film "SECOND CHORUS"*

Lyric by JOHNNY MERCER Music by ARTIE SHAW

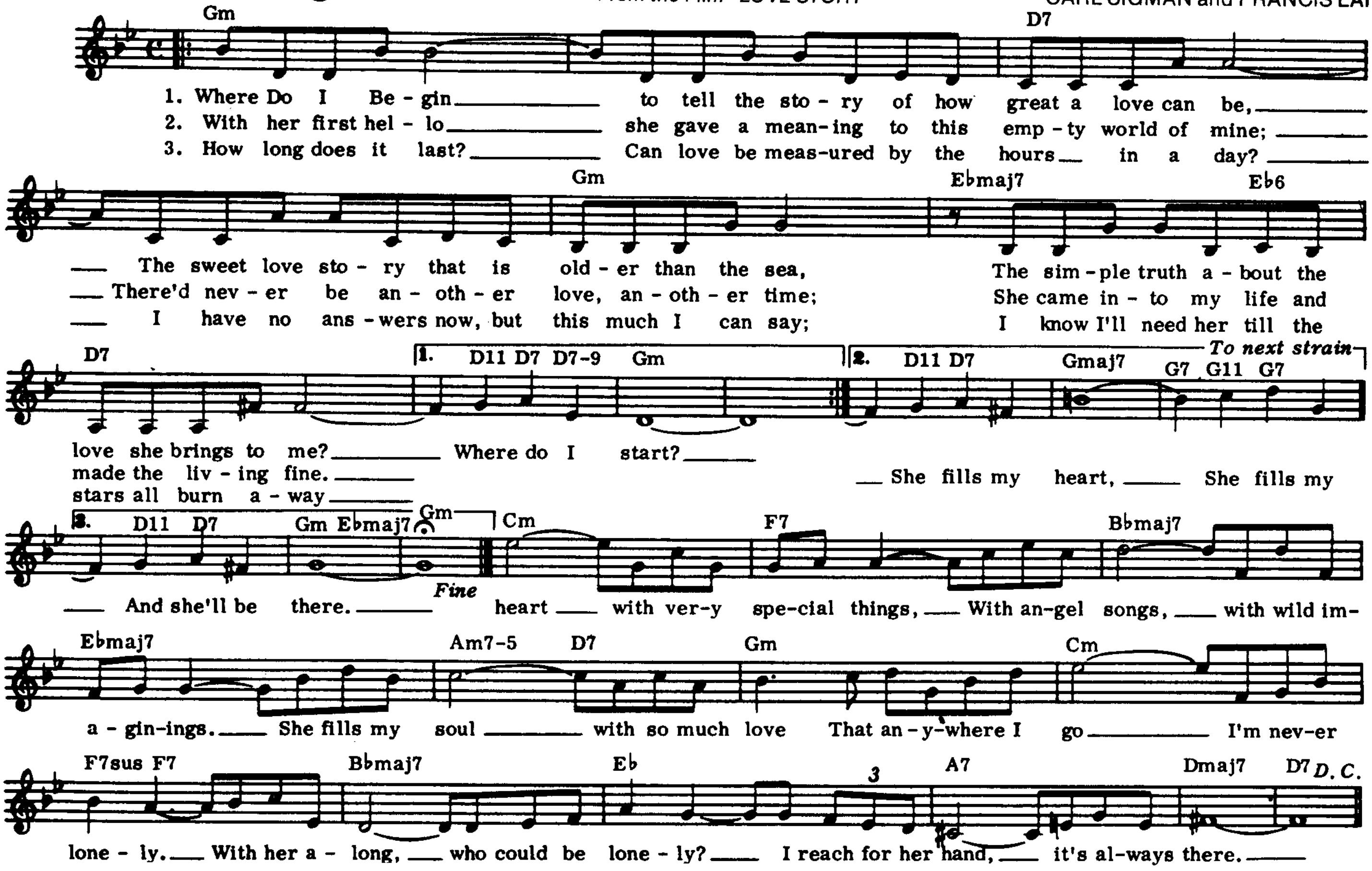

Gm7 C7 FMaj7 A♭m Gm7 C7 3 F
Would you like to be the love of my life for al - ways, And al - ways watch o - ver me?
Cdim Gm7 A7 B♭m A7 Dm D♭7 3 F Dm6 G7 3
To square my blun - ders, And share my dreams, One day with cav - i - ar, Next day a
B♭m(Maj7) C7 Gm7 C7 FMaj7 A♭m Gm7 C7 3
choc-'late bar. Would you like to take the mer-ry- go-'round I'll lead you? I'll need you, Wait and you'll
F FMaj7 F7 Cdim D7 Gm7 B♭m6 F Cdim Gm7
see. I hope in your hor-o-scope there is room for a dope who a - dores you, That would make the on - ly
Gm7 B♭m6 C7 F Cm D7 Cdim Gm7 B♭m6 C7 F
dream of my life come true, For the love of my life is you.

Copyright © 1940 by Morley Music Co., Inc., New York, N.Y.
Copyright renewed and assigned to Morley Music Co., Inc. Used by permission.

(Where Do I Begin) LOVE STORY

From the Film "LOVE STORY"

CARL SIGMAN and FRANCIS LAI

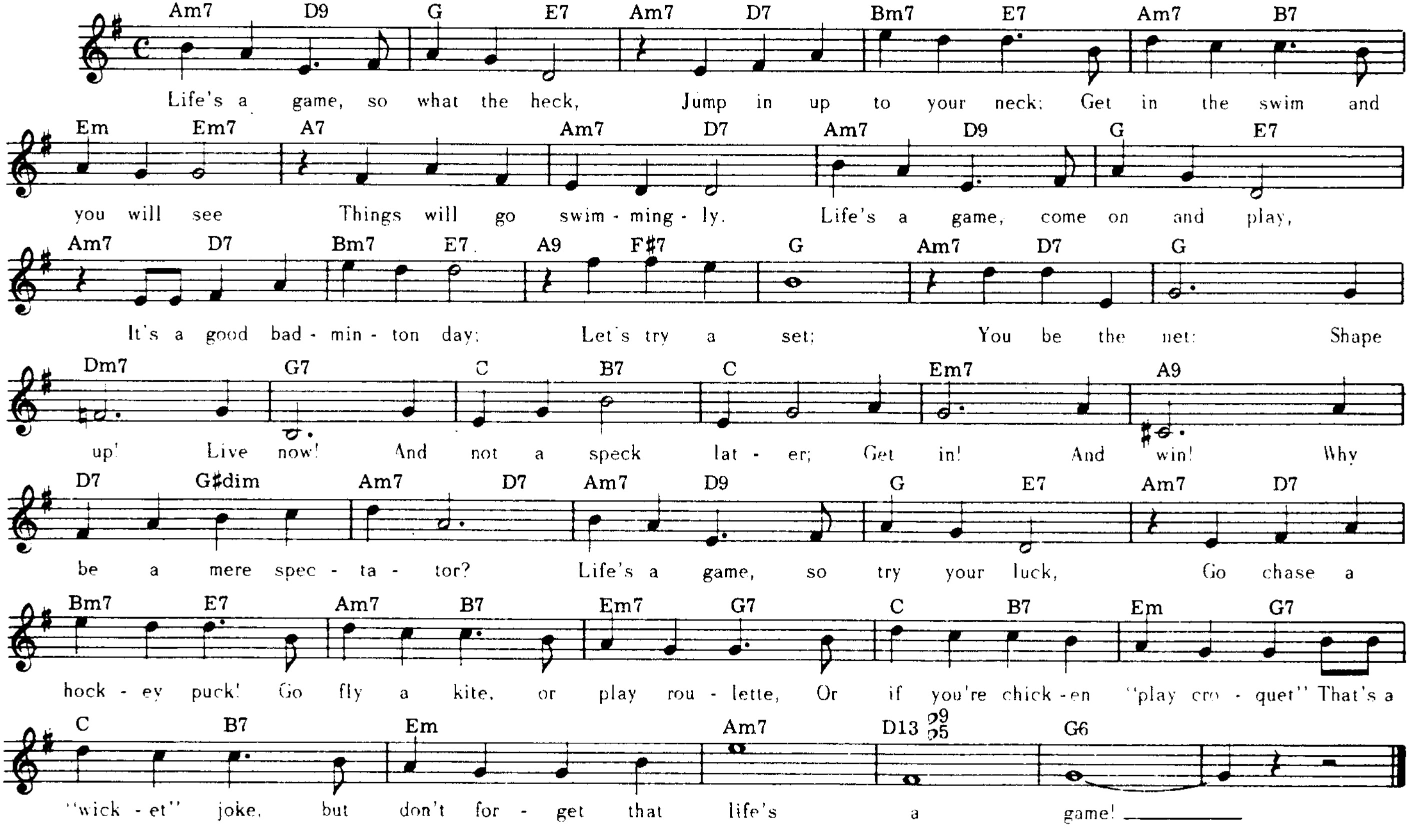

Gm
D7
1. Where Do I Be - gin to tell the sto - ry of how great a love can be,
2. With her first hel - lo she gave a mean - ing to this emp - ty world of mine;
3. How long does it last? Can love be meas - ured by the hours in a day?
Gm
Ebmaj7
Eb6
The sweet love sto - ry that is old - er than the sea, The sim - ple truth a - bout the
There'd nev - er be an - oth - er love, an - oth - er time; She came in - to my life and
I have no ans - wers now, but this much I can say; I know I'll need her till the
D7
1. D11 D7 D7-9 Gm
2. D11 D7 Gmaj7 G7 G11 G7
To next strain
love she brings to me? Where do I start?
made the liv - ing fine. She fills my heart, She fills my
stars all burn a - way
3. D11 D7 Gm Ebmaj7 Gm
Fine
Cm F7 Bbmaj7
And she'll be there. heart with ver - y spe - cial things, With an - gel songs, with wild im -
Ebmaj7 Am7-5 D7 Gm Cm
a - gin - ings. She fills my soul with so much love That an - y - where I go I'm nev - er
F7sus F7 Bbmaj7 Eb A7 Dmaj7 D7
D. C.
3
lone - ly. With her a - long, who could be lone - ly? I reach for her hand, it's al - ways there.

Copyright © 1970 and 1971 by Famous Music Corporation, New York, N.Y. Used by permission.

LIFE'S A GAME

From the Film "ALICE IN WONDERLAND, or WHAT'S A NICE KID LIKE YOU DOING IN A PLACE LIKE THIS?"

Lyric by LEE ADAMS
Music by CHARLES STROUSE

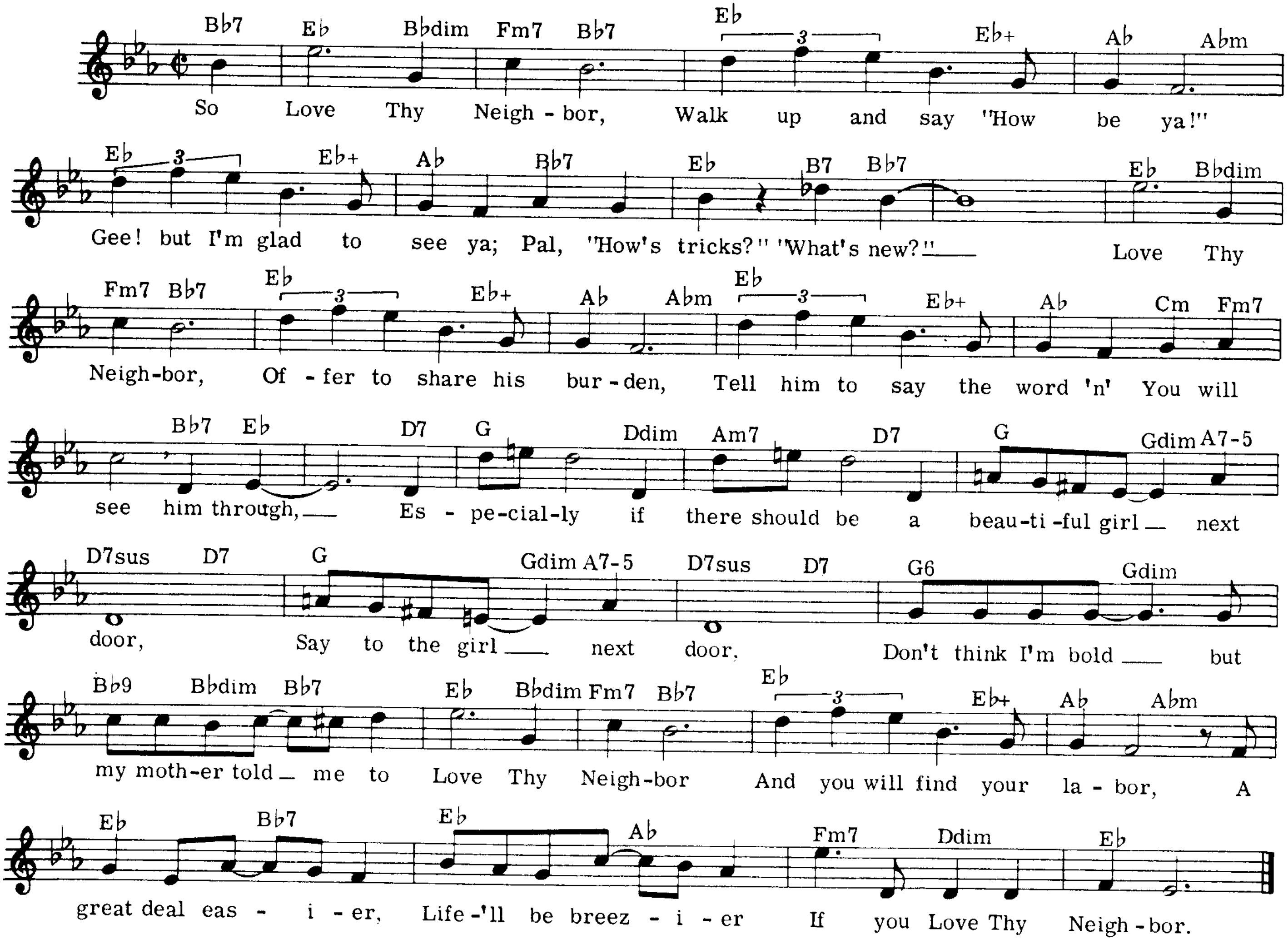

Am7 D9 G E7 Am7 D7 Bm7 E7 Am7 B7
Life's a game, so what the heck, Jump in up to your neck; Get in the swim and
Em Em7 A7 Am7 D7 Am7 D9 G E7
you will see Things will go swim - ming - ly. Life's a game, come on and play,
Am7 D7 Bm7 E7 A9 F#7 G Am7 D7 G
It's a good bad - min - ton day; Let's try a set; You be the net; Shape
Dm7 G7 C B7 C Em7 A9
up! Live now! And not a speck lat - er; Get in! And win! Why
D7 G#dim Am7 D7 Am7 D9 G E7 Am7 D7
be a mere spec - ta - tor? Life's a game, so try your luck, Go chase a
Bm7 E7 Am7 B7 Em7 G7 C B7 Em G7
hock - ey puck! Go fly a kite, or play rou - lette, Or if you're chick - en "play cro - quet" That's a
C B7 Em Am7 D13 b9 b5 G6
"wick - et" joke, but don't for - get that life's a game!

Copyright © 1965 and 1966 by Lee Adams and Charles Strouse.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

LOVE THY NEIGHBOR

From the Film "WE'RE NOT DRESSING"

Words by MACK GORDON
Music by HARRY REVEL

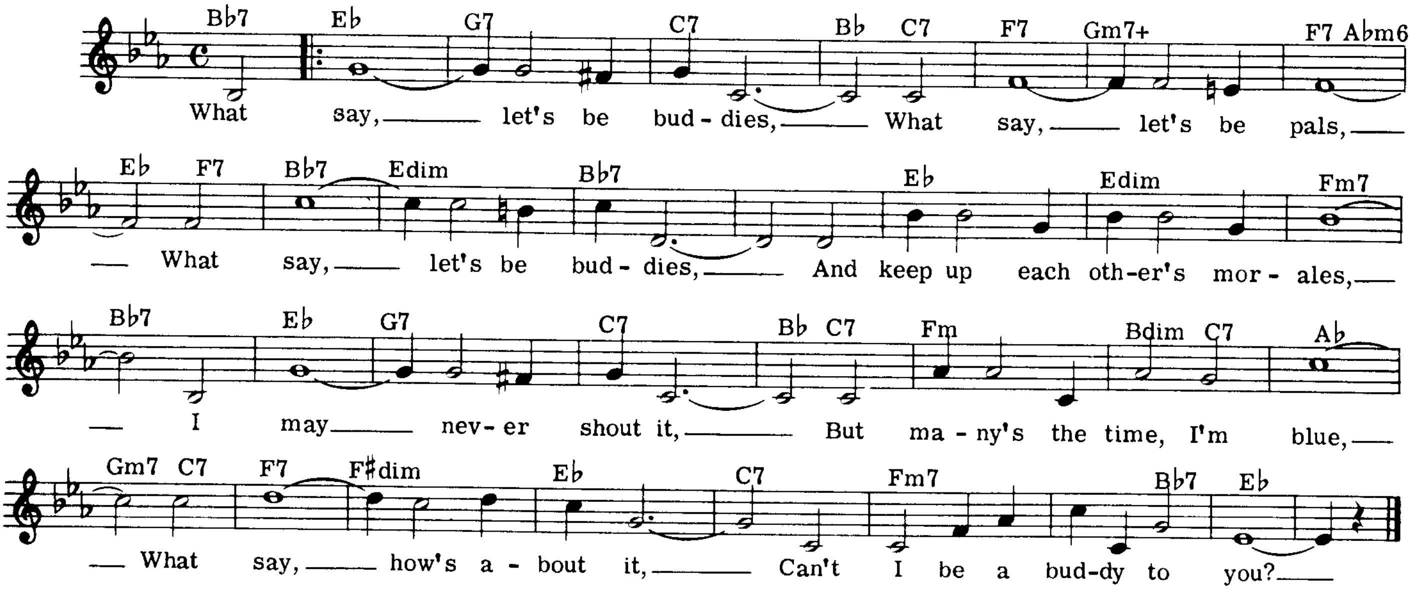

Bb7 Eb Bbdim Fm7 Bb7 Eb Eb+ Ab Abm
So Love Thy Neigh - bor, Walk up and say "How be ya!"
Eb Eb+ Ab Bb7 Eb B7 Bb7 Eb Bbdim
Gee! but I'm glad to see ya; Pal, "How's tricks?" "What's new?" Love Thy
Fm7 Bb7 Eb Eb+ Ab Abm Eb Eb+ Ab Cm Fm7
Neigh-bor, Of - fer to share his bur - den, Tell him to say the word 'n' You will
Bb7 Eb D7 G Ddim Am7 D7 G Gdim A7-5
see him through, Es - pe-cial-ly if there should be a beau-ti-ful girl next
D7sus D7 G Gdim A7-5 D7sus D7 G6 Gdim
door, Say to the girl next door. Don't think I'm bold but
Bb9 Bbdim Bb7 Eb Bbdim Fm7 Bb7 Eb Eb+ Ab Abm
my moth-er told me to Love Thy Neigh-bor And you will find your la - bor, A
Eb Bb7 Eb Ab Fm7 Ddim Eb
great deal eas - i - er, Life -'ll be breez - i - er If you Love Thy Neigh - bor.

Copyright © 1934 by DeSylva, Brown & Henderson, Inc., New York, N.Y. Copyright renewed and assigned to Chappell & Co., Inc. Used by permission.

LET'S BE BUDDIES

From the Musical "PANAMA HATTIE"

Words and Music by COLE PORTER

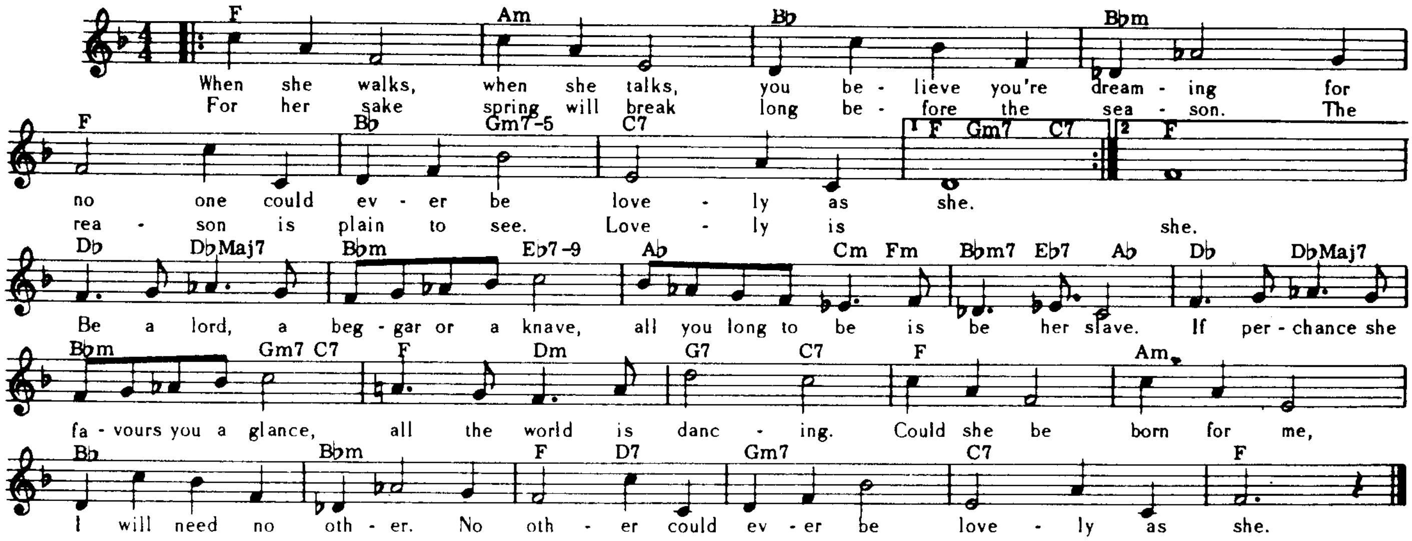

Bb7 Eb G7 C7 Bb C7 F7 Gm7+ F7 Abm6
What say, let's be bud - dies, What say, let's be pals,
Eb F7 Bb7 Edim Bb7 Eb Edim Fm7
What say, let's be bud - dies, And keep up each oth-er's mor - ales,
Bb7 Eb G7 C7 Bb C7 Fm Bdim C7 Ab
I may nev - er shout it, But ma - ny's the time, I'm blue,
Gm7 C7 F7 F#dim Eb C7 Fm7 Bb7 Eb
What say, how's a - bout it, Can't I be a bud-dy to you?

Copyright © 1940 by Chappell & Co., Inc. Copyright renewed. Used by permission.

LOVELY IS SHE (Moll's Theme)

From the Film "THE AMOROUS ADVENTURES OF MOLL FLANDERS"

NORMAN NEWELL and JOHN ADDISON

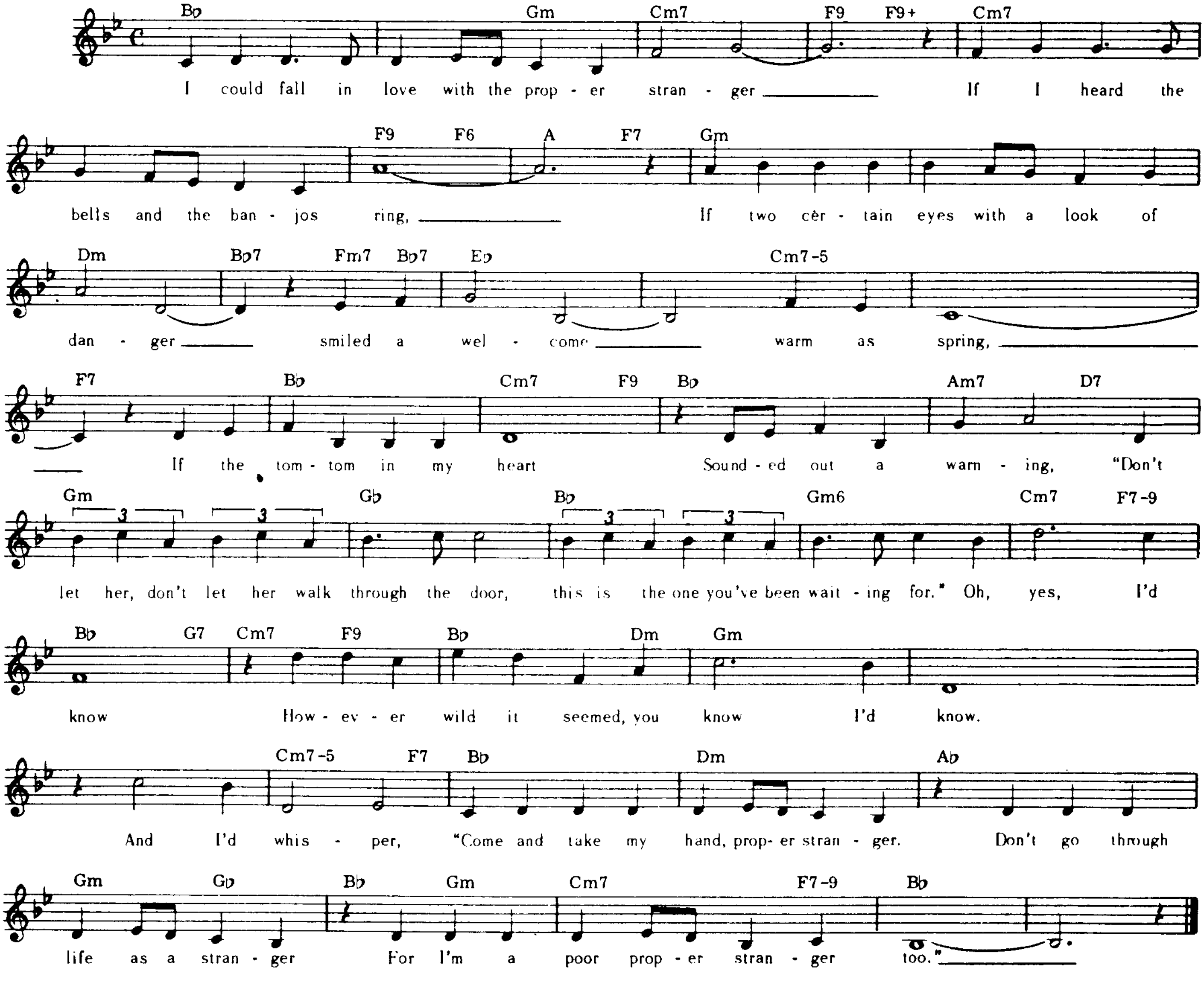

F Am B♭ B♭m
When she walks, when she talks, you be-lieve you're dream-ing for
For her sake spring will break long be-fore the sea-son. The
F B♭ Gm7-5 C7 1 F Gm7 C7 2 F
no one could ev-er be love-ly as she.
rea-son is plain to see. Love-ly is she.
D♭ D♭Maj7 B♭m E♭7-9 A♭ Cm Fm B♭m7 E♭7 A♭ D♭ D♭Maj7
Be a lord, a beg-gar or a knave, all you long to be is be her slave. If per-chance she
B♭m Gm7 C7 F Dm G7 C7 F Am
fa-vours you a glance, all the world is danc-ing. Could she be born for me,
B♭ B♭m F D7 Gm7 C7 F
I will need no oth-er. No oth-er could ev-er be love-ly as she.

Copyright © 1965 by Famous Music Corporation. Used by permission.

LOVE WITH THE PROPER STRANGER

From the Film "LOVE WITH THE PROPER STRANGER"

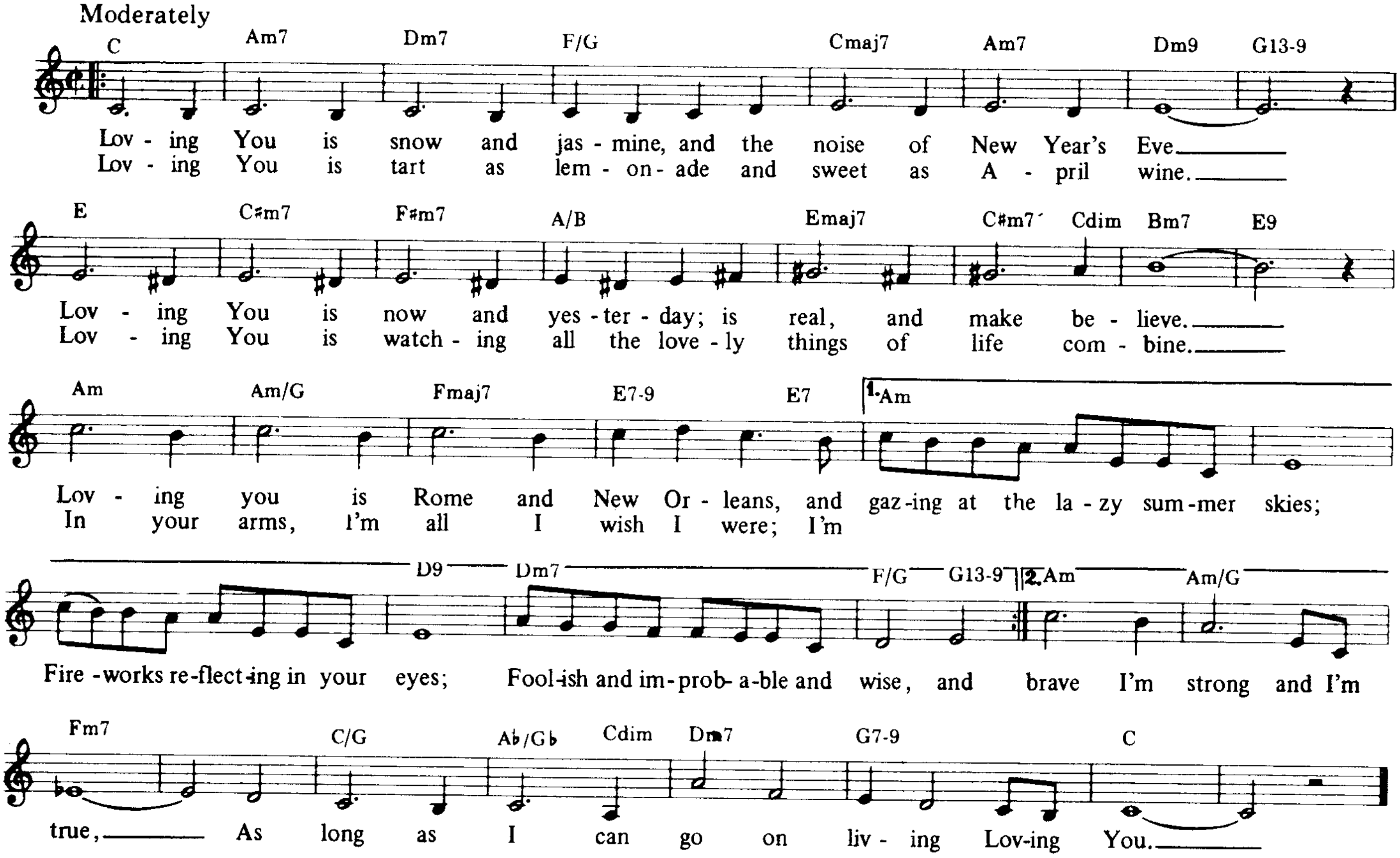
JOHNNY MERCER and ELMER BERNSTEIN


B♭ Gm Cm7 F9 F9+ Cm7
I could fall in love with the prop-er stran-ger If I heard the
F9 F6 A F7 Gm
bells and the ban-jos ring, If two cer-tain eyes with a look of
Dm B♭7 Fm7 B♭7 E♭ Cm7-5
dan-ger smiled a wel-come warm as spring,
F7 B♭ Cm7 F9 B♭ Am7 D7
If the tom-tom in my heart Sound-ed out a warn-ing, "Don't
Gm G♭ B♭ Gm6 Cm7 F7-9
3 3 3 3
let her, don't let her walk through the door, this is the one you've been wait-ing for." Oh, yes, I'd
B♭ G7 Cm7 F9 B♭ Dm Gm
know How-ev-er wild it seemed, you know I'd know.
Cm7-5 F7 B♭ Dm A♭
And I'd whis-per, "Come and take my hand, prop-er stran-ger. Don't go through
Gm G♭ B♭ Gm Cm7 F7-9 B♭
life as a stran-ger For I'm a poor prop-er stran-ger too."

Copyright © 1963 by Paramount Music Corporation, New York, N.Y. Used by permission.

LOVING YOU *From the Musical "MAME"*

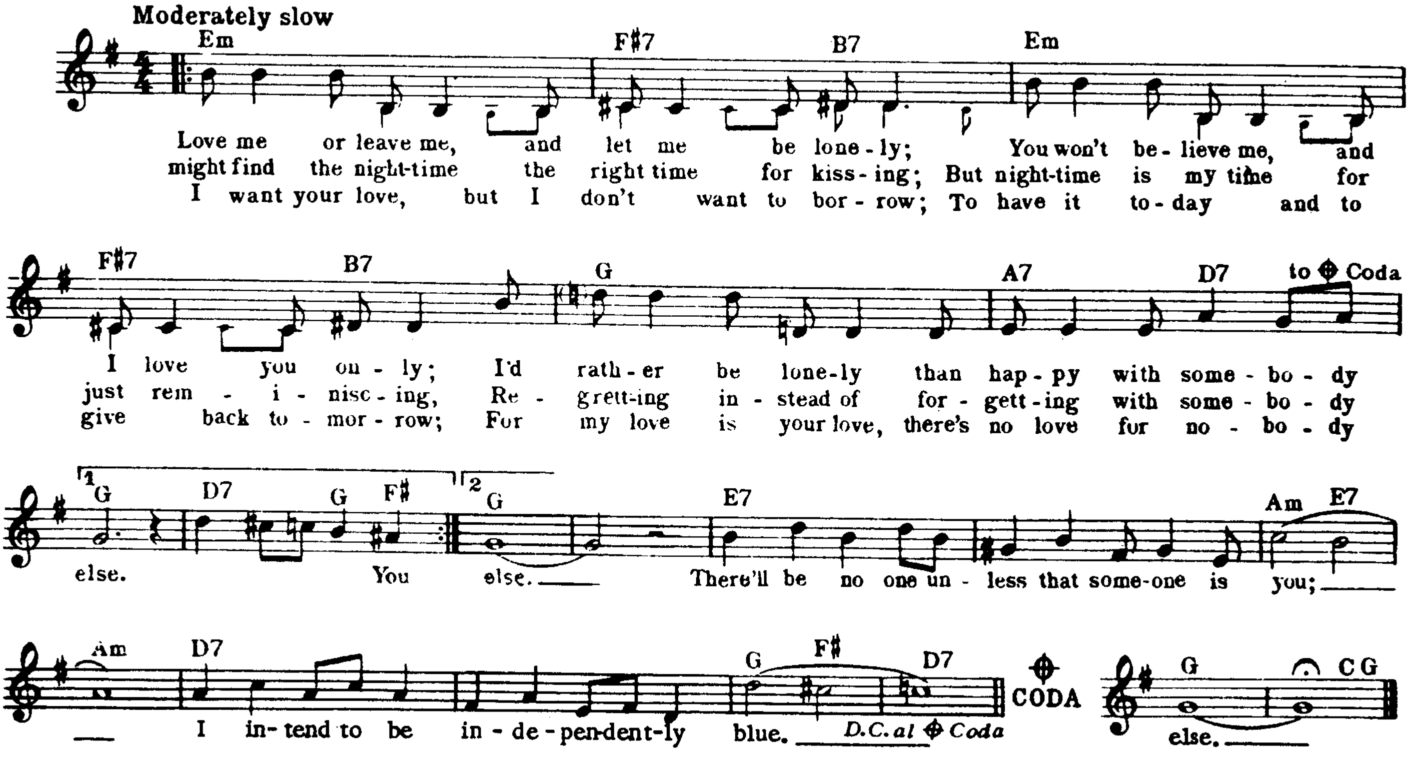
Music and Lyric by JERRY HERMAN


Moderately
C Am7 Dm7 F/G Cmaj7 Am7 Dm9 G13-9
Lov - ing You is snow and jas - mine, and the noise of New Year's Eve
Lov - ing You is tart as lem - on- ade and sweet as A - pril wine.
E C♯m7 F♯m7 A/B Emaj7 C♯m7 Cdim Bm7 E9
Lov - ing You is now and yes - ter - day; is real, and make be - lieve.
Lov - ing You is watch - ing all the love - ly things of life com - bine.
Am Am/G Fmaj7 E7-9 E7 1. Am
Lov - ing you is Rome and New Or - leans, and gaz-ing at the la - zy sum-mer skies;
In your arms, I'm all I wish I were; I'm
D9 Dm7 F/G G13-9 2. Am Am/G
Fire - works re-flect-ing in your eyes; Fool-ish and im-prob- a-ble and wise, and brave I'm strong and I'm
Fm7 C/G A♭/G♭ Cdim Dm7 G7-9 C
true, As long as I can go on liv - ing Lov-ing You.

Copyright © 1973 and 1974 by Jerry Herman.
All rights throughout the world controlled by Jerryco Music Co. Used by permission.
Exclusive distributor: Edwin H. Morris & Company, Inc., New York, N.Y.

LOVE ME OR LEAVE ME

By GUS KAHN and WALTER DONALDSON

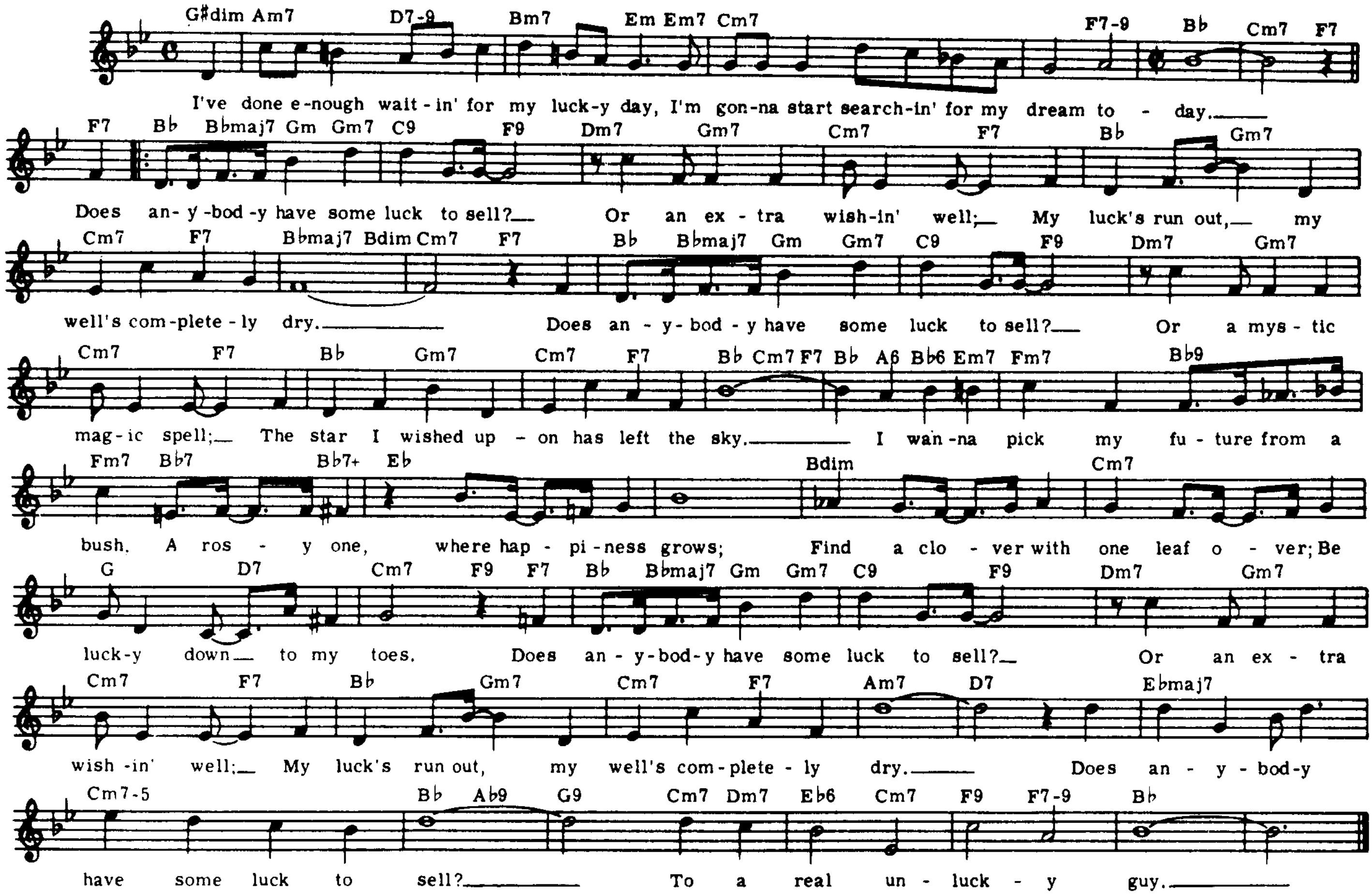

Moderately slow
Em F♯7 B7 Em
Love me or leave me, and let me be lone - ly; You won't be - lieve me, and
might find the night-time the right time for kiss - ing; But night-time is my time for
I want your love, but I don't want to bor - row; To have it to - day and to
F♯7 B7 G A7 D7 to Coda
I love you on - ly; I'd rath - er be lone-ly than hap - py with some - bo - dy
just rem - i - nisc - ing, Re - grett-ing in - stead of for - gett-ing with some - bo - dy
give back to - mor - row; For my love is your love, there's no love for no - bo - dy
1. G D7 G F♯ 2. G E7 Am E7
else. You else. There'll be no one un - less that some-one is you;
Am D7 G F♯ D7
I in - tend to be in - de - pen-dent-ly blue. D.C. al Coda
CODA G C G
else.

Copyright © 1928 by Donaldson, Douglas & Gumble, Inc., New York, N.Y.
Copyright renewed and assigned to Gus Kahn Music Co., Hollywood, Calif.

LUCK TO SELL

From the Film "THE DAYDREAMER"

Lyric by JULES BASS Music by MAURY LAWS

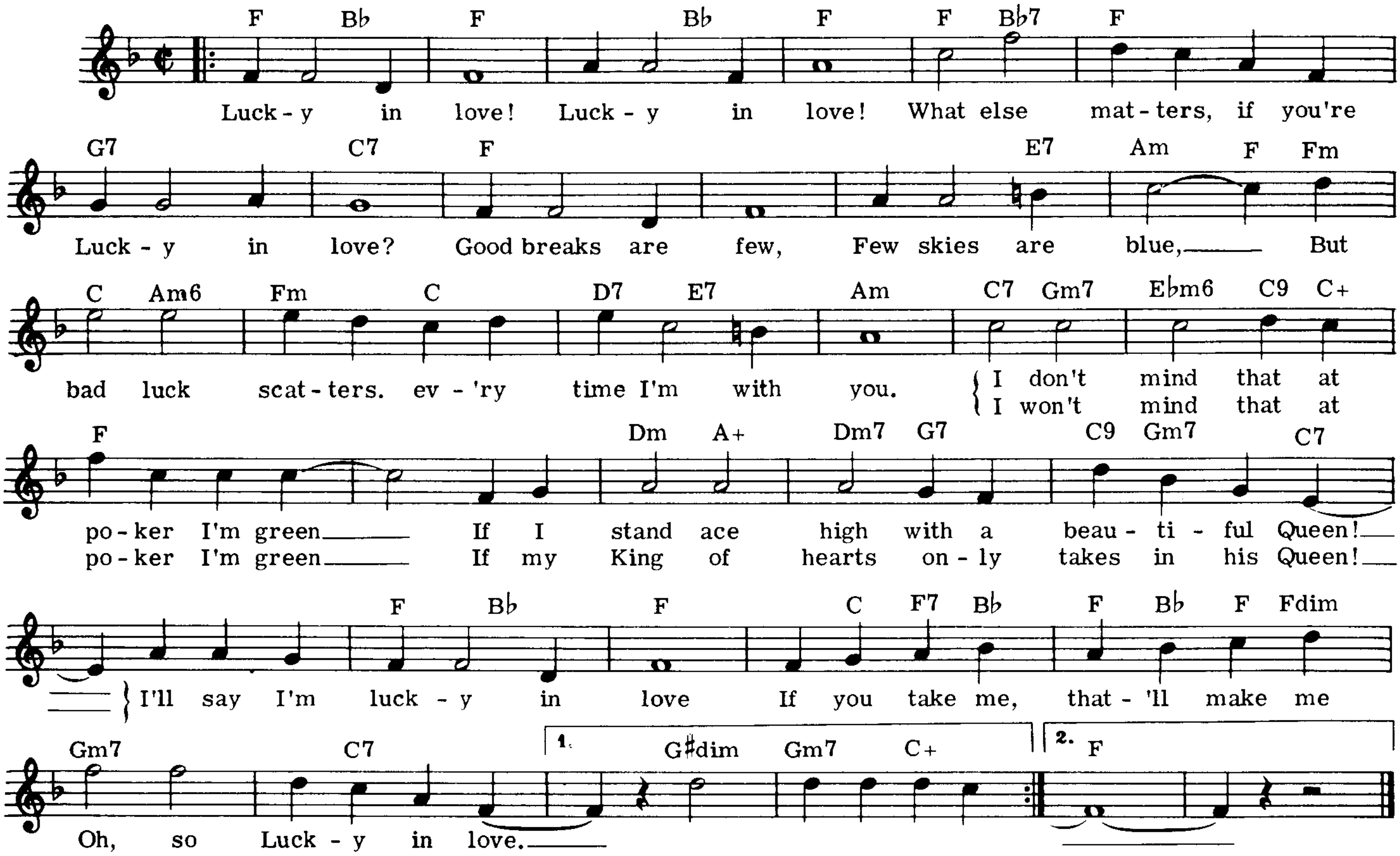

G♯dim Am7 D7-9 Bm7 Em Em7 Cm7 F7-9 B♭ Cm7 F7
I've done e-nough wait-in' for my luck-y day, I'm gon-na start search-in' for my dream to - day.
F7 B♭ B♭maj7 Gm Gm7 C9 F9 Dm7 Gm7 Cm7 F7 B♭ Gm7
Does an-y-bod-y have some luck to sell? Or an ex-tra wish-in' well; My luck's run out, my
Cm7 F7 B♭maj7 Bdim Cm7 F7 B♭ B♭maj7 Gm Gm7 C9 F9 Dm7 Gm7
well's com-plete-ly dry. Does an-y-bod-y have some luck to sell? Or a mys-tic
Cm7 F7 B♭ Gm7 Cm7 F7 B♭ Cm7 F7 B♭ A♭ B♭6 Em7 Fm7 B♭9
mag-ic spell; The star I wished up-on has left the sky. I wan-na pick my fu-ture from a
Fm7 B♭7 B♭7+ E♭ Bdim Cm7
bush. A ros-y one, where hap-pi-ness grows; Find a clo-ver with one leaf o-ver; Be
G D7 Cm7 F9 F7 B♭ B♭maj7 Gm Gm7 C9 F9 Dm7 Gm7
luck-y down to my toes. Does an-y-bod-y have some luck to sell? Or an ex-tra
Cm7 F7 B♭ Gm7 Cm7 F7 Am7 D7 E♭maj7
wish-in' well; My luck's run out, my well's com-plete-ly dry. Does an-y-bod-y
Cm7-5 B♭ A♭9 G9 Cm7 Dm7 E♭6 Cm7 F9 F7-9 B♭
have some luck to sell? To a real un-luck-y guy.

Copyright © 1966 by Edwin H. Morris & Company, Inc. and Chesnick Music, Inc., New York, N.Y. Used by permission.

LUCKY IN LOVE

From the Musical "GOOD NEWS"

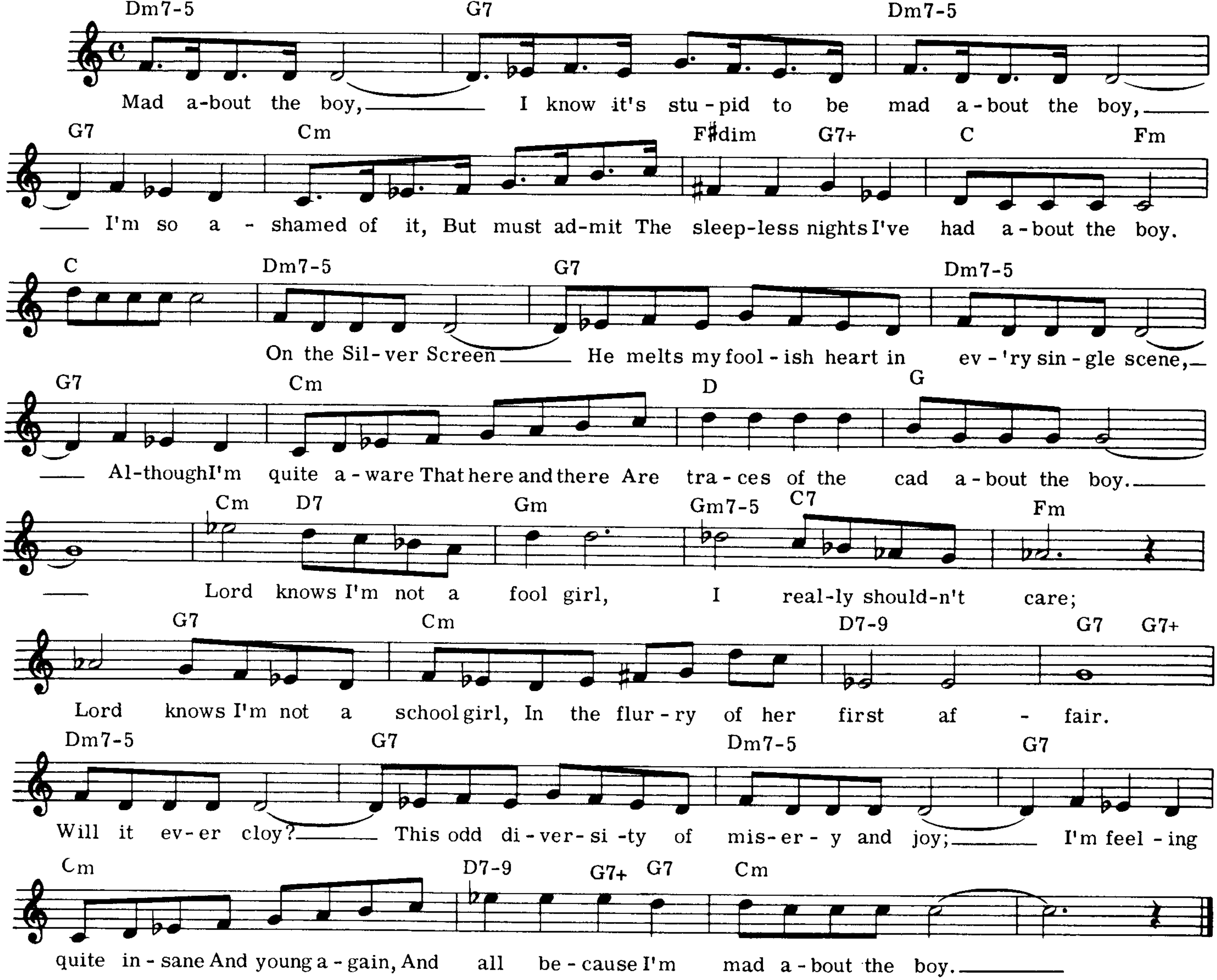
By B.G. DeSYLVA, LEW BROWN
and RAY HENDERSON


F B♭ F B♭ F F B♭7 F
Luck-y in love! Luck-y in love! What else mat-ters, if you're
G7 C7 F E7 Am F Fm
Luck-y in love? Good breaks are few, Few skies are blue, But
C Am6 Fm C D7 E7 Am C7 Gm7 E♭m6 C9 C+
bad luck scat-ters. ev-'ry time I'm with you. I don't mind that at / I won't mind that at
F Dm A+ Dm7 G7 C9 Gm7 C7
po-ker I'm green If I stand ace high with a beau-ti-ful Queen!
po-ker I'm green If my King of hearts on-ly takes in his Queen!
F B♭ F C F7 B♭ F B♭ F Fdim
I'll say I'm luck-y in love If you take me, that-'ll make me
Gm7 C7 1. G♯dim Gm7 C+ 2. F
Oh, so Luck-y in love.

Copyright © 1927 by DeSylva, Brown & Henderson, Inc. Copyright renewed and assigned to Chappell & Co., Inc. Used by permission.
Published in the United States by joint agreement with Chappell & Co., Inc. and Anne-Rachel Music Corporation.

MAD ABOUT THE BOY *From the Musical "WORDS AND MUSIC"*

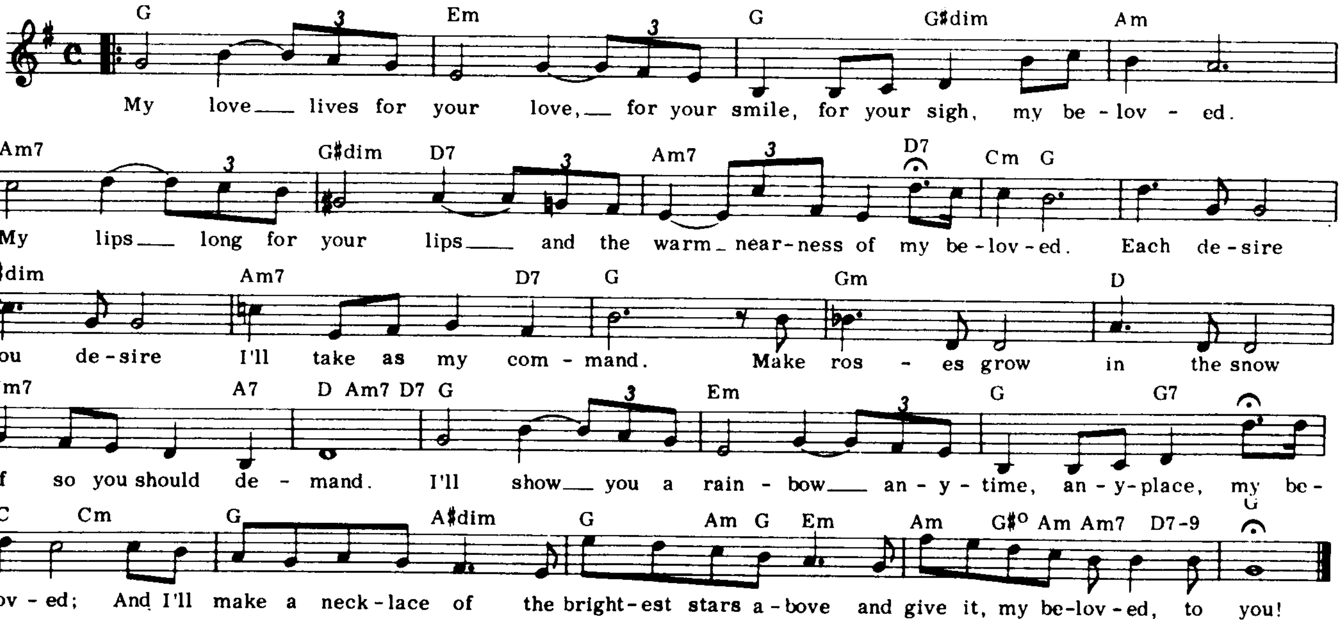
By NOEL COWARD


Dm7-5 G7 Dm7-5
Mad a-bout the boy, I know it's stu-pid to be mad a-bout the boy,
G7 Cm F♯dim G7+ C Fm
I'm so a - shamed of it, But must ad-mit The sleep-less nights I've had a-bout the boy.
C Dm7-5 G7 Dm7-5
On the Sil-ver Screen He melts my fool-ish heart in ev-'ry sin-gle scene,
G7 Cm D G
Al-though I'm quite a-ware That here and there Are tra-ces of the cad a-bout the boy.
Cm D7 Gm Gm7-5 C7 Fm
Lord knows I'm not a fool girl, I real-ly should-n't care;
G7 Cm D7-9 G7 G7+
Lord knows I'm not a school girl, In the flur-ry of her first af - fair.
Dm7-5 G7 Dm7-5 G7
Will it ev-er cloy? This odd di-ver-si-ty of mis-er-y and joy; I'm feel-ing
Cm D7-9 G7+ G7 Cm
quite in-sane And young a-gain, And all be-cause I'm mad a-bout the boy.

Copyright © 1932 and 1935 by Chappell & Co., Ltd. Copyright renewed. Chappell & Co., Inc., publisher. Used by permission.

MY BELOVED *From the Film "MARSHMELLOW MOON"*

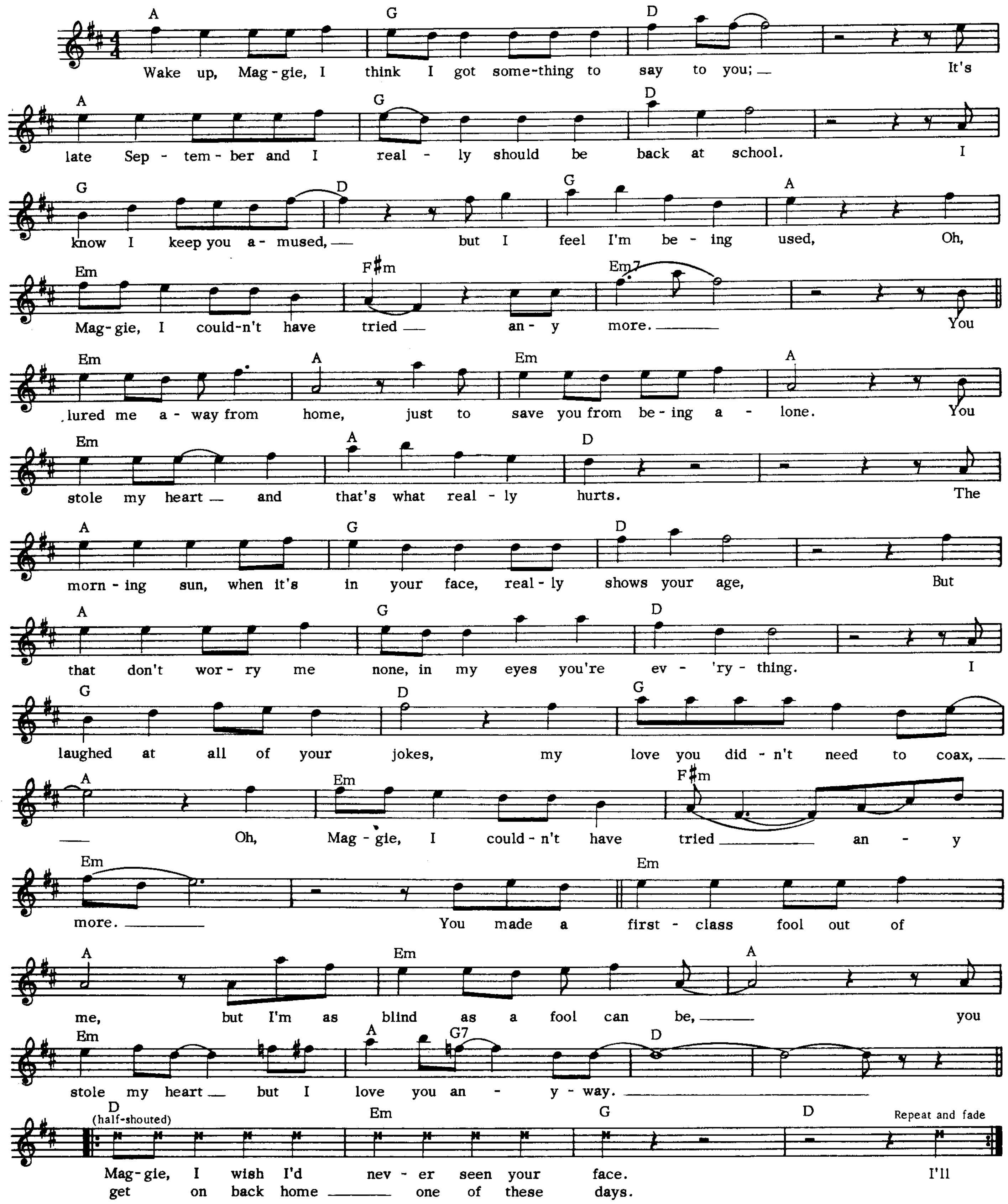
JAY LIVINGSTON and RAY EVANS


G Em G G♯dim Am
My love lives for your love, for your smile, for your sigh, my be-lov-ed.
Am7 G♯dim D7 Am7 D7 Cm G
My lips long for your lips and the warm-near-ness of my be-lov-ed. Each de-sire
C♯dim Am7 D7 G Gm D
you de-sire I'll take as my com-mand. Make ros-es grow in the snow
Em7 A7 D Am7 D7 G Em G G7
if so you should de-mand. I'll show you a rain-bow an-y-time, an-y-place, my be-
C Cm G A♯dim G Am G Em Am G♯° Am Am7 D7-9 G
lov-ed; And I'll make a neck-lace of the bright-est stars a-bove and give it, my be-lov-ed, to you!

Copyright © 1951 by Famous Music Corporation. Used by permission.

MAGGIE MAY

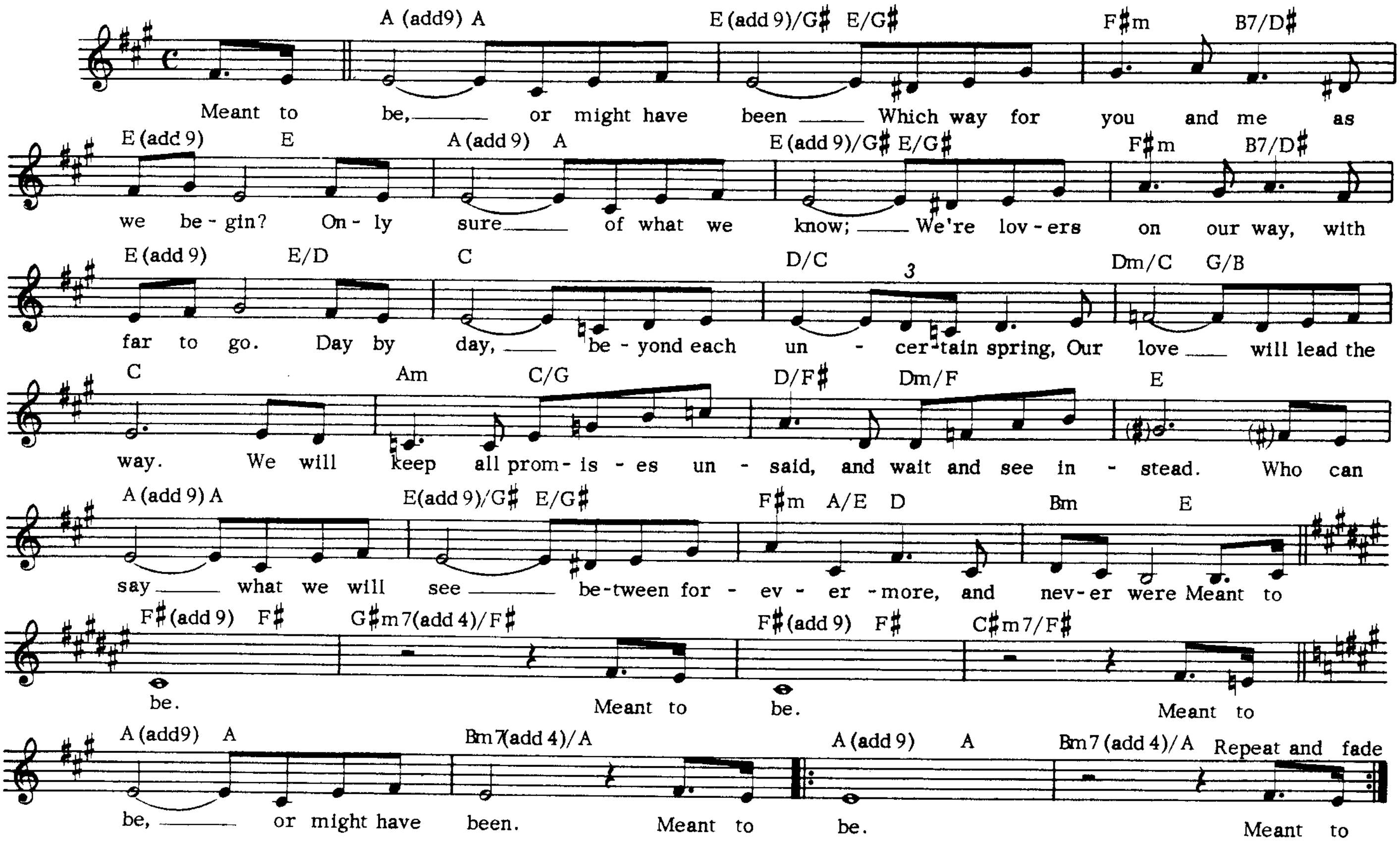
Words and Music by
ROD STEWART and MARTIN QUITTENTON


A G D
Wake up, Mag-gie, I think I got some-thing to say to you; — It's
A G D
late Sep-tem-ber and I real-ly should be back at school. I
G D G A
know I keep you a-mused, — but I feel I'm be-ing used, Oh,
Em F♯m Em7
Mag-gie, I could-n't have tried — an-y more. — You
Em A Em A
lured me a-way from home, just to save you from be-ing a-lone. You
Em A D
stole my heart — and that's what real-ly hurts. The
A G D
morn-ing sun, when it's in your face, real-ly shows your age, But
A G D
that don't wor-ry me none, in my eyes you're ev-'ry-thing. I
G D G
laughed at all of your jokes, my love you did-n't need to coax, —
A Em F♯m
— Oh, Mag-gie, I could-n't have tried — an-y
Em Em
more. — You made a first-class fool out of
A Em A
me, but I'm as blind as a fool can be, — you
Em A G7 D
stole my heart — but I love you an-y-way. —
D Em G D
(half-shouted)
Repeat and fade
Mag-gie, I wish I'd nev-er seen your face. I'll
get on back home — one of these days.

Copyright © 1971 by M.R.C. Music, Inc. Unichappell Music, Inc., publisher. Used by permission.

MEANT TO BE *Love Theme from the Paramount Motion Picture "PLAYERS"*

Words by CAROL HEATHER
Music by JERRY GOLDSMITH

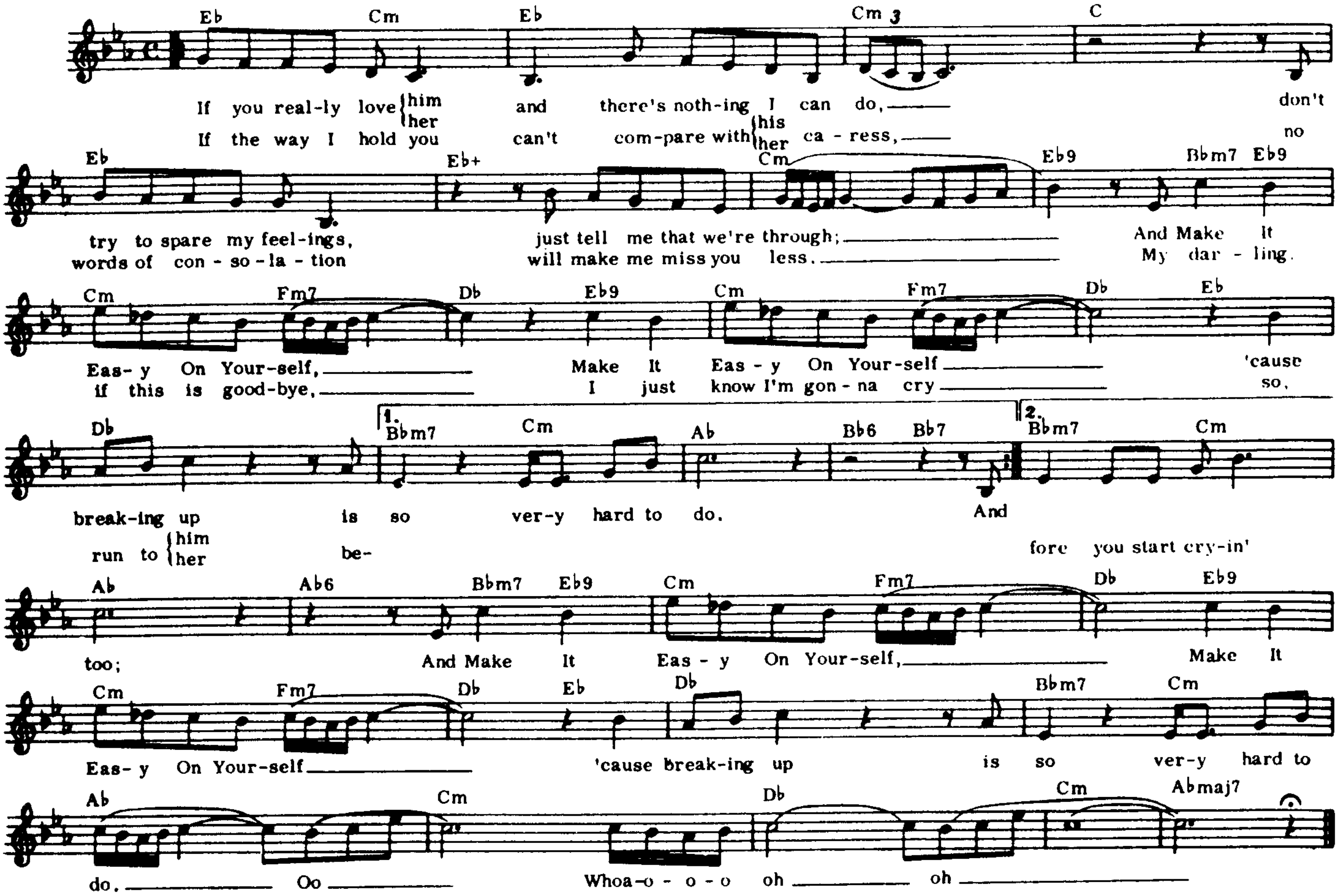

A (add9) A
E (add 9)/G♯ E/G♯
F♯m
B7/D♯
Meant to be, or might have been Which way for you and me as
E (add 9) E
A (add 9) A
E (add 9)/G♯ E/G♯
F♯m B7/D♯
we be-gin? On-ly sure of what we know; We're lov-ers on our way, with
E (add 9) E/D
C
D/C
3
Dm/C G/B
far to go. Day by day, be-yond each un-cer-tain spring, Our love will lead the
C
Am C/G
D/F♯ Dm/F
E
way. We will keep all prom-is-es un-said, and wait and see in-stead. Who can
A (add 9) A
E(add 9)/G♯ E/G♯
F♯m A/E D
Bm E
say what we will see be-tween for-ev-er-more, and nev-er were Meant to
F♯(add 9) F♯
G♯m7(add 4)/F♯
F♯(add 9) F♯
C♯m7/F♯
be. Meant to be. Meant to
A (add9) A
Bm7(add 4)/A
A (add 9) A
Bm7 (add 4)/A
Repeat and fade
be, or might have been. Meant to be. Meant to

Copyright © 1979 by Ensign Music Corporation. Used by permission.

Copyright © 1979 Paramount Pictures Corporation. All Rights Reserved.

MAKE IT EASY ON YOURSELF

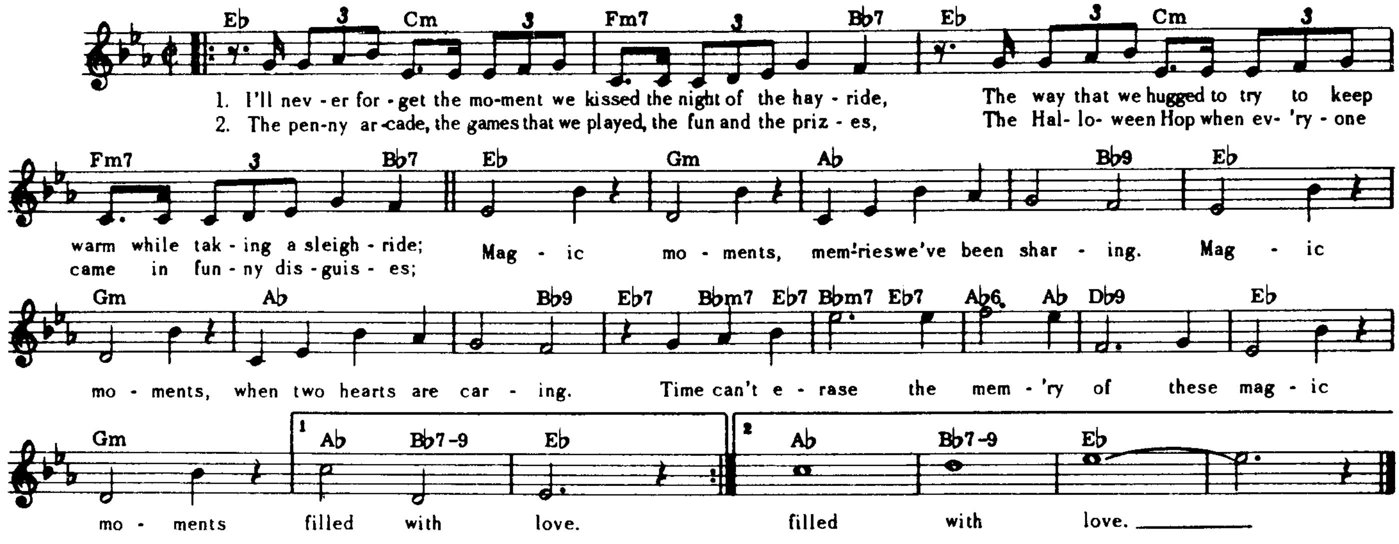
HAL DAVID and BURT F. BACHARACH


Eb Cm Eb Cm 3 C
If you real-ly love {him/her} and there's noth-ing I can do, don't
If the way I hold you can't com-pare with {his/her} ca - ress, no
Eb Eb+ Cm Eb9 Bbm7 Eb9
try to spare my feel-ings, just tell me that we're through; And Make It
words of con - so - la - tion will make me miss you less. My dar - ling.
Cm Fm7 Db Eb9 Cm Fm7 Db Eb
Eas- y On Your-self, Make It Eas - y On Your-self 'cause
If this is good-bye, I just know I'm gon - na cry so,
Db 1. Bbm7 Cm Ab Bb6 Bb7 2. Bbm7 Cm
break-ing up is so ver-y hard to do. And
run to {him/her} be- fore you start cry-in'
Ab Ab6 Bbm7 Eb9 Cm Fm7 Db Eb9
too; And Make It Eas - y On Your-self, Make It
Cm Fm7 Db Eb Db Bbm7 Cm
Eas- y On Your-self 'cause break-ing up is so ver-y hard to
Ab Cm Db Cm Abmaj7
do. Oo Whoa-o - o - o oh oh

Copyright © 1962 by Famous Music Corporation. Used by permission.

MAGIC MOMENTS

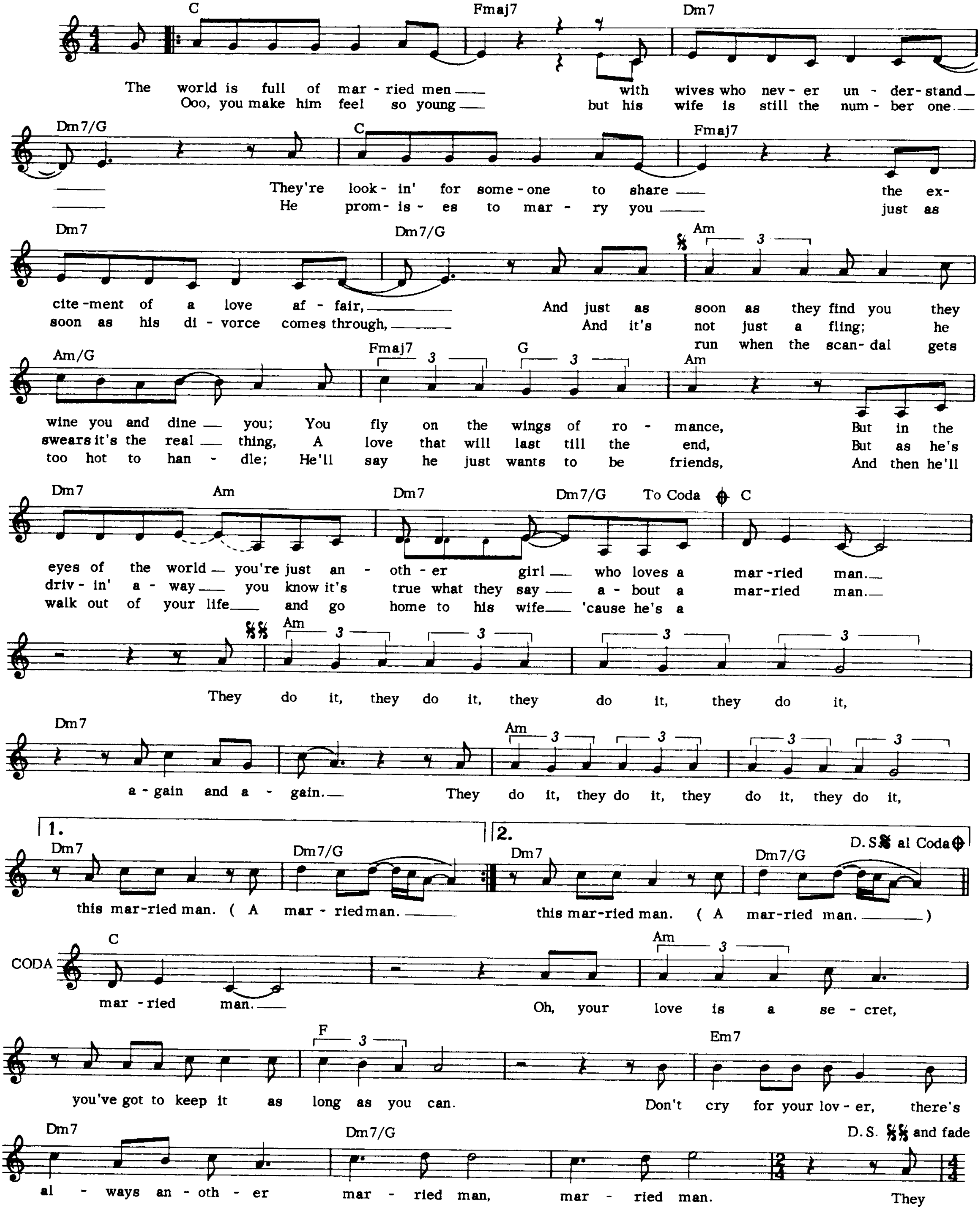
HAL DAVID and BURT F. BACHARACH


Eb Cm Fm7 Bb7 Eb Cm
1. I'll nev - er for - get the mo-ment we kissed the night of the hay - ride, The way that we hugged to try to keep
2. The pen-ny ar-cade, the games that we played, the fun and the priz - es, The Hal- lo- ween Hop when ev- 'ry - one
Fm7 Bb7 Eb Gm Ab Bb9 Eb
warm while tak - ing a sleigh - ride;
came in fun - ny dis - guis - es;
Mag - ic mo - ments, mem'ries we've been shar - ing. Mag - ic
Gm Ab Bb9 Eb7 Bbm7 Eb7 Bbm7 Eb7 Ab6 Ab Db9 Eb
mo - ments, when two hearts are car - ing. Time can't e - rase the mem - 'ry of these mag - ic
Gm 1 Ab Bb7-9 Eb 2 Ab Bb7-9 Eb
mo - ments filled with love. filled with love.

Copyright © 1957 by Famous Music Corporation. Used by permission.

MARRIED MEN

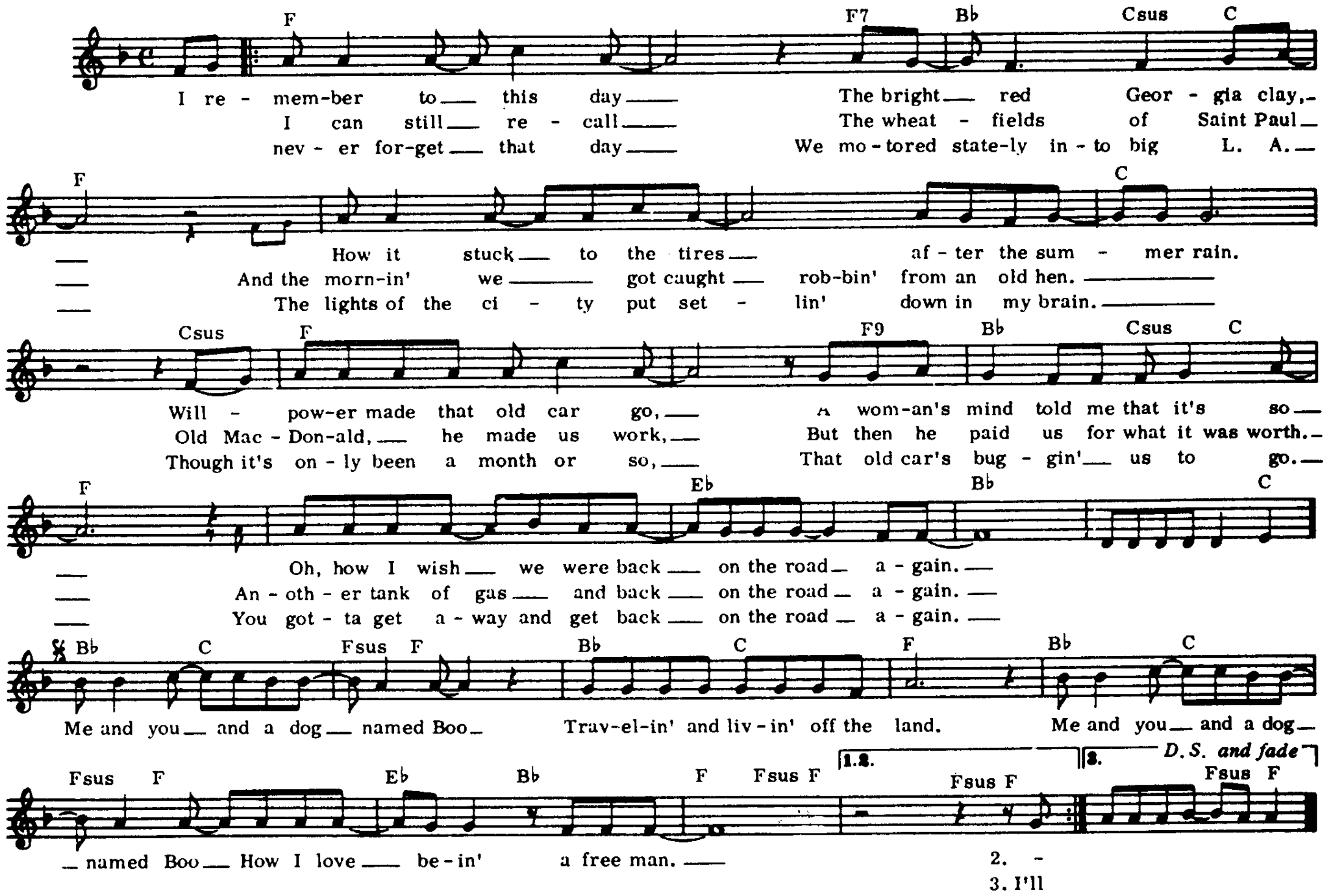
Words and Music by
DOMINIC BUGATTI and FRANK MUSKER


C Fmaj7 Dm7
The world is full of mar - ried men with wives who nev - er un - der - stand
Ooo, you make him feel so young but his wife is still the num - ber one.
Dm7/G C Fmaj7
They're look - in' for some - one to share the ex -
He prom - is - es to mar - ry you just as
Dm7 Dm7/G Am
cite - ment of a love af - fair, And just as soon as they find you they
soon as his di - vorce comes through, And it's not just a fling; he
run when the scan - dal gets
Am/G Fmaj7 G Am
wine you and dine you; You fly on the wings of ro - mance, But in the
swears it's the real thing, A love that will last till the end, But as he's
too hot to han - dle; He'll say he just wants to be friends, And then he'll
Dm7 Am Dm7 Dm7/G To Coda C
eyes of the world you're just an - oth - er girl who loves a mar - ried man.
driv - in' a - way you know it's true what they say a - bout a mar - ried man.
walk out of your life and go home to his wife 'cause he's a
Am
They do it, they do it, they do it, they do it,
Dm7 Am
a - gain and a - gain. They do it, they do it, they do it, they do it,
1. Dm7 Dm7/G
this mar - ried man. (A mar - ried man.
2. Dm7 Dm7/G D.S. al Coda
this mar - ried man. (A mar - ried man.)
CODA C Am
mar - ried man. Oh, your love is a se - cret,
F Em7
you've got to keep it as long as you can. Don't cry for your lov - er, there's
Dm7 Dm7/G D.S. and fade
al - ways an - oth - er mar - ried man, mar - ried man. They

Copyright © 1979 by Pendulum Music, Ltd.
Published in the U.S.A. by Unichappell Music, Inc. Used by permission.

ME AND YOU AND A DOG NAMED BOO

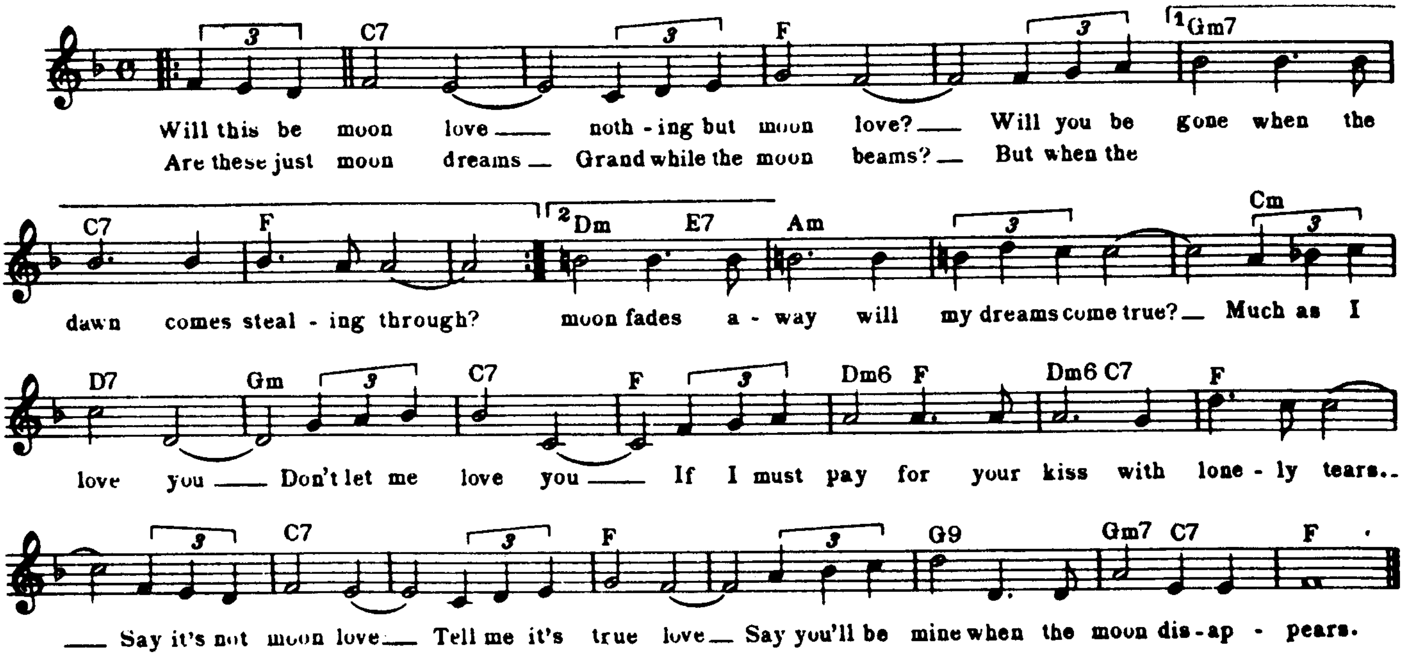
KENT LaVOIE


I re - mem-ber to this day The bright red Geor - gia clay, How it stuck to the tires af - ter the sum - mer rain.
I can still re - call The wheat - fields of Saint Paul And the morn-in' we got caught rob-bin' from an old hen.
nev - er for-get that day We mo-tored state-ly in-to big L. A. The lights of the ci - ty put set - lin' down in my brain.
Will - pow-er made that old car go, A wom-an's mind told me that it's so Oh, how I wish we were back on the road a - gain.
Old Mac - Don-ald, he made us work, But then he paid us for what it was worth. An - oth - er tank of gas and back on the road a - gain.
Though it's on - ly been a month or so, That old car's bug - gin' us to go. You got - ta get a - way and get back on the road a - gain.
Me and you and a dog named Boo Trav-el-in' and liv-in' off the land. Me and you and a dog named Boo How I love be-in' a free man.
2. -
3. I'll
D.S. and fade
F
F7
Bb
Csus
C
F9
Eb
Fsus

Copyright © 1971 by Famous Music Corporation and Kaiser Music Co., Inc., New York, N.Y. Used by permission.

MOON LOVE

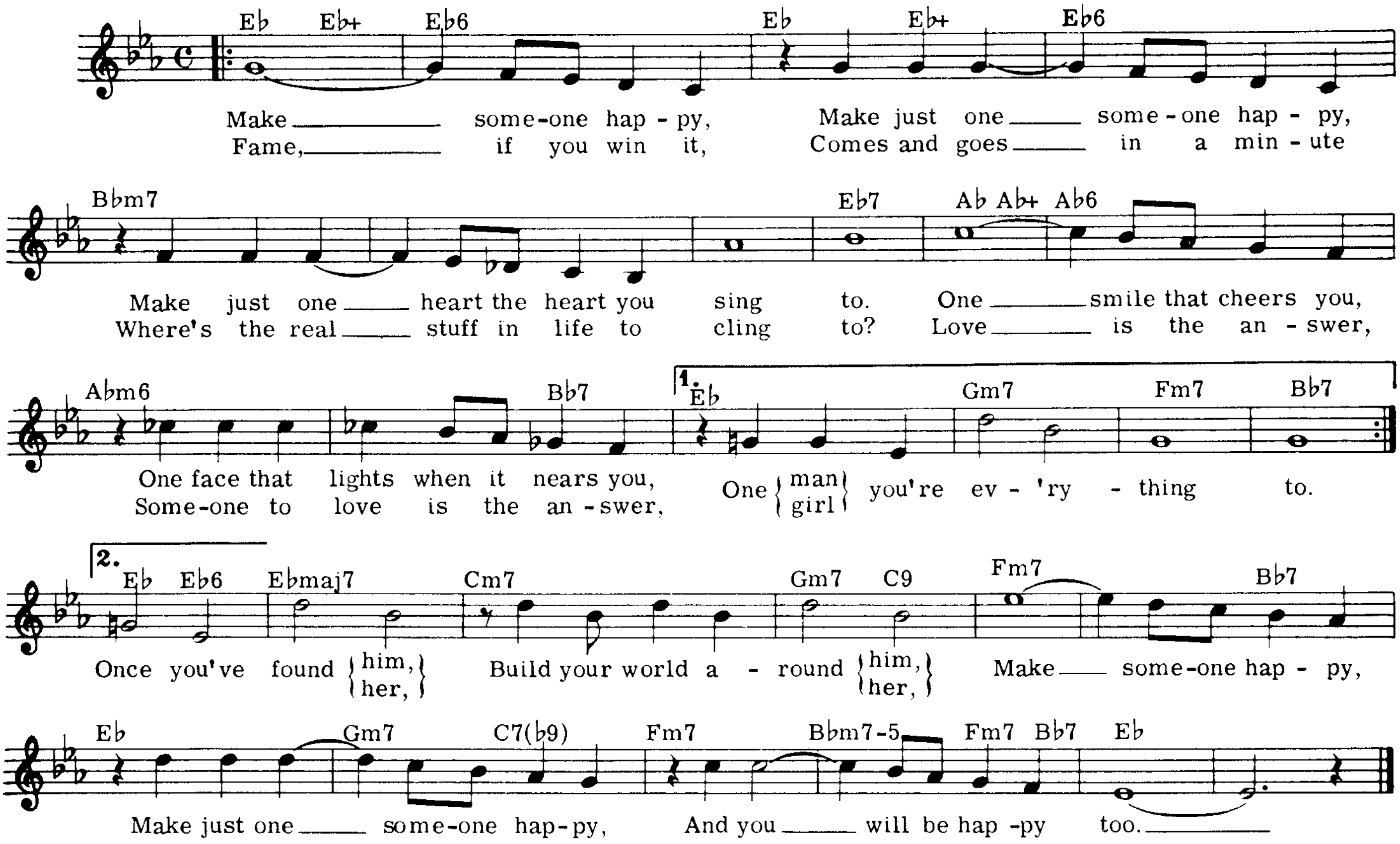
DAVID-DAVIS-KOSTELANETZ (TCHAIKOVSKY)


Will this be moon love nothing but moon love? Will you be gone when the dawn comes steal - ing through?
Are these just moon dreams Grand while the moon beams? But when the moon fades a - way will my dreams come true?
Much as I love you Don't let me love you If I must pay for your kiss with lone - ly tears..
Say it's not moon love Tell me it's true love Say you'll be mine when the moon dis - ap - pears.
C7
F
Gm7
Dm
E7
Am
Cm
D7
Gm
Dm6
G9

Copyright © 1939 by Famous Music Corporation. Copyright renewed 1966 and assigned to Famous Music Corporation. Used by permission.

MAKE SOMEONE HAPPY *From the Musical "DO RE MI"*

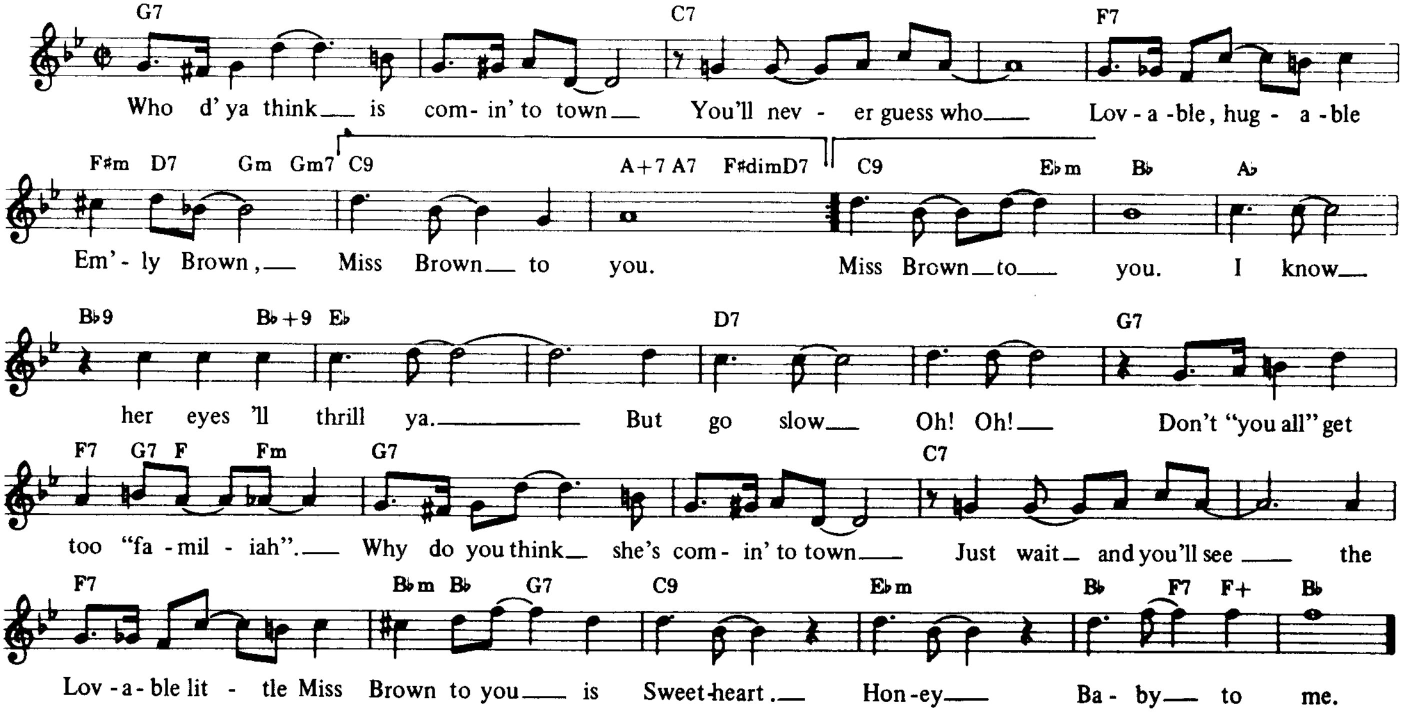
Lyric by BETTY COMDEN and ADOLPH GREEN
Music by JULE STYNE


Eb Eb+ Eb6 Eb Eb+ Eb6
Make ___ some-one hap - py, Make just one ___ some - one hap - py,
Fame, ___ if you win it, Comes and goes ___ in a min - ute
Bbm7 Eb7 Ab Ab+ Ab6
Make just one ___ heart the heart you sing to. One ___ smile that cheers you,
Where's the real ___ stuff in life to cling to? Love ___ is the an - swer,
Abm6 Bb7 1. Eb Gm7 Fm7 Bb7
One face that lights when it nears you, One {man / girl} you're ev - 'ry - thing to.
Some-one to love is the an - swer,
2. Eb Eb6 Ebmaj7 Cm7 Gm7 C9 Fm7 Bb7
Once you've found {him, / her,} Build your world a - round {him, / her,} Make ___ some-one hap - py,
Eb Gm7 C7(b9) Fm7 Bbm7-5 Fm7 Bb7 Eb
Make just one ___ some-one hap-py, And you ___ will be hap -py too. ___

Copyright © 1960 by Betty Comden, Adolph Green and Jule Styne. Stratford Music Corporation, owner of publication and allied rights throughout the world. Chappell & Co., Inc., sole selling agent. Used by permission.

MISS BROWN TO YOU *From the Film "THE BIG BROADCAST OF 1936"*

Words and Music by
LEO ROBIN, RICHARD A. WHITING and RALPH RAINGER

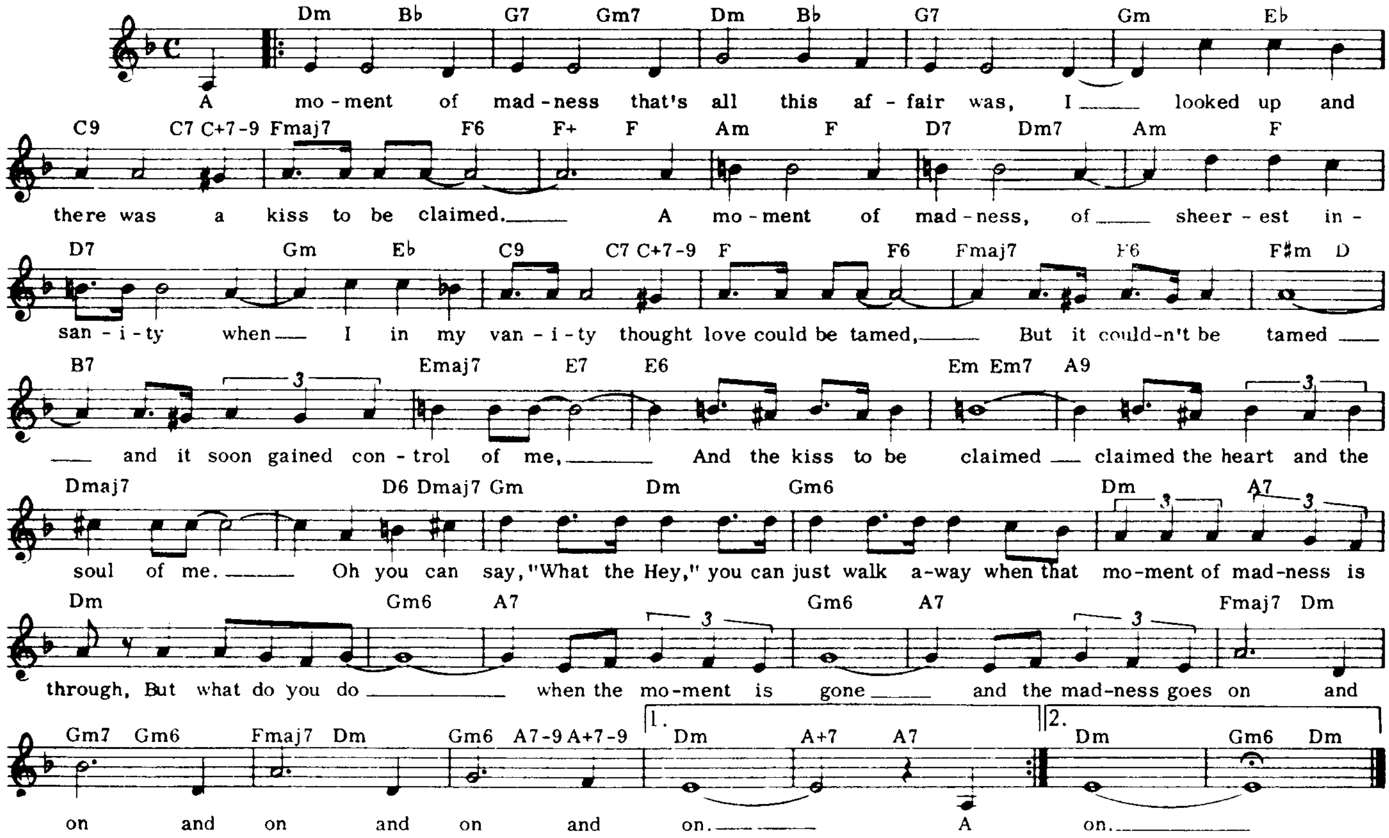

Moderato
G7 C7 F7
Who d'ya think ___ is com- in' to town ___ You'll nev - er guess who ___ Lov - a -ble, hug - a -ble
F#m D7 Gm Gm7 C9 A+7 A7 F#dimD7 C9 Ebm Bb Ab
Em' - ly Brown, ___ Miss Brown ___ to you. Miss Brown ___ to ___ you. I know ___
Bb9 Bb+9 Eb D7 G7
her eyes 'll thrill ya. ___ But go slow ___ Oh! Oh! ___ Don't "you all" get
F7 G7 F Fm G7 C7
too "fa - mil - iah". ___ Why do you think ___ she's com - in' to town ___ Just wait ___ and you'll see ___ the
F7 Bbm Bb G7 C9 Ebm Bb F7 F+ Bb
Lov - a - ble lit - tle Miss Brown to you ___ is Sweet-heart. ___ Hon - ey ___ Ba - by ___ to me.

Copyright © 1935 by Famous Music Corporation, New York, N.Y.
Copyright renewed 1962 by Famous Music Corporation. Used by permission.

A MOMENT OF MADNESS

Slowly and very expressively

By CAROLYN LEIGH and CY COLEMAN

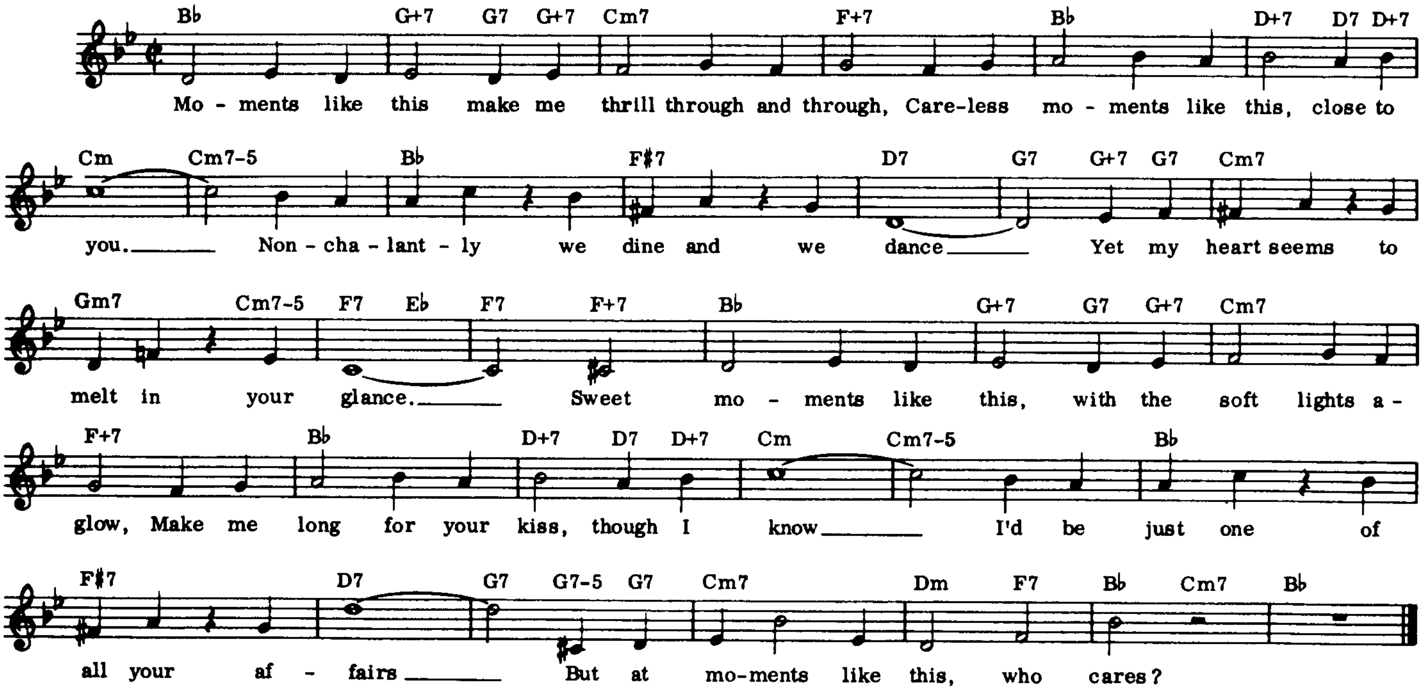

Dm Bb G7 Gm7 Dm Bb G7 Gm Eb
A mo-ment of mad-ness that's all this af-fair was, I looked up and
C9 C7 C+7-9 Fmaj7 F6 F+ F Am F D7 Dm7 Am F
there was a kiss to be claimed. A mo-ment of mad-ness, of sheer-est in-
D7 Gm Eb C9 C7 C+7-9 F F6 Fmaj7 F6 F♯m D
san-i-ty when I in my van-i-ty thought love could be tamed, But it could-n't be tamed
B7 Emaj7 E7 E6 Em Em7 A9
and it soon gained con-trol of me, And the kiss to be claimed claimed the heart and the
Dmaj7 D6 Dmaj7 Gm Dm Gm6 Dm A7
soul of me. Oh you can say, "What the Hey," you can just walk a-way when that mo-ment of mad-ness is
Dm Gm6 A7 Gm6 A7 Fmaj7 Dm
through, But what do you do when the mo-ment is gone and the mad-ness goes on and
Gm7 Gm6 Fmaj7 Dm Gm6 A7-9 A+7-9 1. Dm A+7 A7 2. Dm Gm6 Dm
on and on and on and on. A on.

Copyright © 1957 by Pic Corporation. Used by permission.

MOMENTS LIKE THIS

From the Film "COLLEGE SWING"

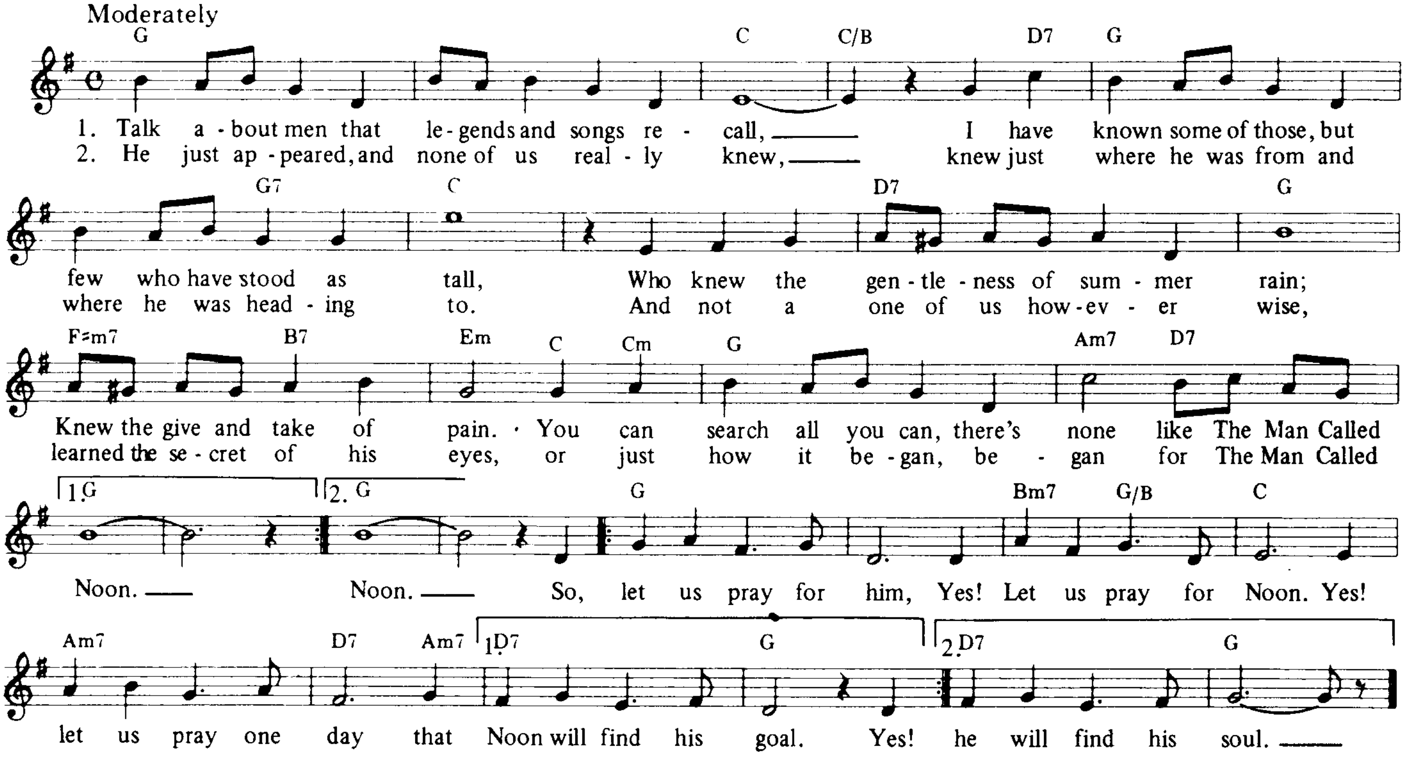
FRANK LOESSER and BURTON LANE


Bb G+7 G7 G+7 Cm7 F+7 Bb D+7 D7 D+7
Mo-ments like this make me thrill through and through, Care-less mo-ments like this, close to
Cm Cm7-5 Bb F♯7 D7 G7 G+7 G7 Cm7
you. Non-cha-lant-ly we dine and we dance Yet my heart seems to
Gm7 Cm7-5 F7 Eb F7 F+7 Bb G+7 G7 G+7 Cm7
melt in your glance. Sweet mo-ments like this, with the soft lights a-
F+7 Bb D+7 D7 D+7 Cm Cm7-5 Bb
glow, Make me long for your kiss, though I know I'd be just one of
F♯7 D7 G7 G7-5 G7 Cm7 Dm F7 Bb Cm7 Bb
all your af-fairs But at mo-ments like this, who cares?

Copyright © 1937 and 1938 by Famous Music Corporation. Copyright renewed 1964 and 1965. Used by permission.

THE MAN CALLED NOON *From the Film "THE MAN CALLED NOON"*

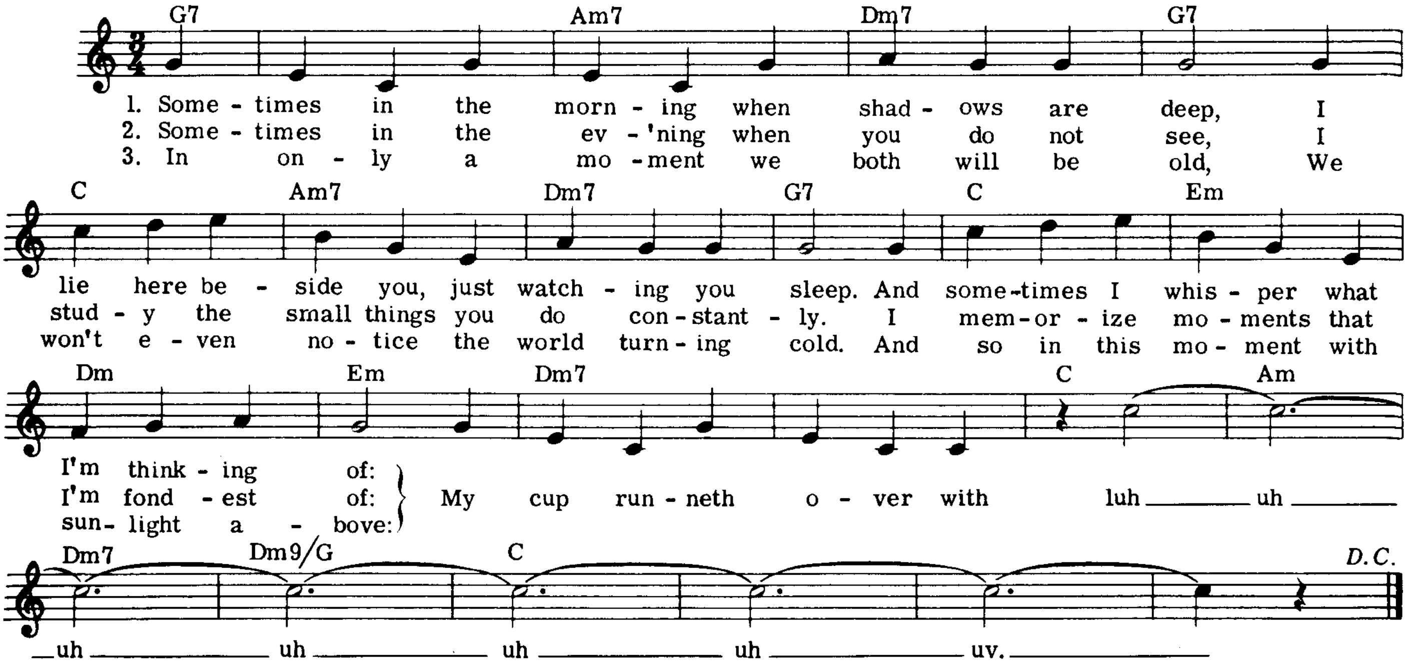
Lyric by SAMMY CAHN
Music by LUIS BACALOV


Moderately
G C C/B D7 G G7 C D7 G F♯m7 B7 Em C Cm G Am7 D7 1.G 2.G G Bm7 G/B C Am7 D7 Am7 1.D7 G 2.D7 G
1. Talk a - bout men that le - gends and songs re - call, I have known some of those, but few who have stood as tall, Who knew the gen - tle - ness of sum - mer rain; Knew the give and take of pain. You can search all you can, there's none like The Man Called Noon.
2. He just ap - peared, and none of us real - ly knew, knew just where he was from and where he was head - ing to. And not a one of us how - ev - er wise, learned the se - cret of his eyes, or just how it be - gan, be - gan for The Man Called Noon.
So, let us pray for him, Yes! Let us pray for Noon. Yes! let us pray one day that Noon will find his goal. Yes! he will find his soul.

Copyright © 1973 by General Music S.R.L. and Mas Edizoni Musicali.
Famous Music Corporation controls the rights for the world excluding Italy and Japan. Used by permission.

MY CUP RUNNETH OVER *From the Musical "I DO! I DO"*

Lyric by TOM JONES
Music by HARVEY SCHMIDT

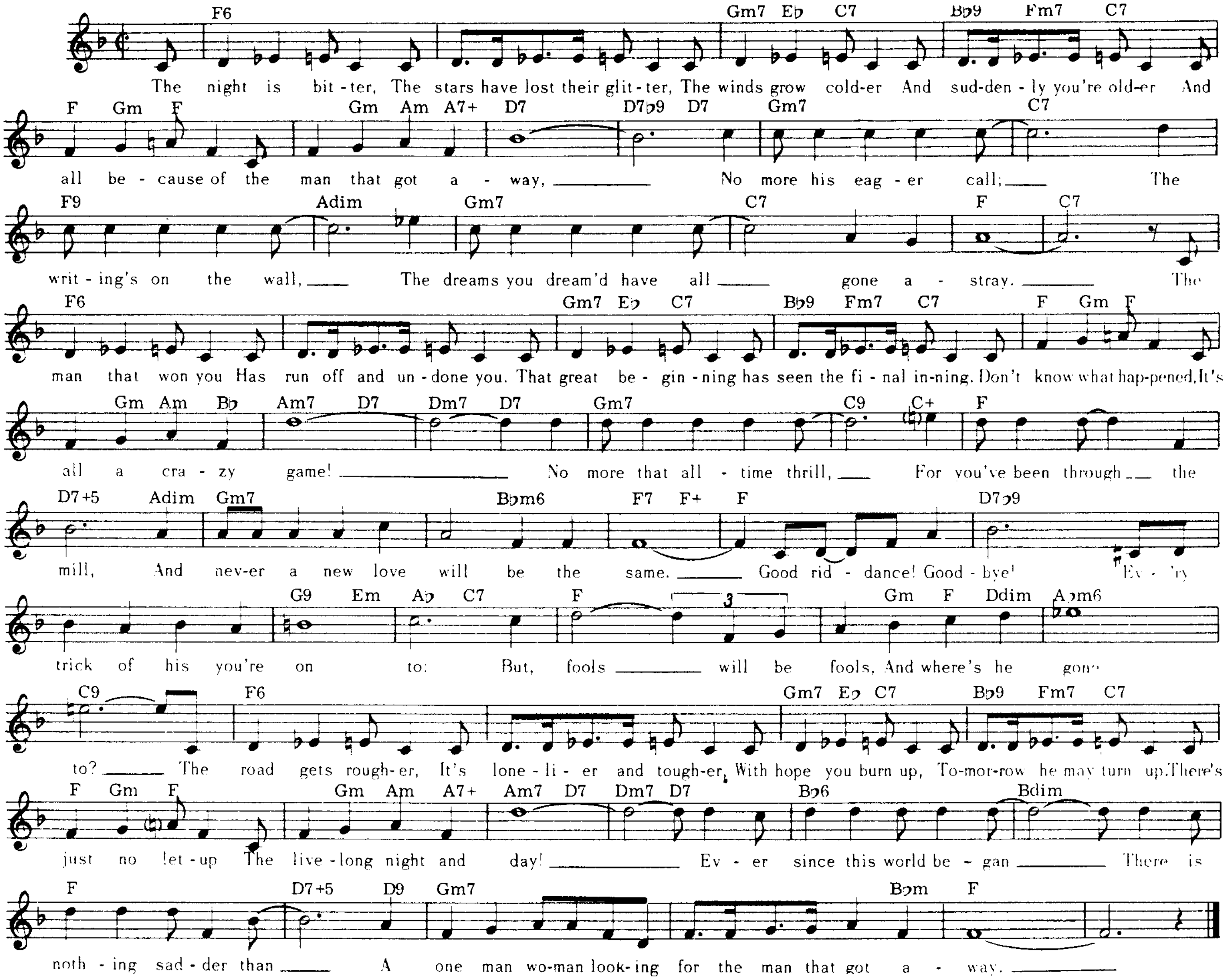

G7 Am7 Dm7 G7 C Am7 Dm7 G7 C Em Dm Em Dm7 C Am Dm7 Dm9/G C D.C.
1. Some - times in the morn - ing when shad - ows are deep, I lie here be - side you, just watch - ing you sleep. And some - times I whis - per what I'm think - ing of:
2. Some - times in the ev - 'ning when you do not see, I stud - y the small things you do con - stant - ly. I mem - or - ize mo - ments that I'm fond - est of:
3. In on - ly a mo - ment we both will be old, We won't e - ven no - tice the world turn - ing cold. And so in this mo - ment with sun - light a - bove:
My cup run - neth o - ver with luh uh uh uh uh uh uv.

Copyright © 1966 by Tom Jones and Harvey Schmidt.
Portfolio Music, Inc., owner, Chappell & Co., Inc., administrator, of publication and allied rights. Used by permission of Chappell & Co., Inc.

THE MAN THAT GOT AWAY

From the Film "A STAR IS BORN"

Lyric by IRA GERSHWIN
Music by HAROLD ARLEN

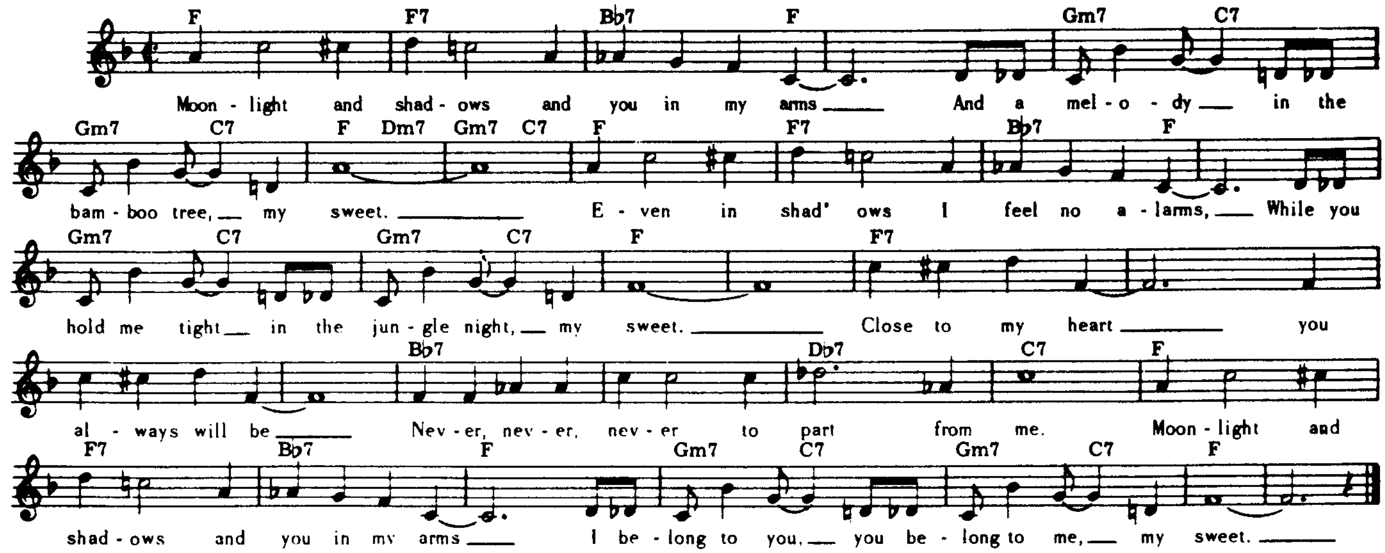

F6 Gm7 E♭ C7 B♭9 Fm7 C7
The night is bit-ter, The stars have lost their glit-ter, The winds grow cold-er And sud-den-ly you're old-er And
F Gm F Gm Am A7+ D7 D7♭9 D7 Gm7 C7
all be-cause of the man that got a-way, No more his eag-er call; The
F9 Adim Gm7 C7 F C7
writ-ing's on the wall, The dreams you dream'd have all gone a-stray. The
F6 Gm7 E♭ C7 B♭9 Fm7 C7 F Gm F
man that won you Has run off and un-done you. That great be-gin-ning has seen the fi-nal in-ning. Don't know what hap-pened, It's
Gm Am B♭ Am7 D7 Dm7 D7 Gm7 C9 C+ F
all a cra-zy game! No more that all-time thrill, For you've been through the
D7+5 Adim Gm7 B♭m6 F7 F+ F D7♭9
mill, And nev-er a new love will be the same. Good rid-dance! Good-bye! Ev-'ry
G9 Em A♭ C7 F 3 Gm F Ddim A♭m6
trick of his you're on to; But, fools will be fools, And where's he gone
C9 F6 Gm7 E♭ C7 B♭9 Fm7 C7
to? The road gets rough-er, It's lone-li-er and tough-er, With hope you burn up, To-mor-row he may turn up. There's
F Gm F Gm Am A7+ Am7 D7 Dm7 D7 B♭6 Bdim
just no let-up The live-long night and day! Ev-er since this world be-gan There is
F D7+5 D9 Gm7 B♭m F
noth-ing sad-der than A one man wo-man look-ing for the man that got a-way.

Copyright © 1954 by Harwin Music Corp. Sole selling agent: Edwin H. Morris & Company, Inc. Used by permission.

MOONLIGHT AND SHADOWS

From the Film "JUNGLE PRINCESS"

LEO ROBIN and FREDERICK HOLLANDER

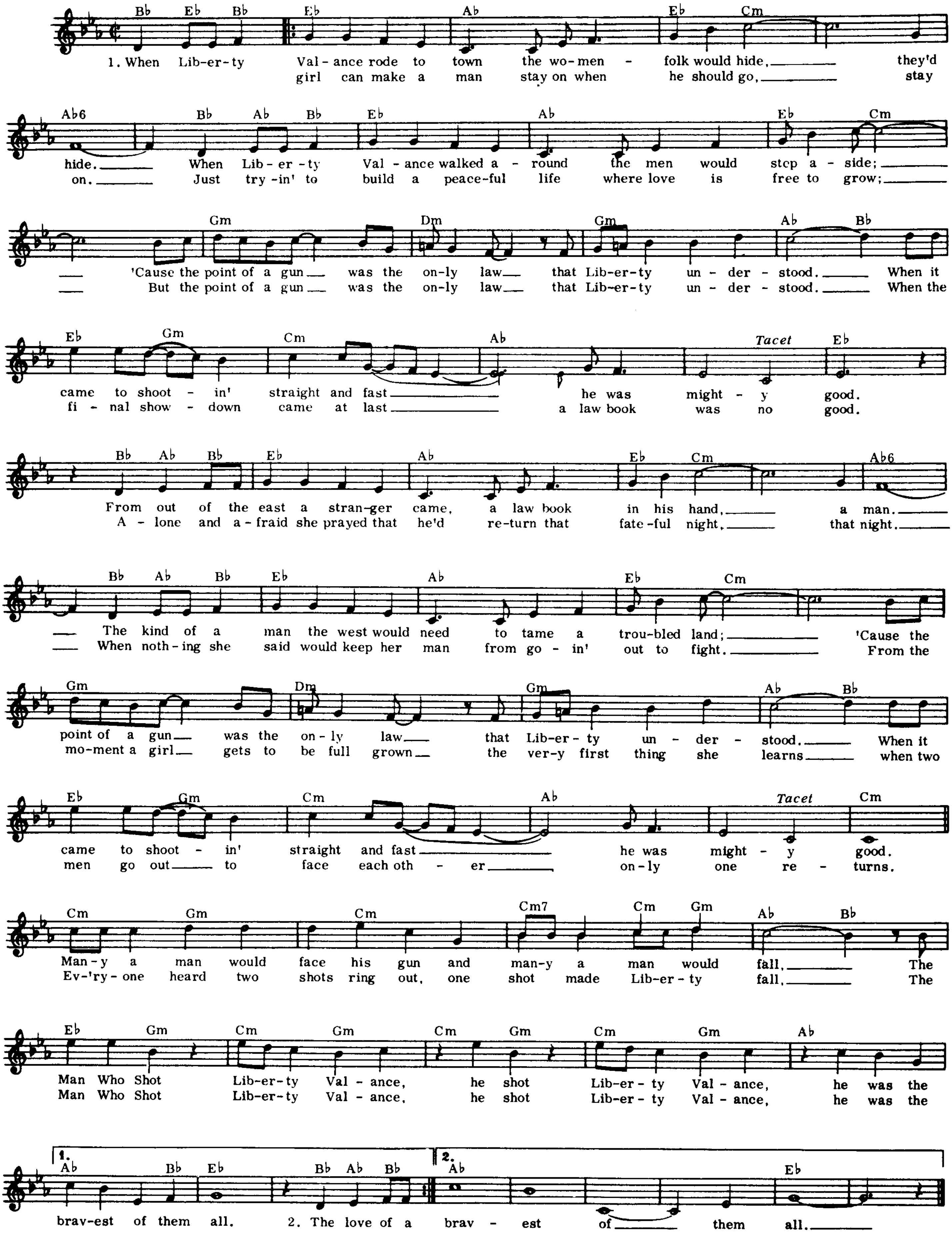

F F7 B♭7 F Gm7 C7
Moon-light and shad-ows and you in my arms And a mel-o-dy in the
Gm7 C7 F Dm7 Gm7 C7 F F7 B♭7 F
bam-boo tree, my sweet. E-ven in shad'ows I feel no a-larms, While you
Gm7 C7 Gm7 C7 F F7
hold me tight in the jun-gle night, my sweet. Close to my heart you
B♭7 D♭7 C7 F
al-ways will be Nev-er, nev-er, nev-er to part from me. Moon-light and
F7 B♭7 F Gm7 C7 Gm7 C7 F
shad-ows and you in my arms I be-long to you, you be-long to me, my sweet.

Copyright © 1936 (renewed 1963) by Paramount Music Corporation. Used by permission.

THE MAN WHO SHOT LIBERTY VALANCE

Inspired by the Film "THE MAN WHO SHOT LIBERTY VALANCE"

HAL DAVID and BURT F. BACHARACH

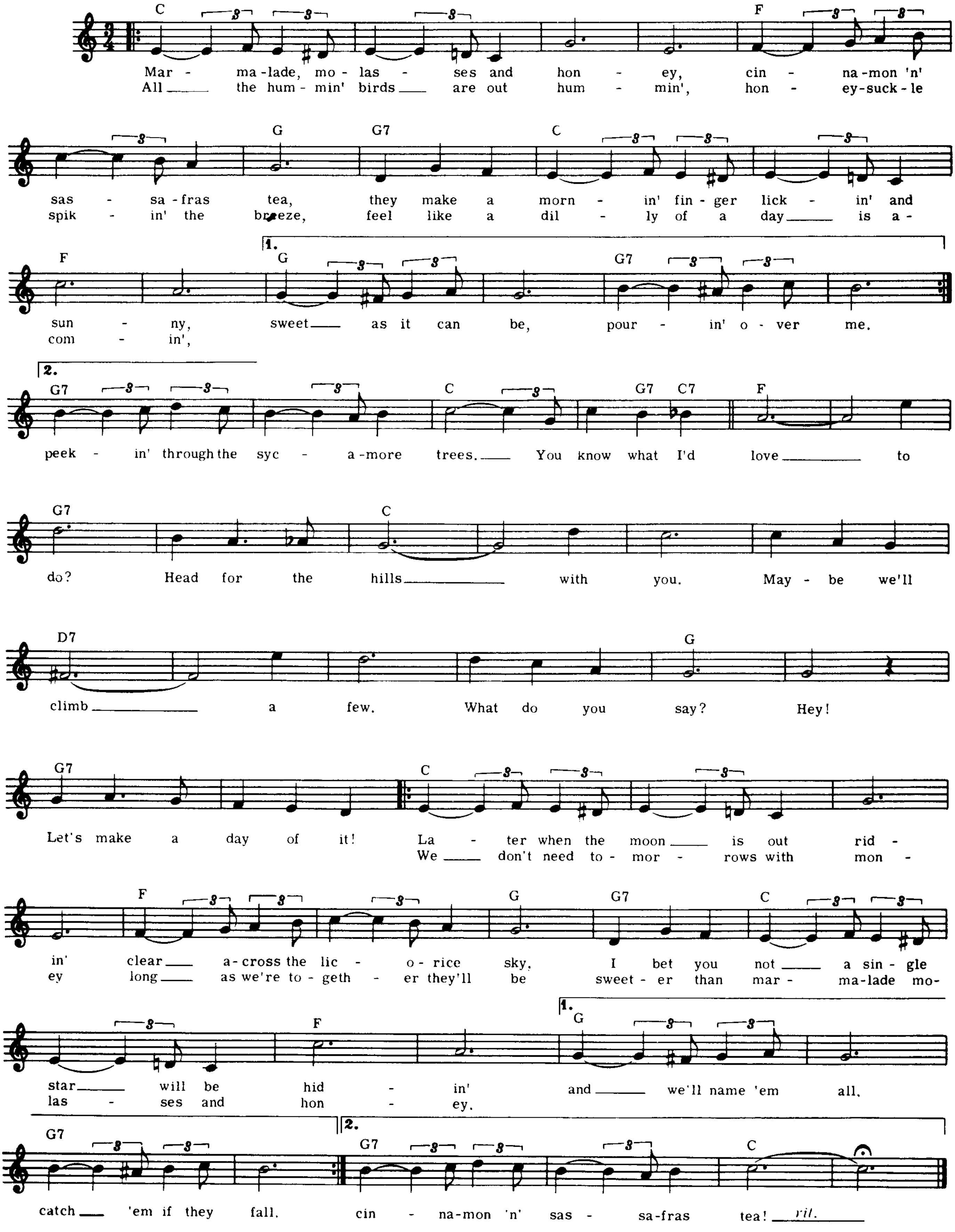

Bb Eb Bb Eb Ab Eb Cm
1. When Lib-er-ty Val-ance rode to town the wo-men - folk would hide, they'd
girl can make a man stay on when he should go, stay
Ab6 Bb Ab Bb Eb Ab Eb Cm
hide. When Lib - er - ty Val - ance walked a - round the men would step a - side;
on. Just try -in' to build a peace-ful life where love is free to grow;
Gm Dm Gm Ab Bb
'Cause the point of a gun was the on-ly law that Lib-er-ty un - der - stood. When it
But the point of a gun was the on-ly law that Lib-er-ty un - der - stood. When the
Eb Gm Cm Ab Tacet Eb
came to shoot - in' straight and fast he was might - y good.
fi - nal show - down came at last a law book was no good.
Bb Ab Bb Eb Ab Eb Cm Ab6
From out of the east a stran-ger came, a law book in his hand, a man.
A - lone and a - fraid she prayed that he'd re-turn that fate-ful night, that night.
Bb Ab Bb Eb Ab Eb Cm
The kind of a man the west would need to tame a trou-bled land; 'Cause the
When noth-ing she said would keep her man from go - in' out to fight. From the
Gm Dm Gm Ab Bb
point of a gun was the on-ly law that Lib-er-ty un - der - stood. When it
mo-ment a girl gets to be full grown the ver-y first thing she learns when two
Eb Gm Cm Ab Tacet Cm
came to shoot - in' straight and fast he was might - y good.
men go out to face each oth - er on-ly one re - turns.
Cm Gm Cm Cm7 Cm Gm Ab Bb
Man-y a man would face his gun and man-y a man would fall, The
Ev-'ry-one heard two shots ring out, one shot made Lib-er - ty fall, The
Eb Gm Cm Gm Cm Gm Cm Gm Ab
Man Who Shot Lib-er-ty Val - ance, he shot Lib-er - ty Val - ance, he was the
Man Who Shot Lib-er-ty Val - ance, he shot Lib-er - ty Val - ance, he was the
1. Ab Bb Eb Bb Ab Bb 2. Ab Eb
brav-est of them all. 2. The love of a brav - est of them all.
Tacet

Copyright © 1962 by Famous Music Corporation. Used by permission.

MARMALADE, MOLASSES AND HONEY

From the Film "THE LIFE AND TIMES OF JUDGE ROY BEAN"

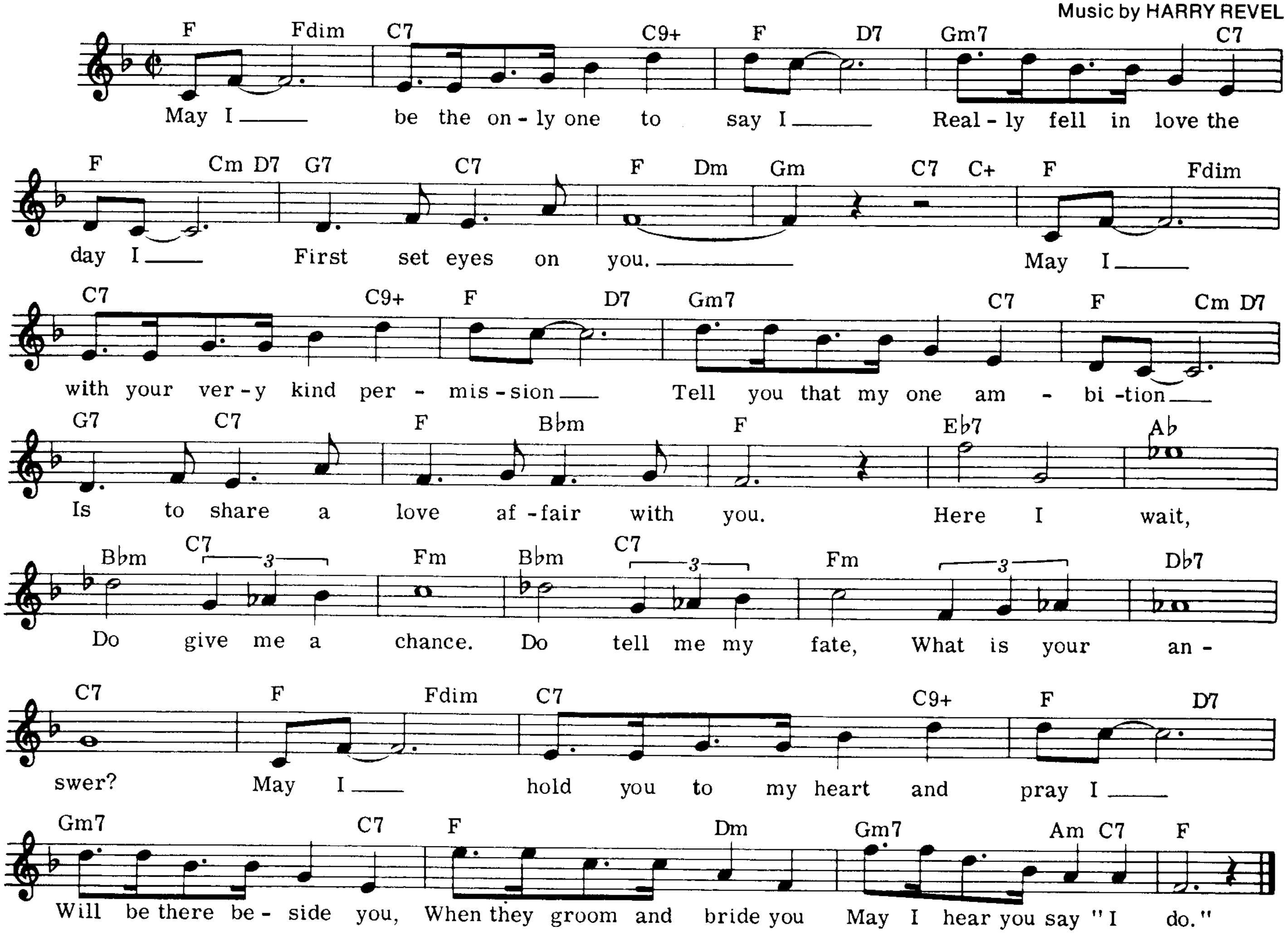
Lyric by ALAN and MARILYN BERGMAN
Music by MAURICE JARRE


C F G G7 C F G G7 C G7 C7 F G7 C D7 G G7 C F G G7 C F G G7 G7 C
Mar - ma-lade, mo - las - ses and hon - ey, cin - na-mon 'n' sas - sa-fras tea, they make a morn - in' fin - ger lick - in' and sun - ny, sweet as it can be, pour - in' o - ver me.
All the hum-min' birds are out hum - min', hon - ey-suck-le spik - in' the breeze, feel like a dil - ly of a day is a - com - in',
peek - in' through the syc - a-more trees. You know what I'd love to do? Head for the hills with you. May - be we'll climb a few. What do you say? Hey! Let's make a day of it!
La - ter when the moon is out rid - in' clear a-cross the lic - o-rice sky, I bet you not a sin-gle star will be hid - in' and we'll name 'em all, catch 'em if they fall.
We don't need to - mor - rows with mon - ey long as we're to - geth - er they'll be sweet - er than mar - ma-lade mo - las - ses and hon - ey, cin - na-mon 'n' sas - sa-fras tea! rit.

Copyright © 1972 and 1973 by Barnaby Music Corp. and First Artist Music. Used by permission.

MAY I? *From the Film "WE'RE NOT DRESSING"*

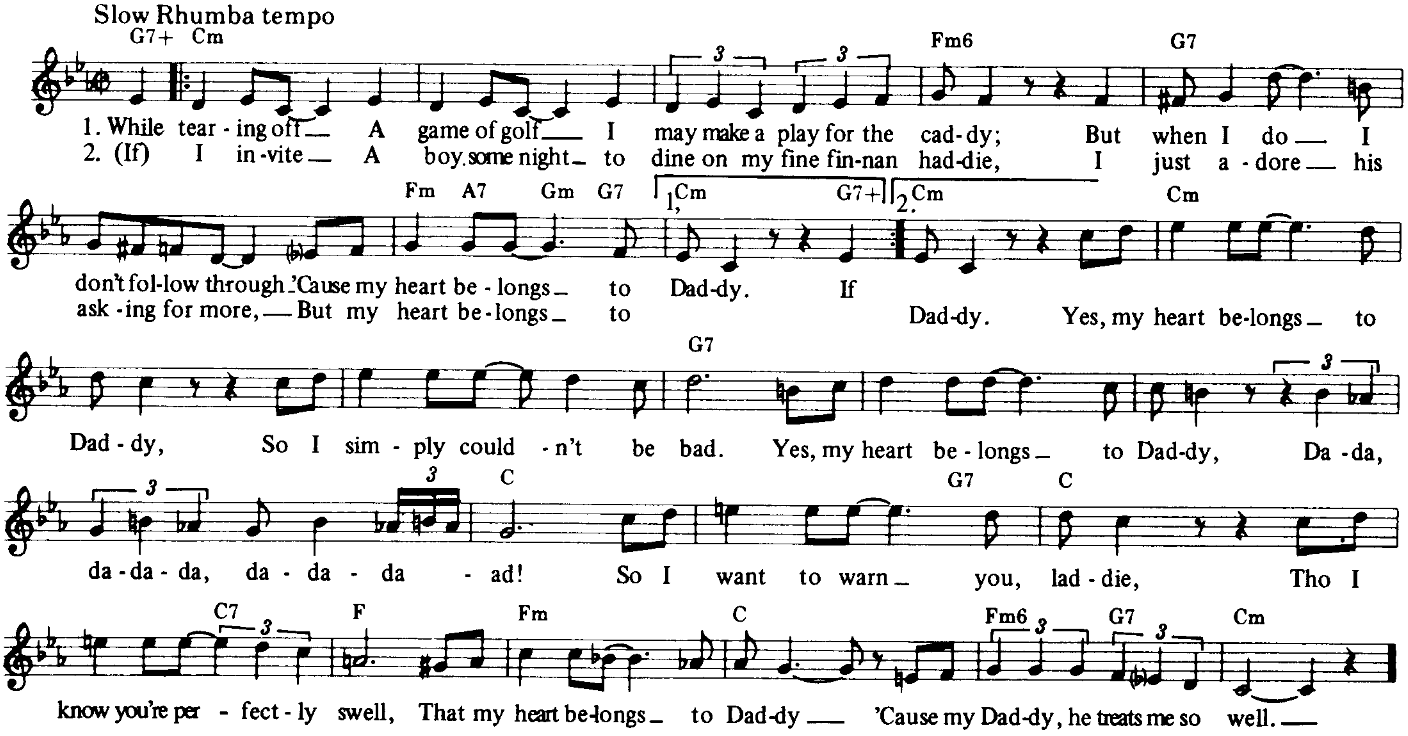
Lyric by MACK GORDON
Music by HARRY REVEL


May I ___ be the on-ly one to say I ___ Real-ly fell in love the
day I ___ First set eyes on you. ___ May I ___
with your ver-y kind per-mis-sion ___ Tell you that my one am-bi-tion ___
Is to share a love af-fair with you. Here I wait,
Do give me a chance. Do tell me my fate, What is your an-
swer? May I ___ hold you to my heart and pray I ___
Will be there be-side you, When they groom and bride you May I hear you say "I do."

Copyright © 1934 by DeSylva, Brown & Henderson, Inc. Copyright renewed and assigned to Chappell & Co., Inc. Used by permission.

MY HEART BELONGS TO DADDY *From the Film "LEAVE IT TO ME"*

Words and Music by COLE PORTER

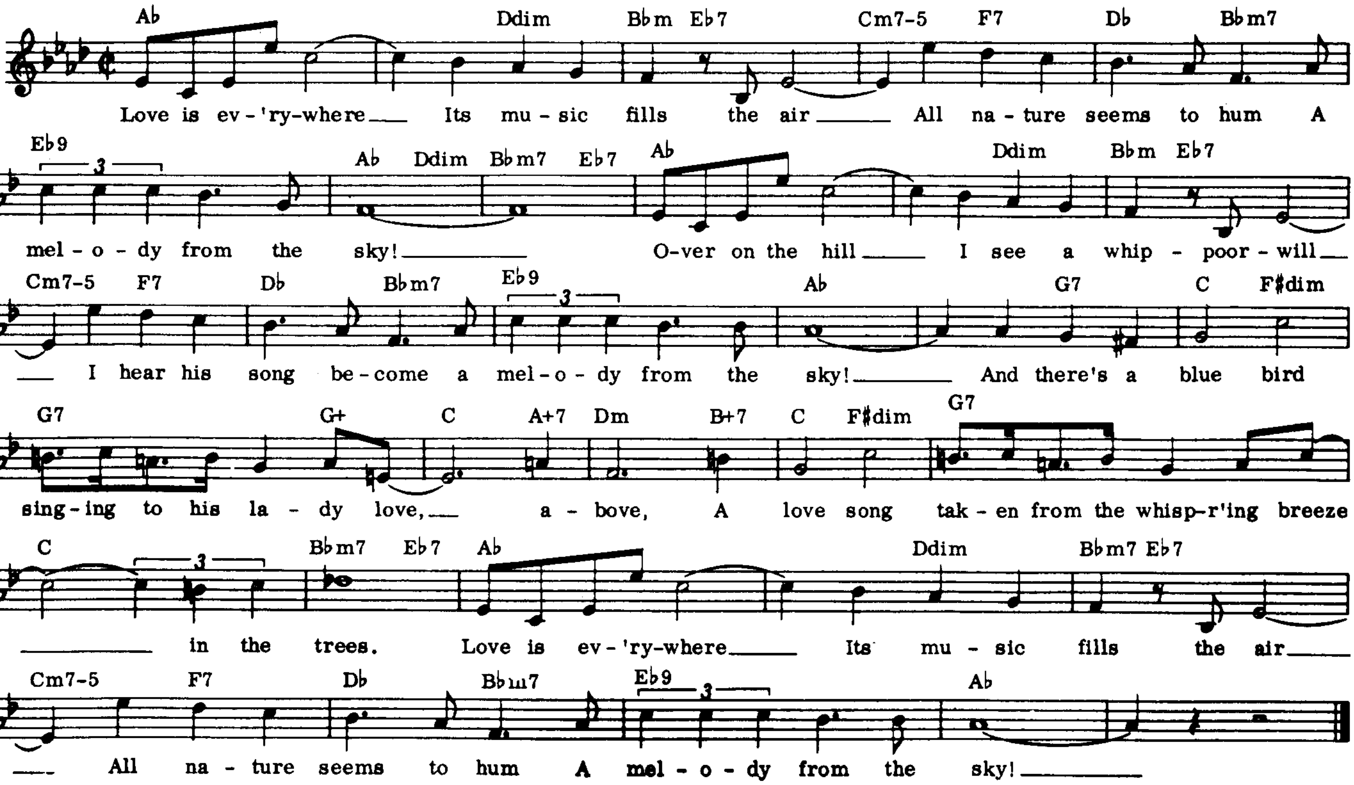

Slow Rhumba tempo
1. While tear-ing off ___ A game of golf ___ I may make a play for the cad-dy; But when I do ___ I
2. (If) I in-vite ___ A boy some night ___ to dine on my fine fin-nan had-die, I just a-dore ___ his
don't fol-low through,'Cause my heart be-longs ___ to Dad-dy. If
ask-ing for more, ___ But my heart be-longs ___ to Dad-dy. Yes, my heart be-longs ___ to
Dad-dy, So I sim-ply could-n't be bad. Yes, my heart be-longs ___ to Dad-dy, Da-da,
da-da-da, da-da-da-ad! So I want to warn ___ you, lad-die, Tho I
know you're per-fect-ly swell, That my heart be-longs ___ to Dad-dy ___ 'Cause my Dad-dy, he treats me so well. ___

Copyright © 1938 by Chappell & Co., Inc. Copyright renewed. Used by permission.

A MELODY FROM THE SKY

From the Film "TRAIL OF THE LONESOME PINE"

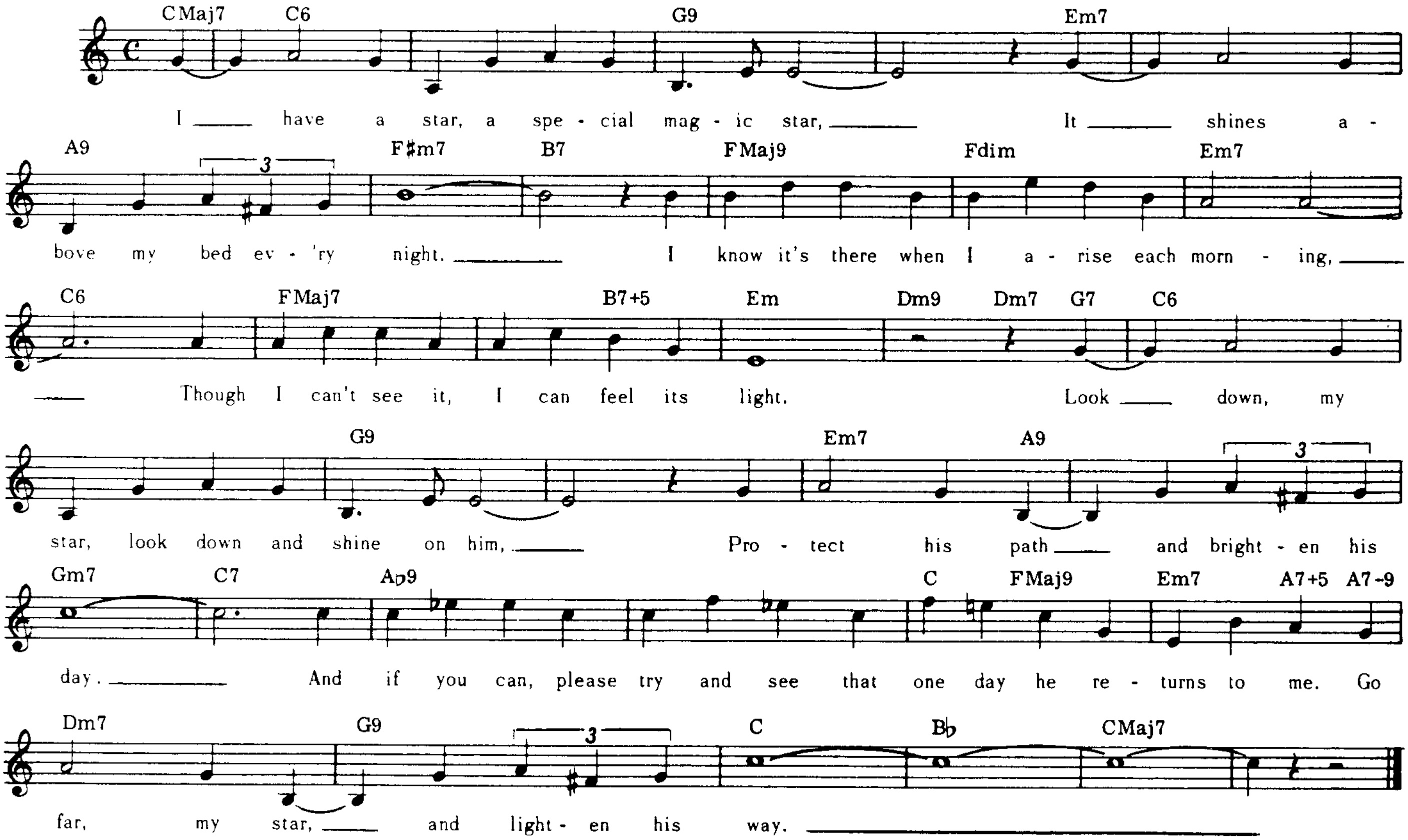
SIDNEY D. MITCHELL and LOUIS ALTER


Ab Ddim Bbm Eb7 Cm7-5 F7 Db Bbm7
Love is ev-'ry-where Its mu-sic fills the air All na-ture seems to hum A
Eb9 Ab Ddim Bbm7 Eb7 Ab Ddim Bbm Eb7
mel-o-dy from the sky! O-ver on the hill I see a whip-poor-will
Cm7-5 F7 Db Bbm7 Eb9 Ab G7 C F#dim
I hear his song be-come a mel-o-dy from the sky! And there's a blue bird
G7 G+ C A+7 Dm B+7 C F#dim G7
sing-ing to his la-dy love, a-bove, A love song tak-en from the whisp-r'ing breeze
C Bbm7 Eb7 Ab Ddim Bbm7 Eb7
in the trees. Love is ev-'ry-where Its mu-sic fills the air
Cm7-5 F7 Db Bbm7 Eb9 Ab
All na-ture seems to hum A mel-o-dy from the sky!
3

Copyright © 1935 and 1936 by Famous Music Corporation.
Copyright renewed 1962 and 1963 by Famous Music Corporation. Used by permission.

MY STAR *From the Musical "ALL KINDS OF GIANTS"*

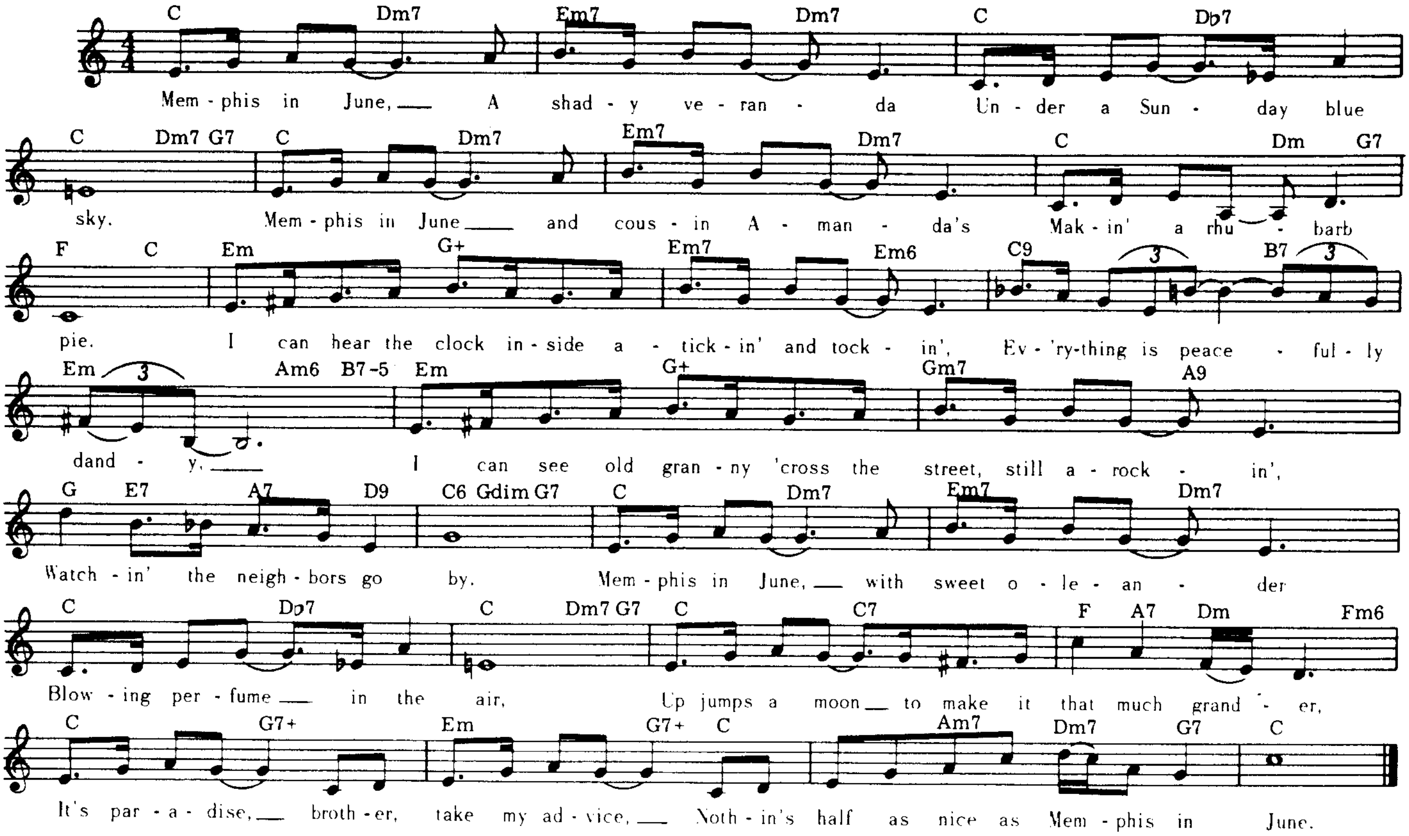
Lyric by TOM WHEDON
Music by SAM POTTLE


CMaj7 C6 G9 Em7
I have a star, a spe-cial mag-ic star, It shines a-
A9 F#m7 B7 FMaj9 Fdim Em7
bove my bed ev-'ry night. I know it's there when I a-rise each morn-ing,
C6 FMaj7 B7+5 Em Dm9 Dm7 G7 C6
Though I can't see it, I can feel its light. Look down, my
G9 Em7 A9
star, look down and shine on him, Pro-tect his path and bright-en his
Gm7 C7 Ab9 C FMaj9 Em7 A7+5 A7-9
day. And if you can, please try and see that one day he re-turns to me. Go
Dm7 G9 C Bb CMaj7
far, my star, and light-en his way.
3

Copyright © 1961 by Tom Whedon and Sam Pottle.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

MEMPHIS IN JUNE *From the Film "JOHNNY ANGEL"*

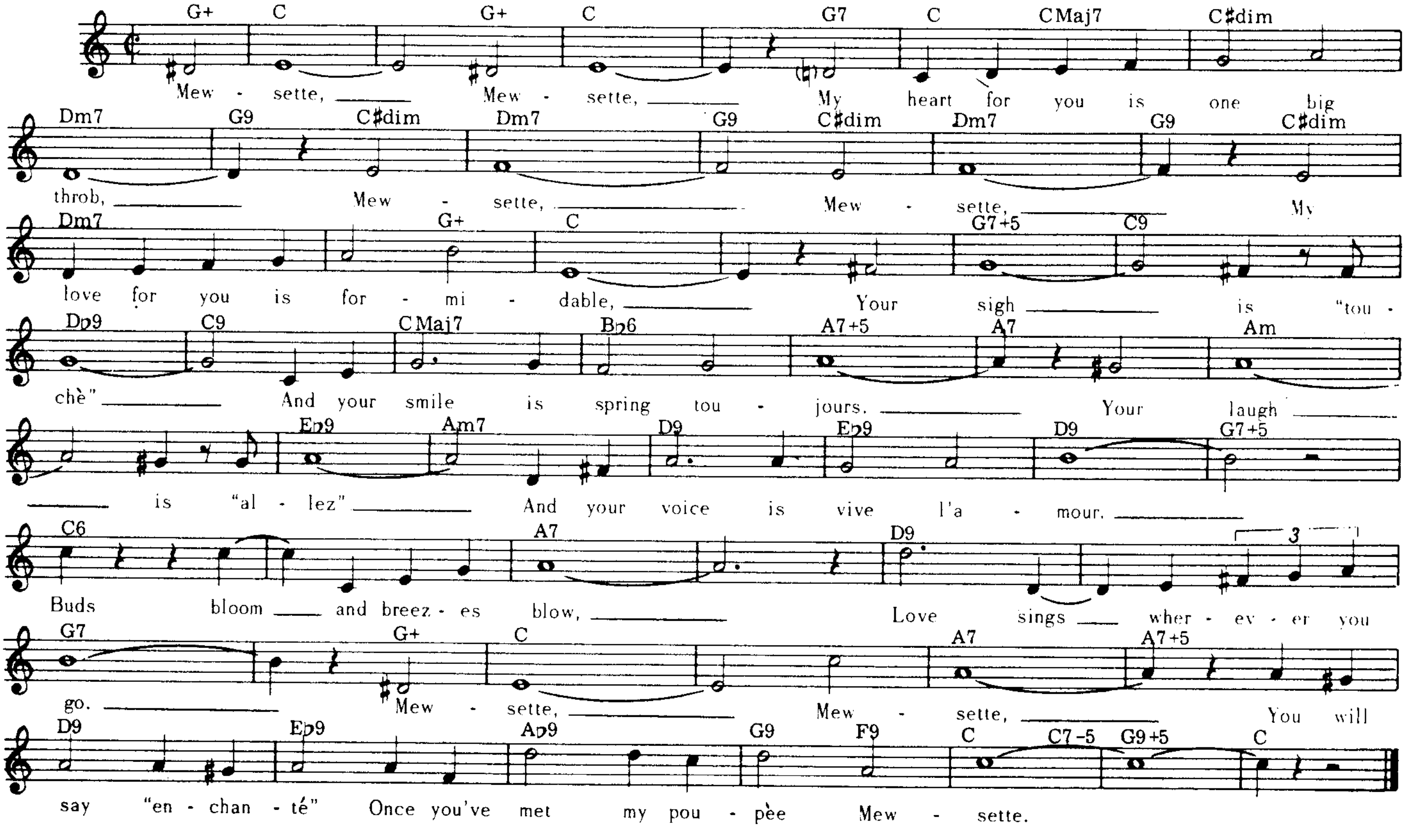
Lyric by PAUL FRANCIS WEBSTER
Music by HOAGY CARMICHAEL


C Dm7 Em7 Dm7 C D♭7
Mem-phis in June, A shad-y ve-ran-da Un-der a Sun-day blue
C Dm7 G7 C Dm7 Em7 Dm7 C Dm G7
sky. Mem-phis in June and cous-in A-man-da's Mak-in' a rhu-barb
F C Em G+ Em7 Em6 C9 3 B7 3
pie. I can hear the clock in-side a-tick-in' and tock-in', Ev-'ry-thing is peace-ful-ly
Em 3 Am6 B7-5 Em G+ Gm7 A9
dand-y, I can see old gran-ny 'cross the street, still a-rock-in',
G E7 A7 D9 C6 Gdim G7 C Dm7 Em7 Dm7
Watch-in' the neigh-bors go by. Mem-phis in June, with sweet o-le-an-der
C D♭7 C Dm7 G7 C C7 F A7 Dm Fm6
Blow-ing per-fume in the air, Up jumps a moon to make it that much grand-er,
C G7+ Em G7+ C Am7 Dm7 G7 C
It's par-a-dise, broth-er, take my ad-vice, Noth-in's half as nice as Mem-phis in June.

Copyright © 1945 by Edwin H. Morris & Company, Inc., New York, N.Y. Copyright renewed. Used by permission.

MEWSETTE *From the Film "GAY PURR-EE"*

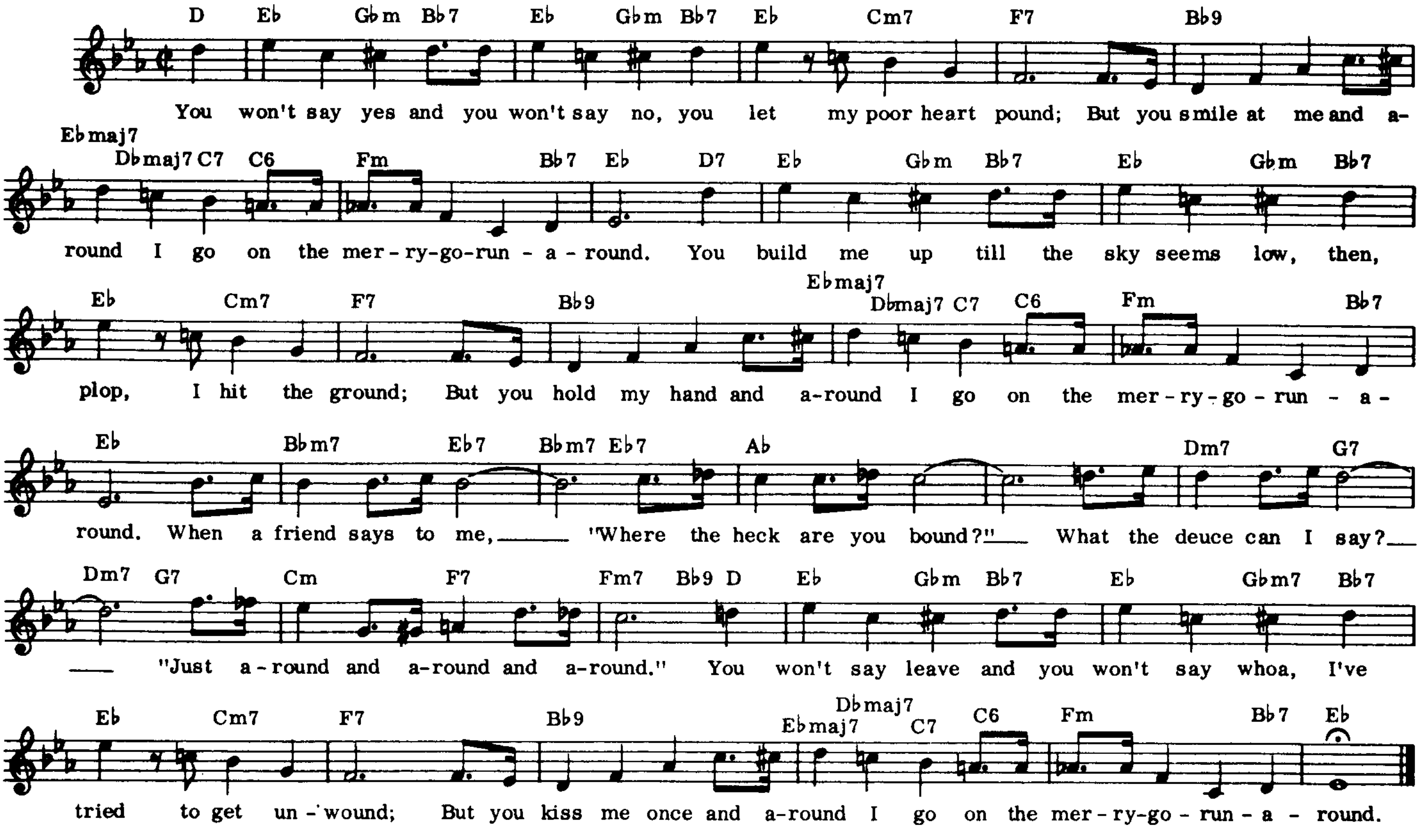
Lyric by E.Y. HARBURG Music by HAROLD ARLEN


G+ C G+ C G7 C CMaj7 C♯dim
Mew-sette, Mew-sette, My heart for you is one big
Dm7 G9 C♯dim Dm7 G9 C♯dim Dm7 G9 C♯dim
throb, Mew-sette, Mew-sette, My
Dm7 G+ C G7+5 C9
love for you is for-mi-dable, Your sigh is "tou-
D♭9 C9 CMaj7 B♭6 A7+5 A7 Am
chè" And your smile is spring tou-jours. Your laugh
E♭9 Am7 D9 E♭9 D9 G7+5
is "al-lez" And your voice is vive l'a-mour.
C6 A7 D9 3
Buds bloom and breez-es blow, Love sings wher-ev-er you
G7 G+ C A7 A7+5
go. Mew-sette, Mew-sette, You will
D9 E♭9 A♭9 G9 F9 C C7-5 G9+5 C
say "en-chan-té" Once you've met my pou-pée Mew-sette.

Copyright © 1961 and 1962 by Harwin Music Corp., New York, N.Y. Used by permission.

THE MERRY-GO-ROUND *From the Film "CHAMPAGNE WALTZ"*

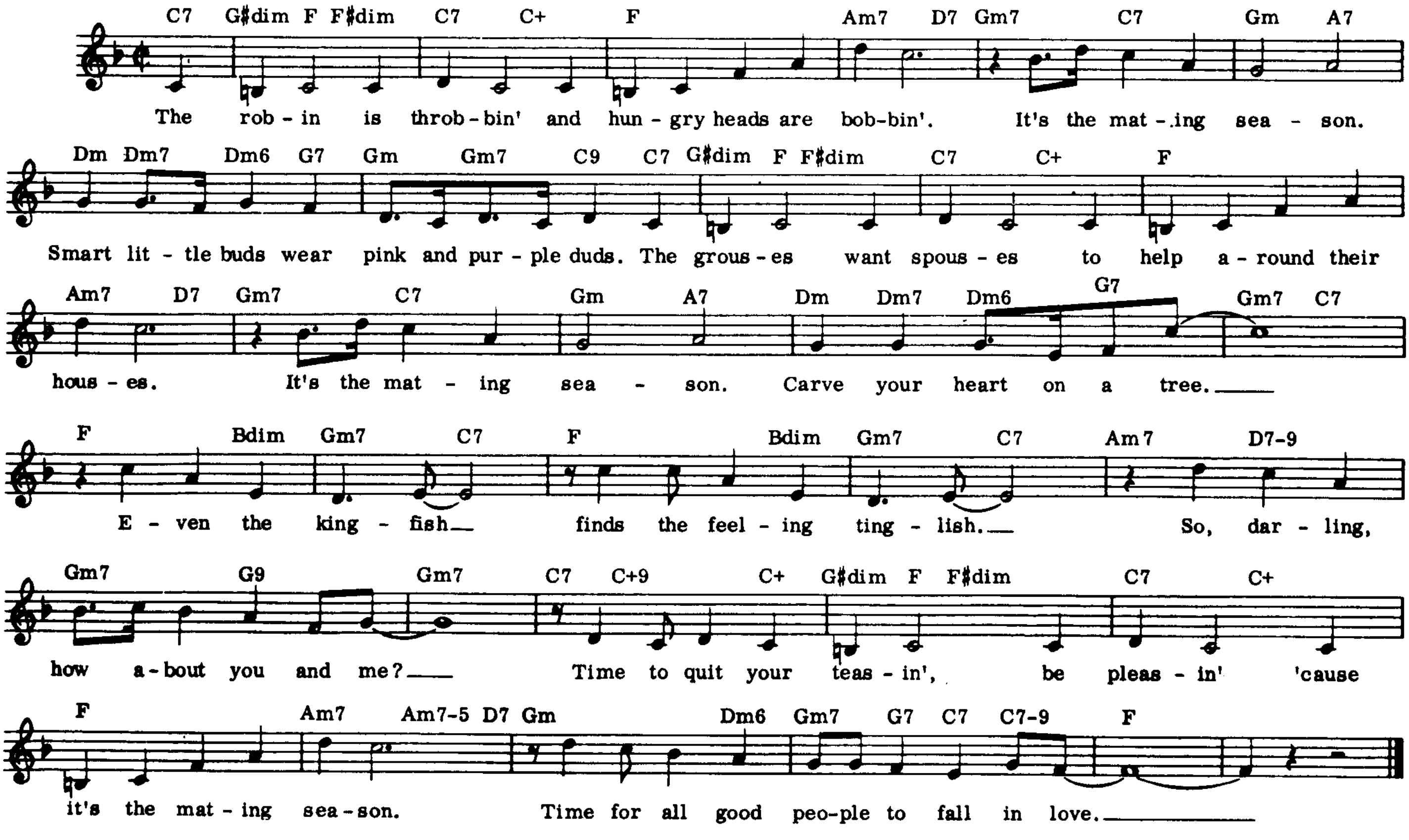
JOHNNY BURKE and JAMES VAN HEUSEN


D Eb Gbm Bb7 Eb Gbm Bb7 Eb Cm7 F7 Bb9
You won't say yes and you won't say no, you let my poor heart pound; But you smile at me and a-
Ebmaj7 Dbmaj7 C7 C6 Fm Bb7 Eb D7 Eb Gbm Bb7 Eb Gbm Bb7
round I go on the mer-ry-go-run-a-round. You build me up till the sky seems low, then,
Eb Cm7 F7 Bb9 Ebmaj7 Dbmaj7 C7 C6 Fm Bb7
plop, I hit the ground; But you hold my hand and a-round I go on the mer-ry-go-run-a-
Eb Bbm7 Eb7 Bbm7 Eb7 Ab Dm7 G7
round. When a friend says to me, "Where the heck are you bound?" What the deuce can I say?
Dm7 G7 Cm F7 Fm7 Bb9 D Eb Gbm Bb7 Eb Gbm7 Bb7
"Just a-round and a-round and a-round." You won't say leave and you won't say whoa, I've
Eb Cm7 F7 Bb9 Dbmaj7 Ebmaj7 C7 C6 Fm Bb7 Eb
tried to get un-wound; But you kiss me once and a-round I go on the mer-ry-go-run-a-round.

Copyright © 1952 by Burvan Music Corporation. Used by permission.
Sole selling agent: Famous Music Corporation

THE MATING SEASON *From the Film "THE MATING SEASON"*

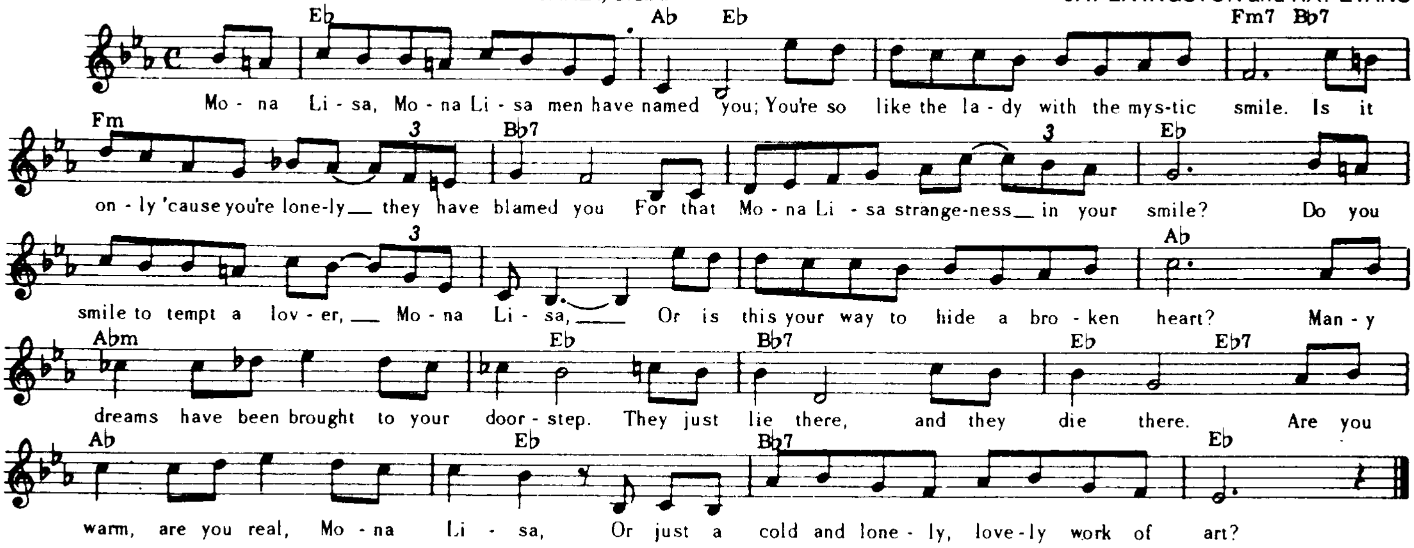
JAY LIVINGSTON and RAY EVANS


C7 G#dim F F#dim C7 C+ F Am7 D7 Gm7 C7 Gm A7
The rob-in is throb-bin' and hun-gry heads are bob-bin'. It's the mat-ing sea-son.
Dm Dm7 Dm6 G7 Gm Gm7 C9 C7 G#dim F F#dim C7 C+ F
Smart lit-tle buds wear pink and pur-ple duds. The grous-es want spous-es to help a-round their
Am7 D7 Gm7 C7 Gm A7 Dm Dm7 Dm6 G7 Gm7 C7
hous-es. It's the mat-ing sea-son. Carve your heart on a tree.
F Bdim Gm7 C7 F Bdim Gm7 C7 Am7 D7-9
E-ven the king-fish finds the feel-ing ting-lish. So, dar-ling,
Gm7 G9 Gm7 C7 C+9 C+ G#dim F F#dim C7 C+
how a-bout you and me? Time to quit your teas-in', be pleas-in' 'cause
F Am7 Am7-5 D7 Gm Dm6 Gm7 G7 C7 C7-9 F
it's the mat-ing sea-son. Time for all good peo-ple to fall in love.

Copyright © 1951 by Famous Music Corporation. Used by permission.

MONA LISA *From the Film "CAPTAIN CAREY, U.S.A."*

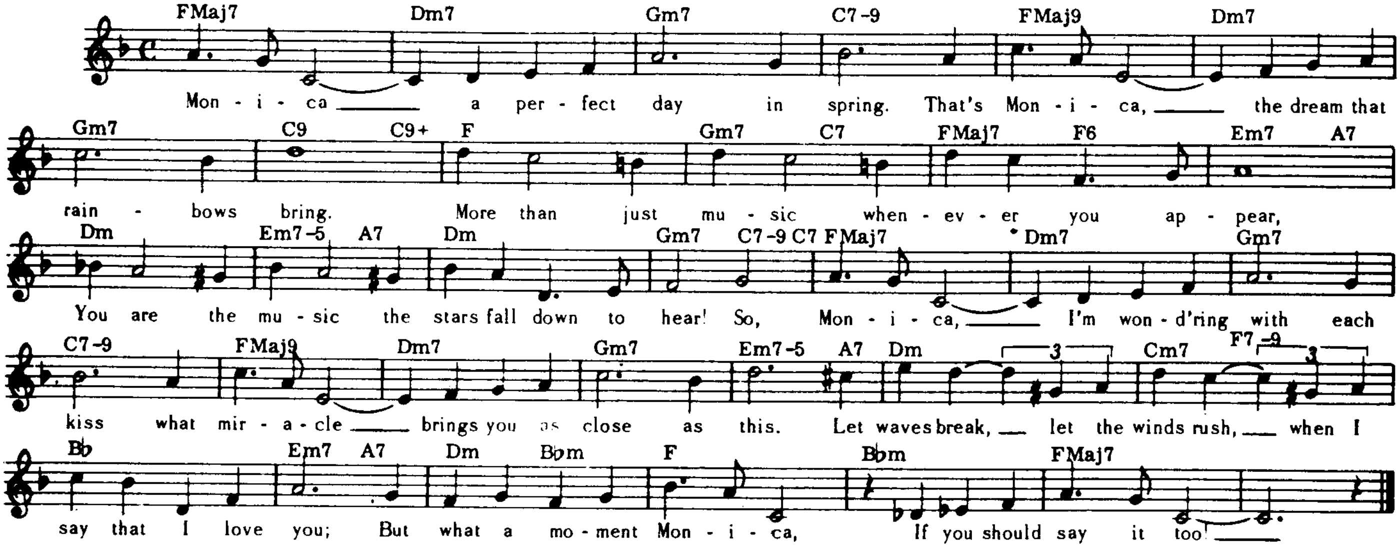
JAY LIVINGSTON and RAY EVANS


Eb Ab Eb Fm7 Bb7
Mo-na Li-sa, Mo-na Li-sa men have named you; You're so like the la-dy with the mys-tic smile. Is it
Fm Bb7 Eb
on-ly 'cause you're lone-ly they have blamed you For that Mo-na Li-sa strange-ness in your smile? Do you
Ab
smile to tempt a lov-er, Mo-na Li-sa, Or is this your way to hide a bro-ken heart? Man-y
Abm Eb Bb7 Eb Eb7
dreams have been brought to your door-step. They just lie there, and they die there. Are you
Ab Eb Bb7 Eb
warm, are you real, Mo-na Li-sa, Or just a cold and lone-ly, love-ly work of art?

Copyright © 1949 by Famous Music Corporation. Used by permission.

MONICA *From the Film "THE CARPETBAGGERS"*

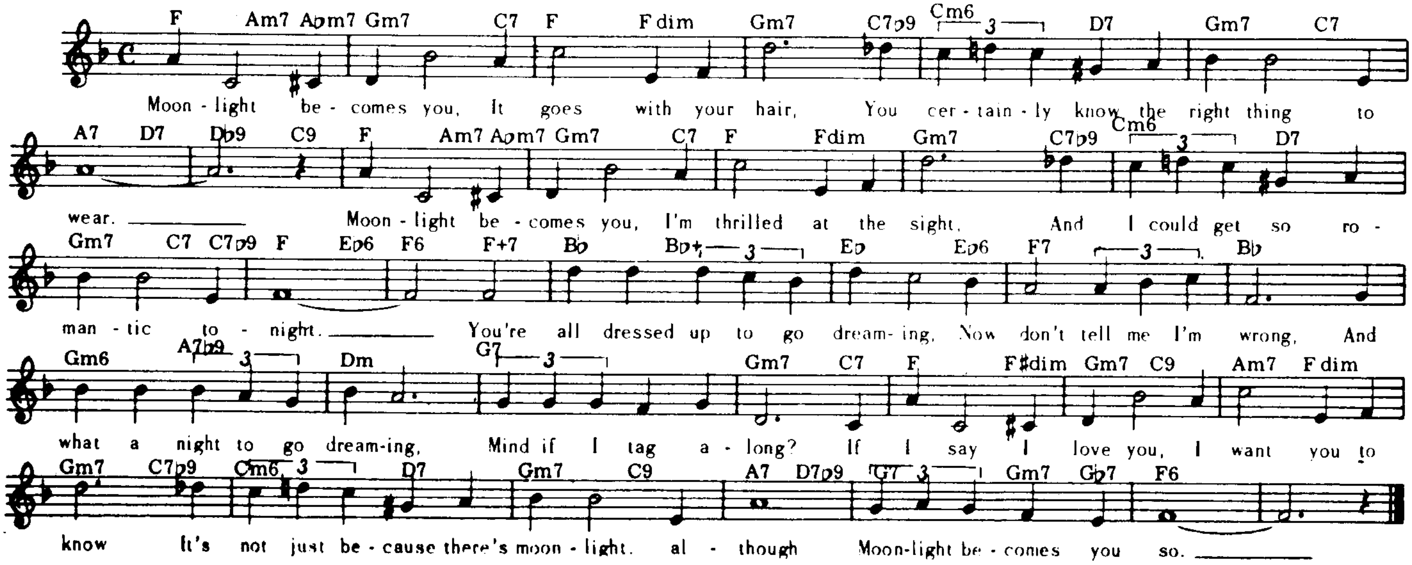
EARL SHUMAN and ELMER BERNSTEIN


FMaj7 Dm7 Gm7 C7-9 FMaj9 Dm7
Mon-i-ca a per-fect day in spring. That's Mon-i-ca, the dream that
Gm7 C9 C9+ F Gm7 C7 FMaj7 F6 Em7 A7
rain-bows bring. More than just mu-sic when-ev-er you ap-pear,
Dm Em7-5 A7 Dm Gm7 C7-9 C7 FMaj7 Dm7 Gm7
You are the mu-sic the stars fall down to hear! So, Mon-i-ca, I'm won-d'ring with each
C7-9 FMaj9 Dm7 Gm7 Em7-5 A7 Dm Cm7 F7-9
kiss what mir-a-cle brings you as close as this. Let waves break, let the winds rush, when I
Bb Em7 A7 Dm Bbm F Bbm FMaj7
say that I love you; But what a mo-ment Mon-i-ca, If you should say it too!

Copyright © 1964 by Famous Music Corporation. Used by permission.

MOONLIGHT BECOMES YOU *From the Film "ROAD TO MOROCCO"*

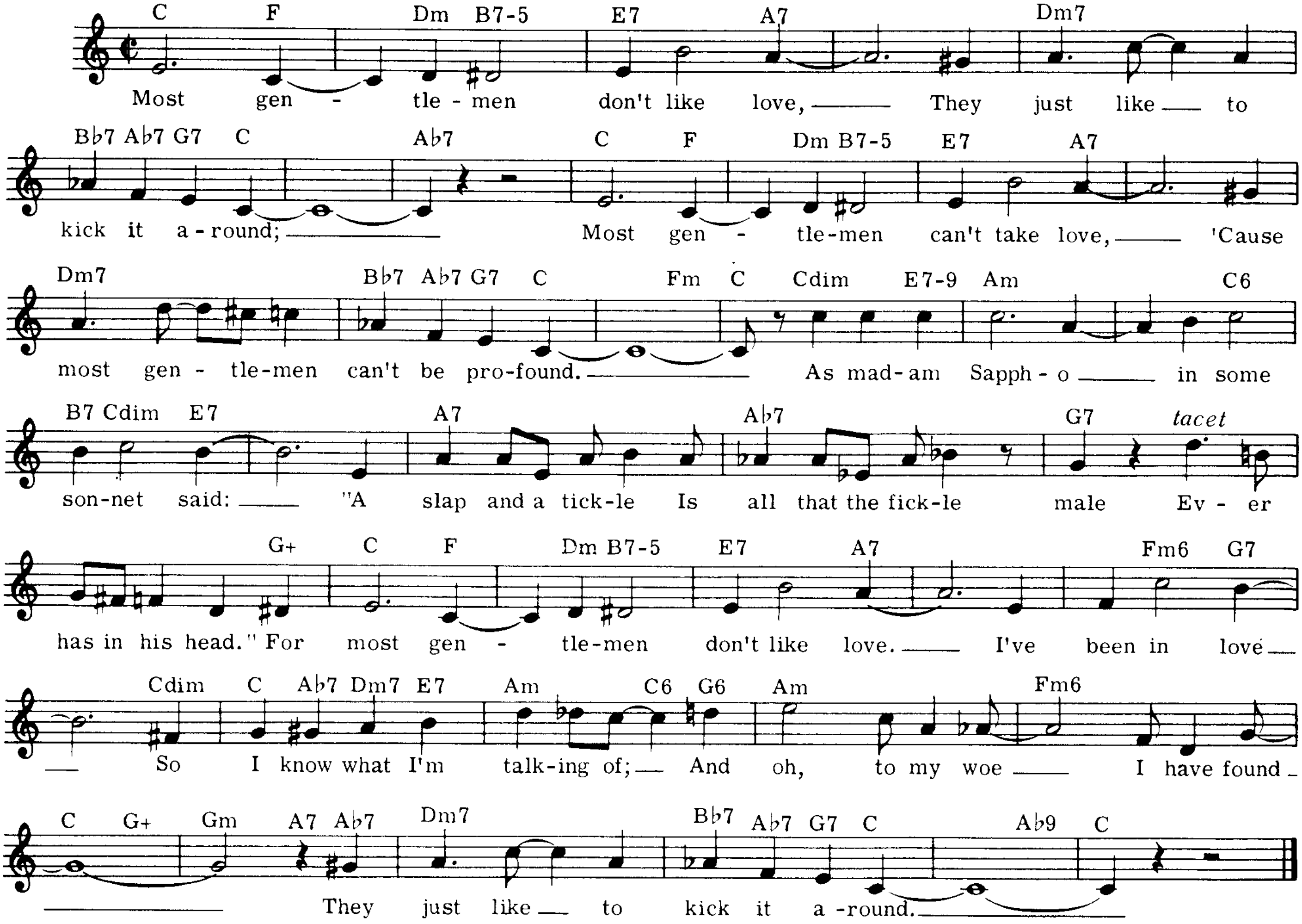
JOHNNY BURKE and JAMES VAN HEUSEN


F Am7 Abm7 Gm7 C7 F Fdim Gm7 C7b9 Cm6 D7 Gm7 C7
Moon-light be-comes you, It goes with your hair, You cer-tain-ly know the right thing to
A7 D7 Db9 C9 F Am7 Abm7 Gm7 C7 F Fdim Gm7 C7b9 Cm6 D7
wear. Moon-light be-comes you, I'm thrilled at the sight, And I could get so ro-
Gm7 C7 C7b9 F Eb6 F6 F+7 Bb Bb+ Eb Eb6 F7 Bb
man-tic to-night. You're all dressed up to go dream-ing, Now don't tell me I'm wrong, And
Gm6 A7b9 Dm G7 Gm7 C7 F F#dim Gm7 C9 Am7 Fdim
what a night to go dream-ing, Mind if I tag a-long? If I say I love you, I want you to
Gm7 C7b9 Cm6 D7 Gm7 C9 A7 D7b9 G7 Gm7 Gb7 F6
know It's not just be-cause there's moon-light, al-though Moon-light be-comes you so.

Copyright © 1942 by Famous Music Corporation. Copyright renewed 1970. Used by permission.

MOST GENTLEMEN DON'T LIKE LOVE *From the Musical "LEAVE IT TO ME!"*

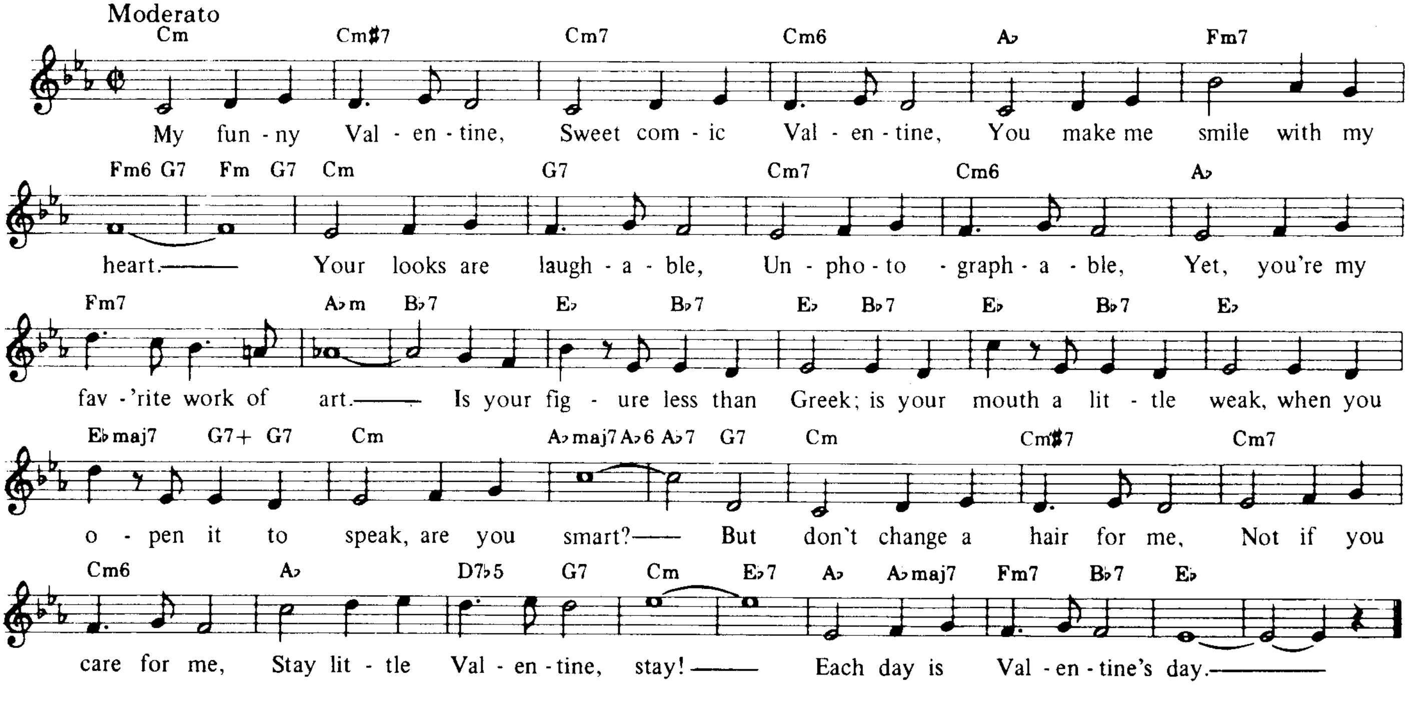
Words and Music by COLE PORTER


C F Dm B7-5 E7 A7 Dm7
Most gen - tle - men don't like love, They just like to
B♭7 A♭7 G7 C A♭7 C F Dm B7-5 E7 A7
kick it a - round; Most gen - tle-men can't take love, 'Cause
Dm7 B♭7 A♭7 G7 C Fm C Cdim E7-9 Am C6
most gen - tle-men can't be pro-found. As mad-am Sapph - o in some
B7 Cdim E7 A7 A♭7 G7 tacet
son-net said: "A slap and a tick-le Is all that the fick-le male Ev - er
G+ C F Dm B7-5 E7 A7 Fm6 G7
has in his head." For most gen - tle-men don't like love. I've been in love
Cdim C A♭7 Dm7 E7 Am C6 G6 Am Fm6
So I know what I'm talk-ing of; And oh, to my woe I have found
C G+ Gm A7 A♭7 Dm7 B♭7 A♭7 G7 C A♭9 C
They just like to kick it a -round.

Copyright © 1938 by Chappell & Co., Inc., New York, N.Y. Copyright renewed. Used by permission.

MY FUNNY VALENTINE *From the Musical "BABES IN ARMS"*

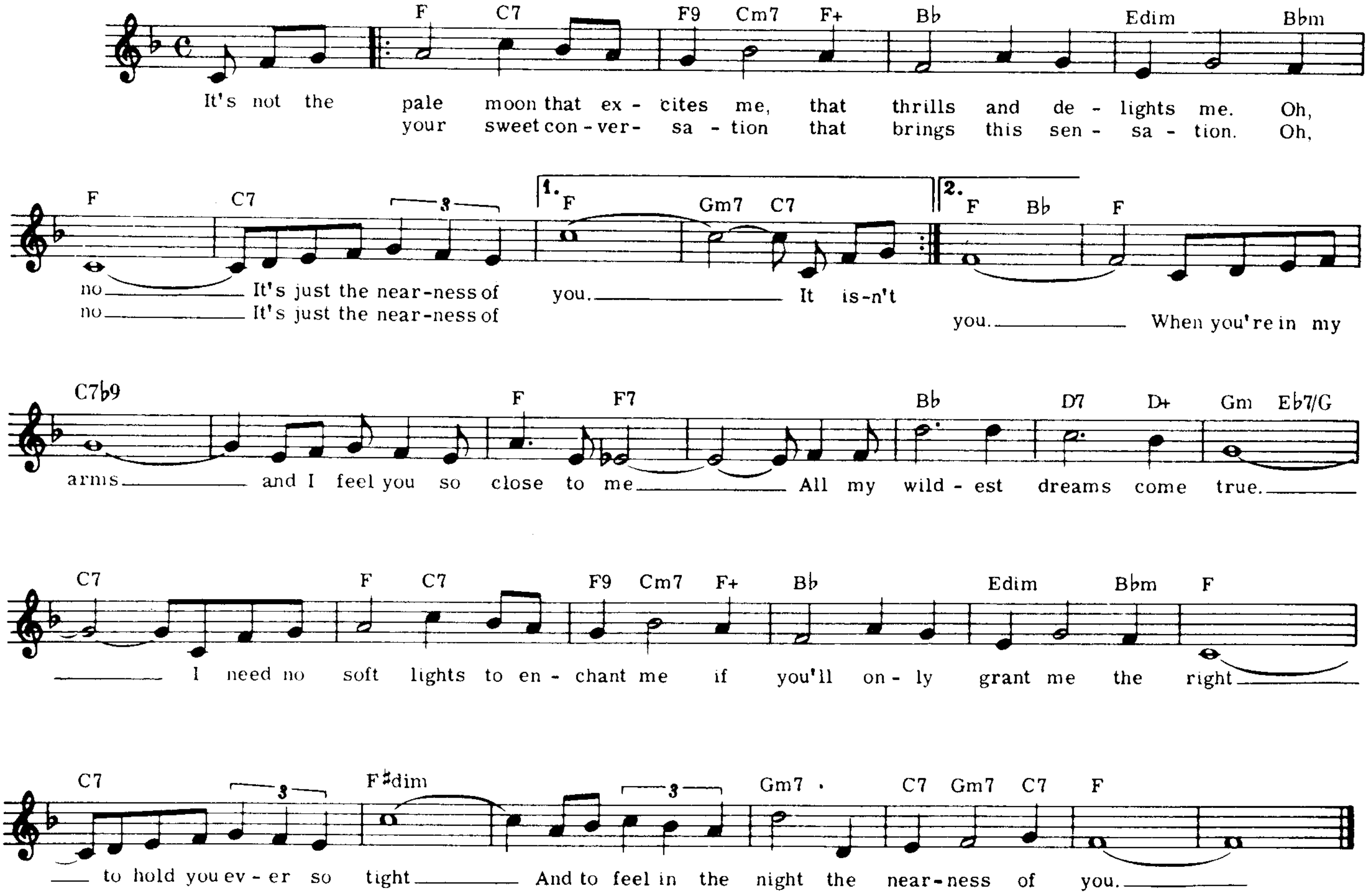
Words by LORENZ HART
Music by RICHARD RODGERS


Moderato
Cm Cm♯7 Cm7 Cm6 A♭ Fm7
My fun - ny Val - en - tine, Sweet com - ic Val - en - tine, You make me smile with my
Fm6 G7 Fm G7 Cm G7 Cm7 Cm6 A♭
heart. Your looks are laugh - a - ble, Un - pho - to - graph - a - ble, Yet, you're my
Fm7 A♭m B♭7 E♭ B♭7 E♭ B♭7 E♭ B♭7 E♭
fav - 'rite work of art. Is your fig - ure less than Greek; is your mouth a lit - tle weak, when you
E♭maj7 G7+ G7 Cm A♭maj7 A♭6 A♭7 G7 Cm Cm♯7 Cm7
o - pen it to speak, are you smart? But don't change a hair for me, Not if you
Cm6 A♭ D7♭5 G7 Cm E♭7 A♭ A♭maj7 Fm7 B♭7 E♭
care for me, Stay lit - tle Val - en - tine, stay! Each day is Val - en - tine's day.

Copyright © 1937 by Chappell & Co., Inc. Copyright renewed and assigned to Chappell & Co., Inc. Used by permission.

THE NEARNESS OF YOU

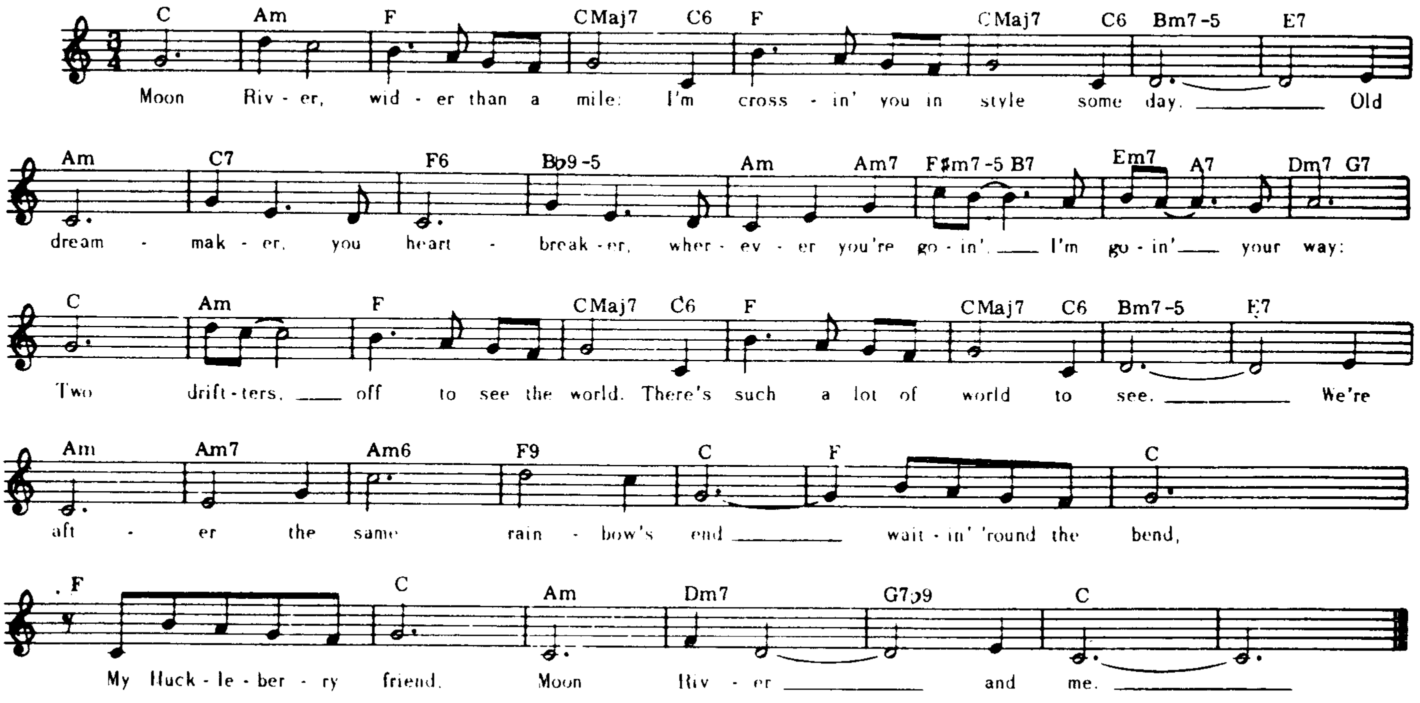
NED WASHINGTON and HOAGY CARMICHAEL


F C7 F9 Cm7 F+ Bb Edim Bbm
It's not the pale moon that ex - cites me, that thrills and de - lights me. Oh,
your sweet con - ver - sa - tion that brings this sen - sa - tion. Oh,
F C7 1. F Gm7 C7 2. F Bb F
no It's just the near-ness of you. It is-n't
no It's just the near-ness of you. When you're in my
C7b9 F F7 Bb D7 D+ Gm Eb7/G
arms and I feel you so close to me All my wild - est dreams come true.
C7 F C7 F9 Cm7 F+ Bb Edim Bbm F
I need no soft lights to en - chant me if you'll on - ly grant me the right
C7 F♯dim Gm7 C7 Gm7 C7 F
to hold you ev - er so tight And to feel in the night the near - ness of you.

Copyright © 1937 and 1940 by Famous Music Corporation, New York, N.Y.
Copyright renewed 1964 and 1967 by Famous Music Corporation. Used by permission.

MOON RIVER *From the Film "BREAKFAST AT TIFFANY'S"*

JOHNNY MERCER and HENRY MANCINI

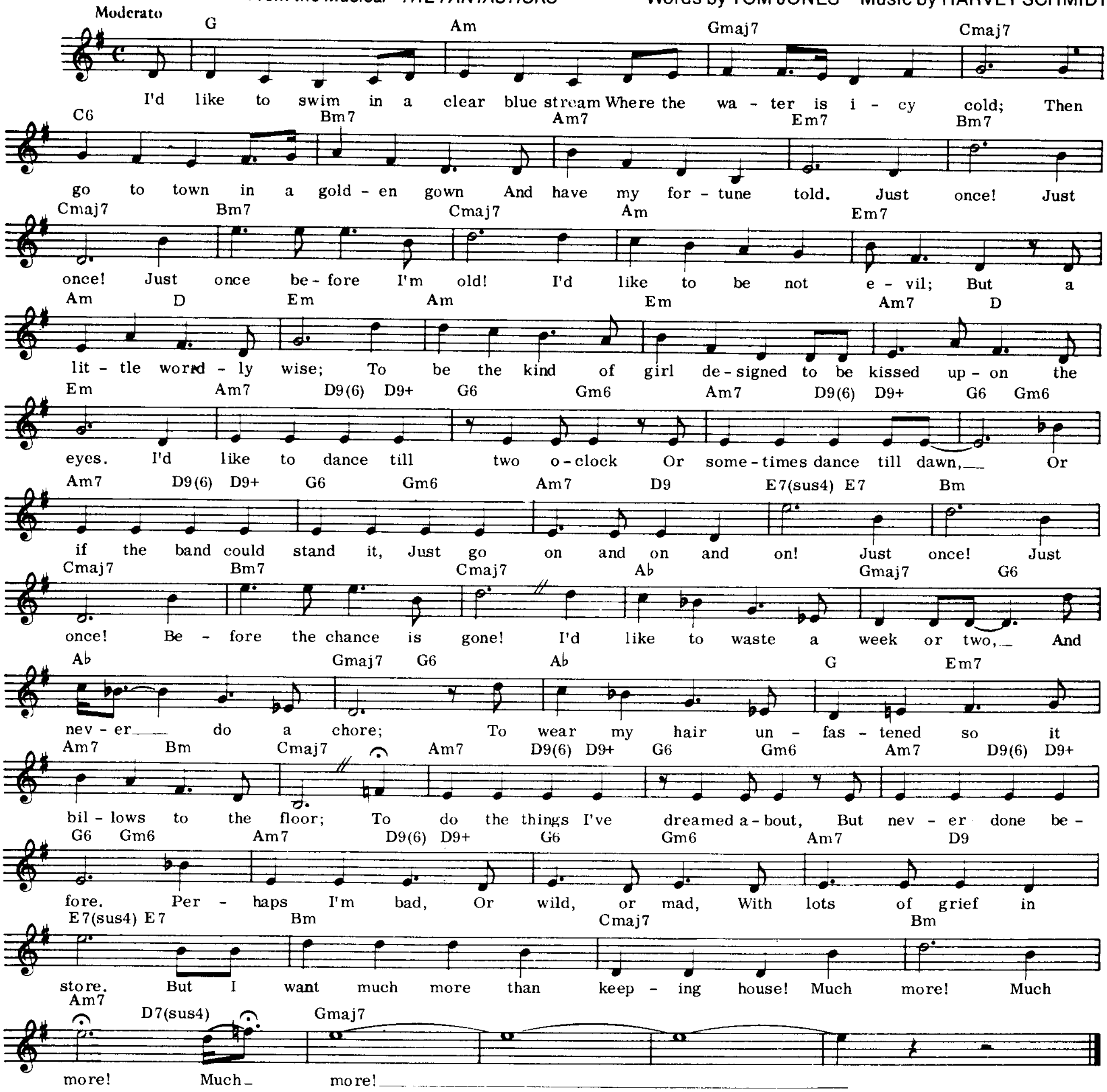

C Am F CMaj7 C6 F CMaj7 C6 Bm7-5 E7
Moon Riv - er, wid - er than a mile: I'm cross - in' you in style some day. Old
Am C7 F6 Bb9-5 Am Am7 F♯m7-5 B7 Em7 A7 Dm7 G7
dream - mak - er, you heart - break - er, wher - ev - er you're go - in'. I'm go - in' your way:
C Am F CMaj7 C6 F CMaj7 C6 Bm7-5 E7
Two drift - ters, off to see the world. There's such a lot of world to see. We're
Am Am7 Am6 F9 C F C
aft - er the same rain - bow's end wait - in' 'round the bend,
F C Am Dm7 G7b9 C
My Huck - le - ber - ry friend, Moon Riv - er and me.

Copyright © 1961 by Famous Music Corporation. Used by permission.

MUCH MORE

From the Musical "THE FANTASTICKS"

Words by TOM JONES Music by HARVEY SCHMIDT

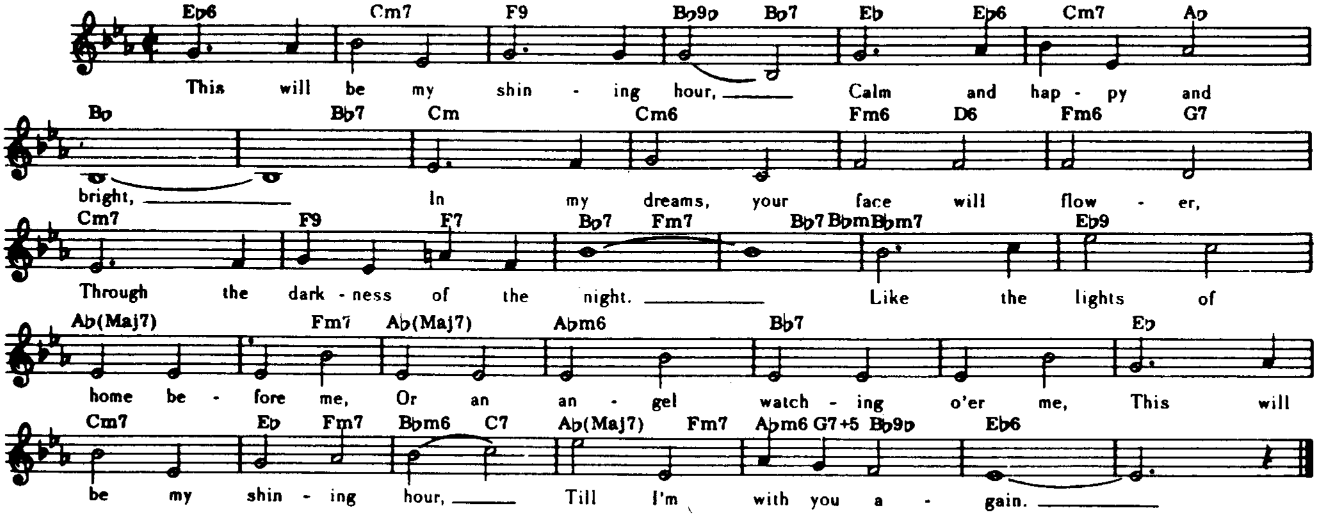

Moderato
G Am Gmaj7 Cmaj7
I'd like to swim in a clear blue stream Where the wa - ter is i - cy cold; Then
C6 Bm7 Am7 Em7 Bm7
go to town in a gold - en gown And have my for - tune told. Just once! Just
Cmaj7 Bm7 Cmaj7 Am Em7
once! Just once be - fore I'm old! I'd like to be not e - vil; But a
Am D Em Am Em Am7 D
lit - tle worldly wise; To be the kind of girl de - signed to be kissed up - on the
Em Am7 D9(6) D9+ G6 Gm6 Am7 D9(6) D9+ G6 Gm6
eyes. I'd like to dance till two o - clock Or some - times dance till dawn, Or
Am7 D9(6) D9+ G6 Gm6 Am7 D9 E7(sus4) E7 Bm
if the band could stand it, Just go on and on and on! Just once! Just
Cmaj7 Bm7 Cmaj7 Ab Gmaj7 G6
once! Be - fore the chance is gone! I'd like to waste a week or two, And
Ab Gmaj7 G6 Ab G Em7
nev - er do a chore; To wear my hair un - fas - tened so it
Am7 Bm Cmaj7 Am7 D9(6) D9+ G6 Gm6 Am7 D9(6) D9+
bil - lows to the floor; To do the things I've dreamed a - bout, But nev - er done be -
G6 Gm6 Am7 D9(6) D9+ G6 Gm6 Am7 D9
fore. Per - haps I'm bad, Or wild, or mad, With lots of grief in
E7(sus4) E7 Bm Cmaj7 Bm
store. But I want much more than keep - ing house! Much more! Much
Am7 D7(sus4) Gmaj7
more! Much more!

Copyright © 1960 (unpub.) and 1963 by Tom Jones and Harvey Schmidt. Used by permission of Chappell & Co., Inc., owner of publication and allied rights.

MY SHINING HOUR

From the Film "THE SKY'S THE LIMIT"

Lyric by JOHNNY MERCER
Music by HAROLD ARLEN

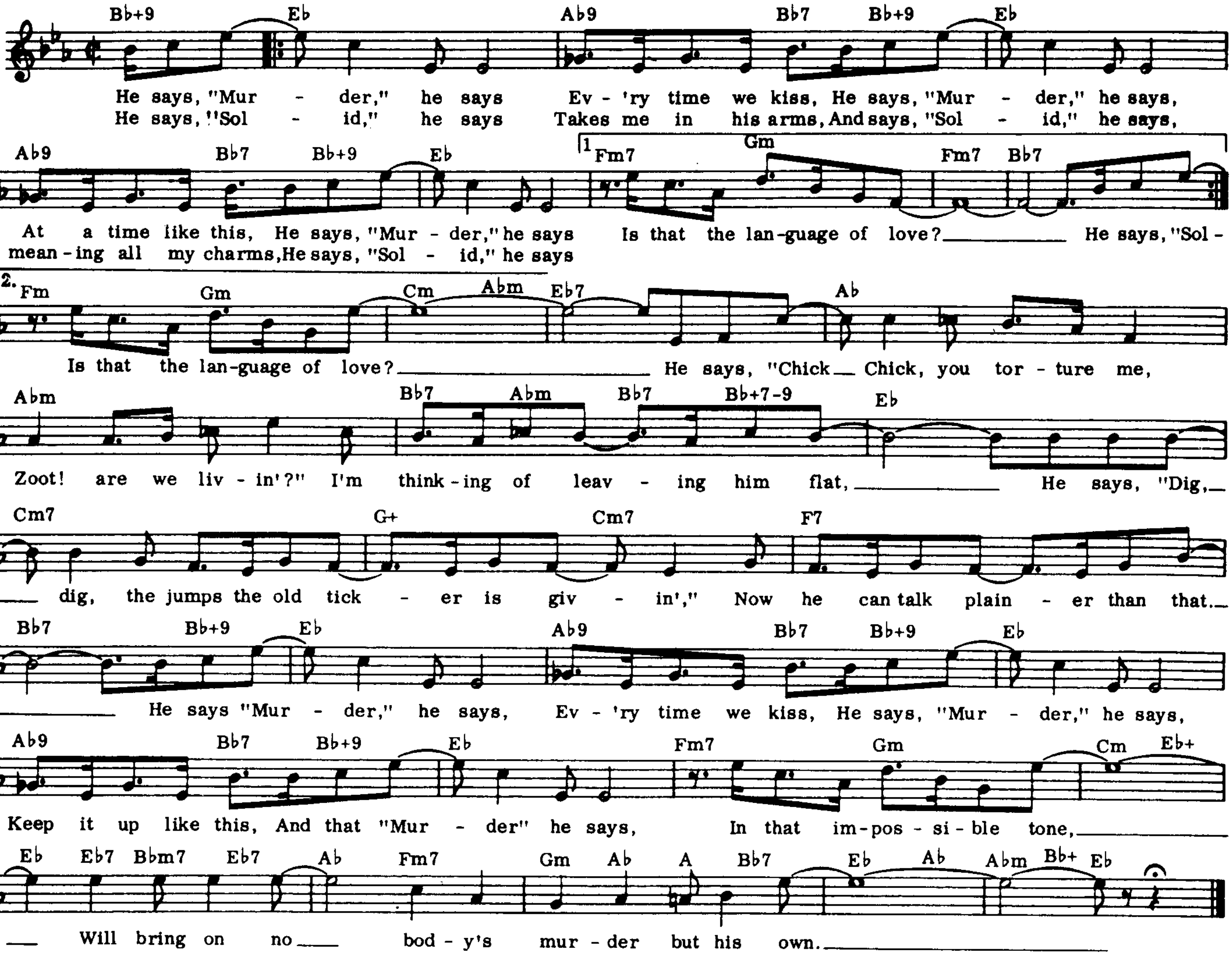

Eb6 Cm7 F9 Bb9b Bb7 Eb Eb6 Cm7 Ab
This will be my shin - ing hour, Calm and hap - py and
Bb Bb7 Cm Cm6 Fm6 D6 Fm6 G7
bright, In my dreams, your face will flow - er,
Cm7 F9 F7 Bb7 Fm7 Bb7 Bbm Bbm7 Eb9
Through the dark - ness of the night. Like the lights of
Ab(Maj7) Fm7 Ab(Maj7) Abm6 Bb7 Eb
home be - fore me, Or an an - gel watch - ing o'er me, This will
Cm7 Eb Fm7 Bbm6 C7 Ab(Maj7) Fm7 Abm6 G7+5 Bb9b Eb6
be my shin - ing hour, Till I'm with you a - gain.

Copyright © 1943 by Harwin Music Corp. Copyright renewed and assigned to Harwin Music Corp. Used by permission.

"MURDER," HE SAYS

From the Film "HAPPY GO LUCKY"

FRANK LOESSER and JIMMY McHUGH

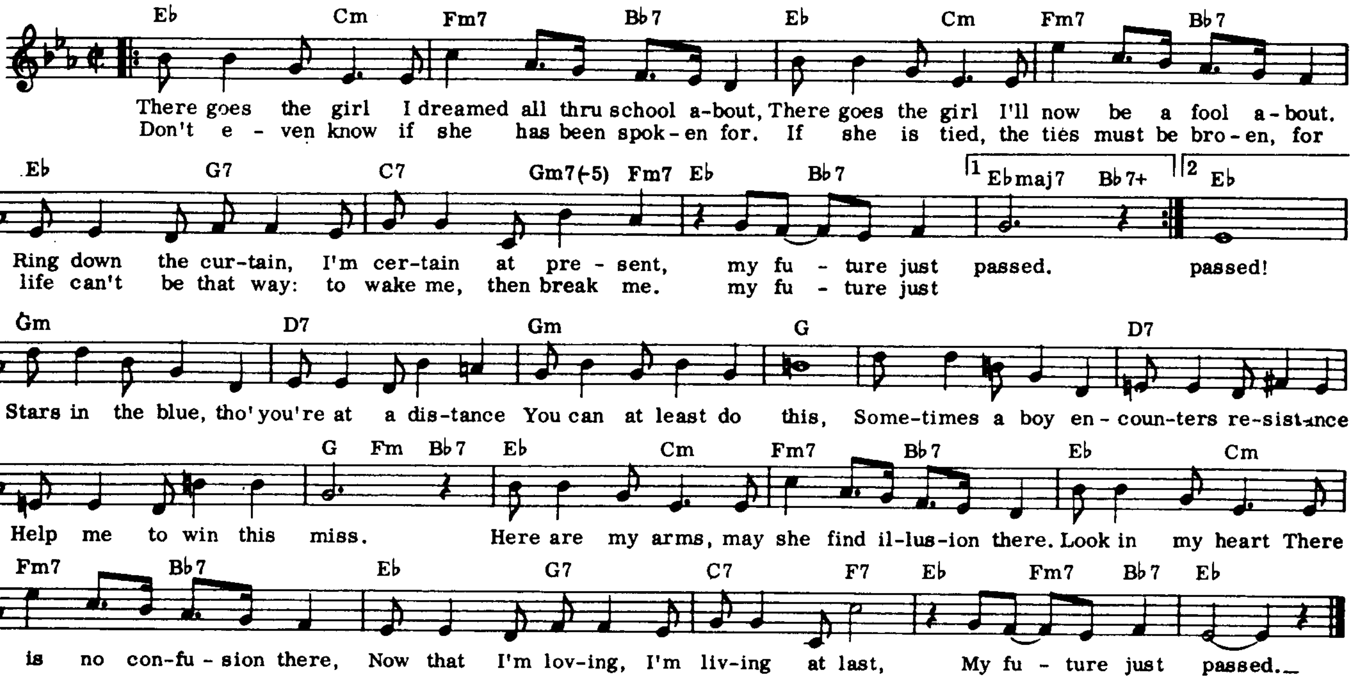

He says, "Mur - der," he says Ev - 'ry time we kiss, He says, "Mur - der," he says,
He says, "Sol - id," he says Takes me in his arms, And says, "Sol - id," he says,
At a time like this, He says, "Mur - der," he says Is that the lan-guage of love? He says, "Sol -
mean - ing all my charms, He says, "Sol - id," he says
Is that the lan-guage of love? He says, "Chick Chick, you tor - ture me,
Zoot! are we liv - in'?" I'm think - ing of leav - ing him flat, He says, "Dig,
dig, the jumps the old tick - er is giv - in'," Now he can talk plain - er than that.
He says "Mur - der," he says, Ev - 'ry time we kiss, He says, "Mur - der," he says,
Keep it up like this, And that "Mur - der" he says, In that im - pos - si - ble tone,
Will bring on no bod - y's mur - der but his own.

Copyright © 1942 and 1943 by Paramount Music Corporation.
Copyright renewed 1969 and 1970 by Paramount Music Corporation. Used by permission.

MY FUTURE JUST PASSED (Boy And Girl Versions)

From the Film "SAFETY IN NUMBER"

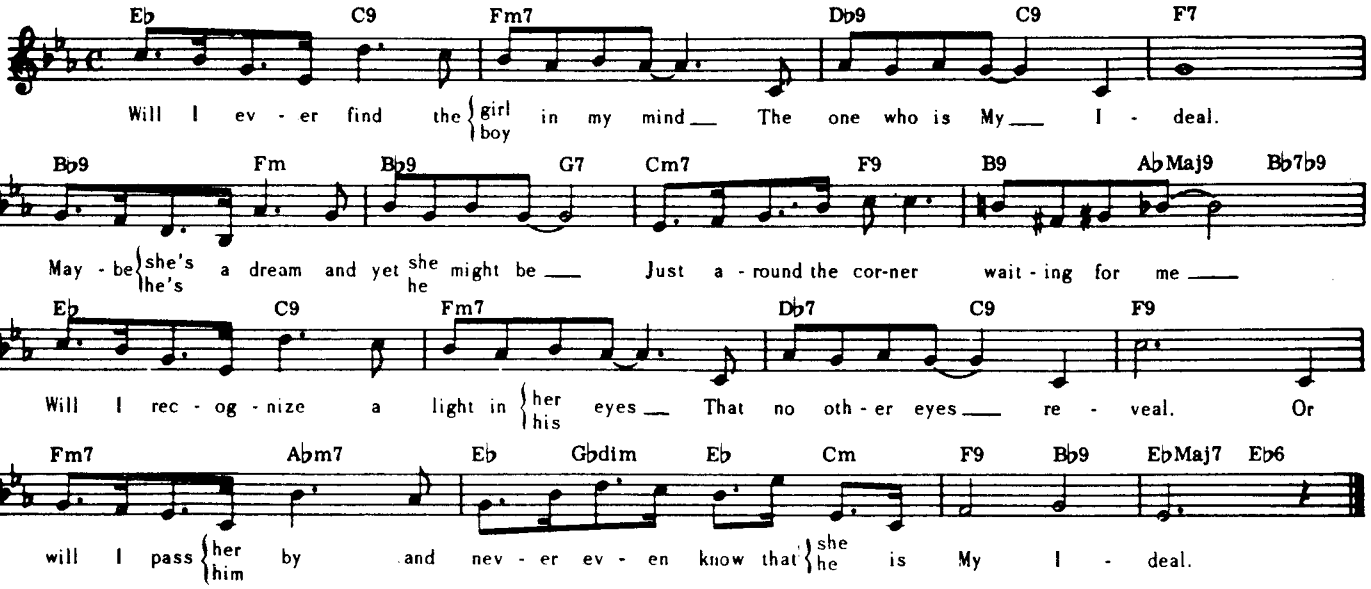
GEO. MARION Jr. and RICHARD A. WHITING


There goes the girl I dreamed all thru school a - bout, There goes the girl I'll now be a fool a - bout.
Don't e - ven know if she has been spok - en for. If she is tied, the ties must be bro - en, for
Ring down the cur - tain, I'm cer - tain at pre - sent, my fu - ture just passed. passed!
life can't be that way: to wake me, then break me. my fu - ture just
Stars in the blue, tho' you're at a dis - tance You can at least do this, Some - times a boy en - coun - ters re - sist - ance
Help me to win this miss. Here are my arms, may she find il - lus - ion there. Look in my heart There
is no con - fu - sion there, Now that I'm lov - ing, I'm liv - ing at last, My fu - ture just passed.

Copyright © 1930 by Famous Music Corporation.
Copyright renewed 1957 by Famous Music Corporation. Used by permission.

MY IDEAL *From the Film "PLAYBOY OF PARIS"*

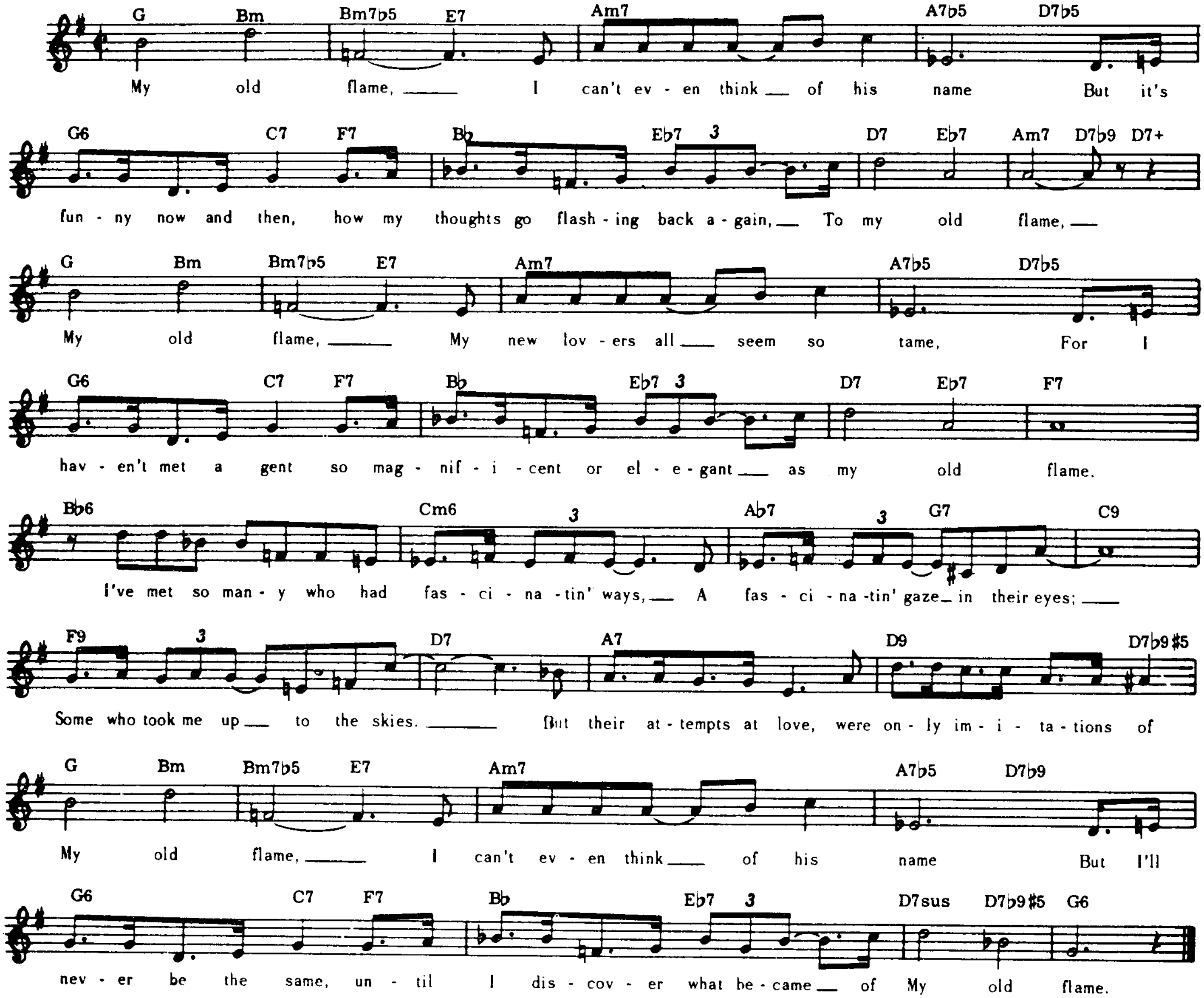
LEO ROBIN, RICHARD A. WHITING and NEWELL CHASE


Eb C9 Fm7 Db9 C9 F7
Will I ev - er find the girl / boy in my mind The one who is My I - deal.
Bb9 Fm Bb9 G7 Cm7 F9 B9 AbMaj9 Bb7b9
May - be she's / he's a dream and yet she / he might be Just a - round the cor-ner wait - ing for me
Eb C9 Fm7 Db7 C9 F9
Will I rec - og - nize a light in her / his eyes That no oth - er eyes re - veal. Or
Fm7 Abm7 Eb Gbdim Eb Cm F9 Bb9 EbMaj7 Eb6
will I pass her / him by and nev - er ev - en know that she / he is My I - deal.

Copyright © 1930 by Famous Music Corporation.
Copyright renewed 1957 by Famous Music Corporation. Used by permission.

MY OLD FLAME *From the Film "BELLE OF THE NINETIES"*

ARTHUR JOHNSTON and SAM COSLOW

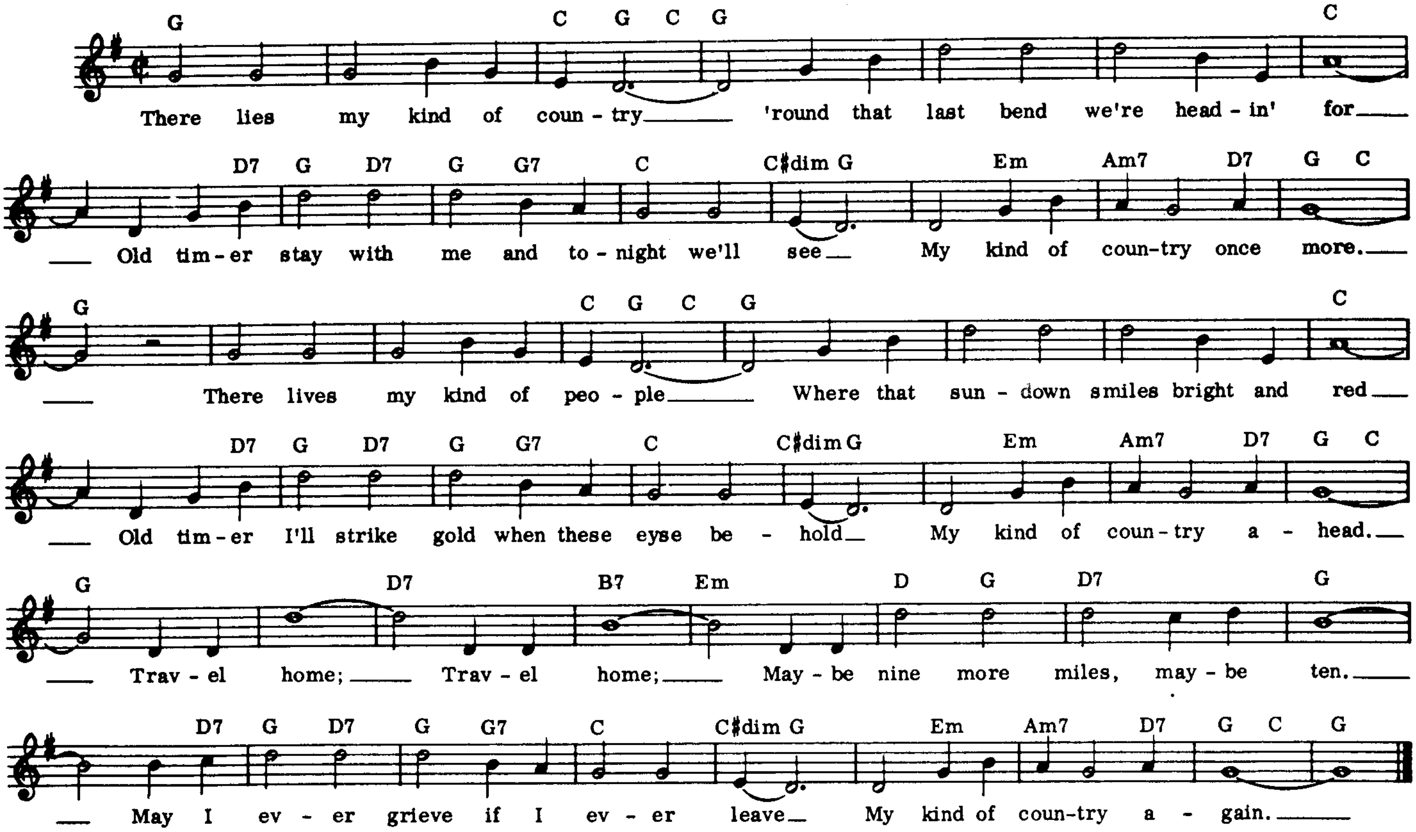

G Bm Bm7b5 E7 Am7 A7b5 D7b5
My old flame, I can't ev - en think of his name But it's
G6 C7 F7 Bb Eb7 3 D7 Eb7 Am7 D7b9 D7+
fun - ny now and then, how my thoughts go flash - ing back a - gain, To my old flame,
G Bm Bm7b5 E7 Am7 A7b5 D7b5
My old flame, My new lov - ers all seem so tame, For I
G6 C7 F7 Bb Eb7 3 D7 Eb7 F7
hav - en't met a gent so mag - nif - i - cent or el - e - gant as my old flame.
Bb6 Cm6 3 Ab7 3 G7 C9
I've met so man - y who had fas - ci - na - tin' ways, A fas - ci - na - tin' gaze in their eyes;
F9 3 D7 A7 D9 D7b9#5
Some who took me up to the skies. But their at - tempts at love, were on - ly im - i - ta - tions of
G Bm Bm7b5 E7 Am7 A7b5 D7b9
My old flame, I can't ev - en think of his name But I'll
G6 C7 F7 Bb Eb7 3 D7sus D7b9#5 G6
nev - er be the same, un - til I dis - cov - er what be - came of My old flame.

Copyright © 1934 by Famous Music Corporation.
Copyright renewed 1961 by Famous Music Corporation. Used by permission.

MY KIND OF COUNTRY

From the Film "BUCK BENNY RIDES AGAIN"

FRANK LOESSER and JIMMY McHUGH

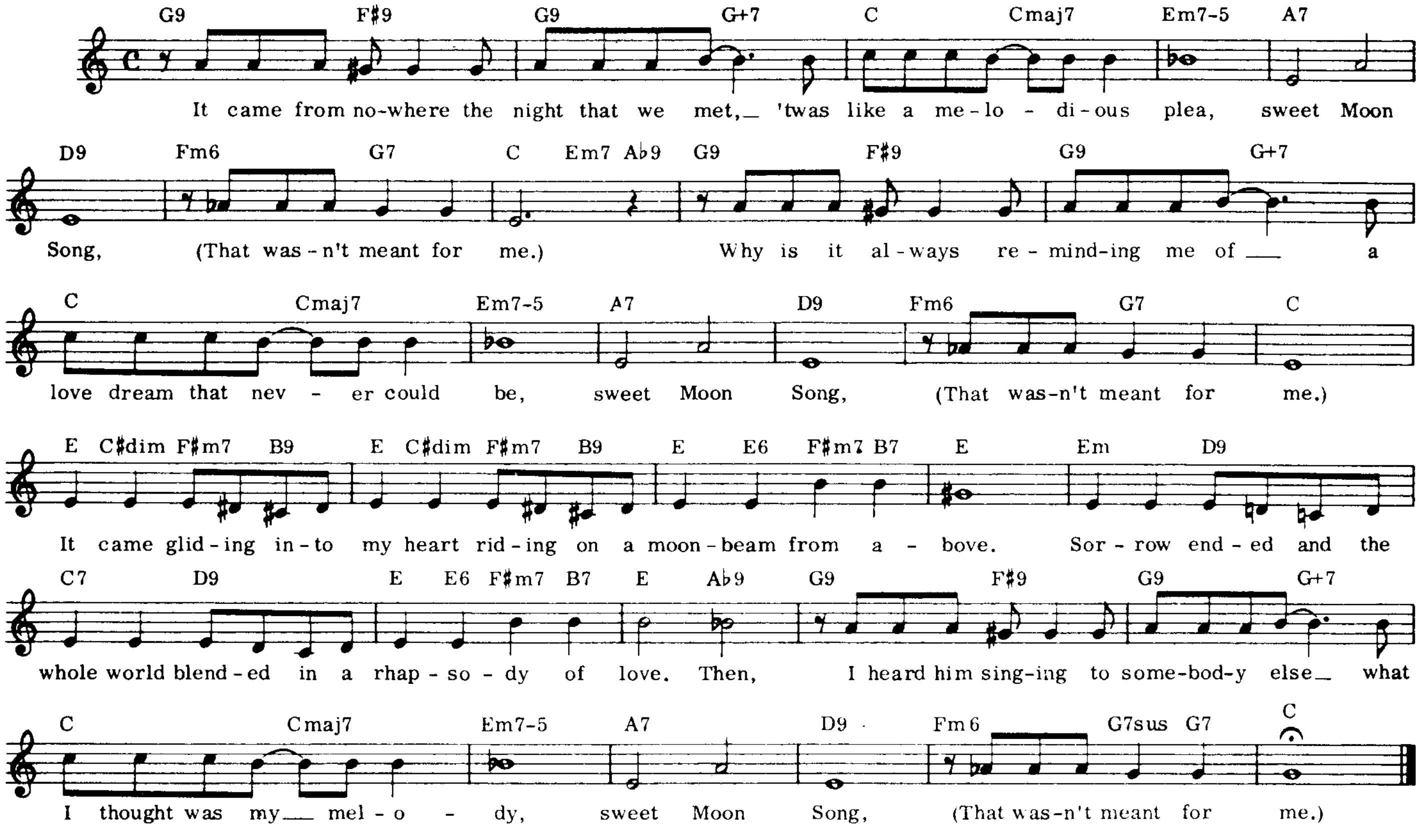

G C G C G C
There lies my kind of coun - try 'round that last bend we're head - in' for
D7 G D7 G G7 C C♯dim G Em Am7 D7 G C
Old tim-er stay with me and to - night we'll see My kind of coun-try once more.
G C G C G C
There lives my kind of peo - ple Where that sun - down smiles bright and red
D7 G D7 G G7 C C♯dim G Em Am7 D7 G C
Old tim-er I'll strike gold when these eyse be - hold My kind of coun-try a - head.
G D7 B7 Em D G D7 G
Trav - el home; Trav - el home; May - be nine more miles, may - be ten.
D7 G D7 G G7 C C♯dim G Em Am7 D7 G C G
May I ev - er grieve if I ev - er leave My kind of coun-try a - gain.

Copyright © 1940 by Famous Music Corporation. Copyright renewed 1967. Used by permission.

MOON SONG (That Wasn't Meant For Me)

From the Film "HELLO EVERYBODY"

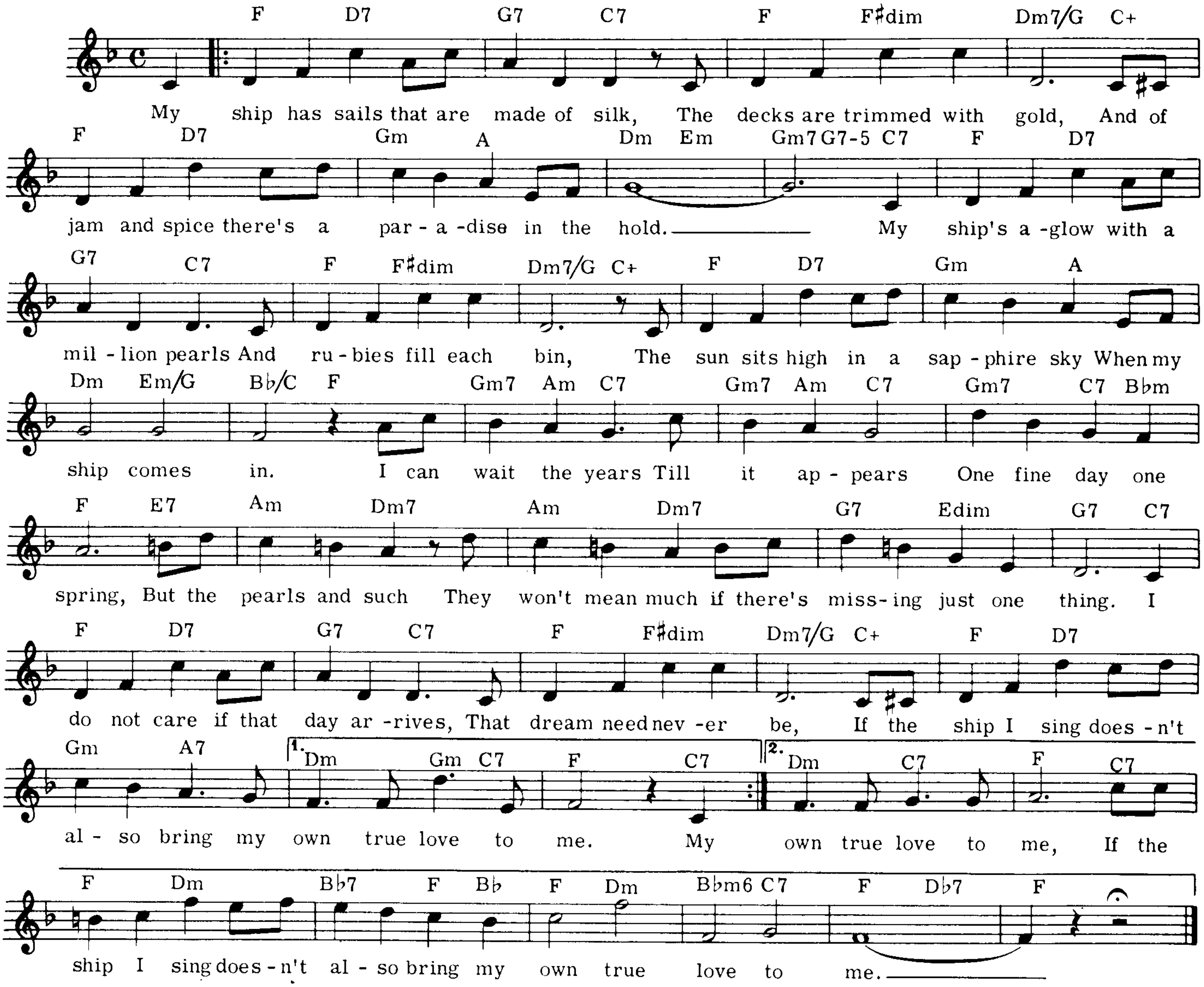
SAM COSLOW and ARTHUR JOHNSTON


G9 F♯9 G9 G+7 C Cmaj7 Em7-5 A7
It came from no-where the night that we met, 'twas like a me-lo - di-ous plea, sweet Moon
D9 Fm6 G7 C Em7 A♭9 G9 F♯9 G9 G+7
Song, (That was-n't meant for me.) Why is it al-ways re - mind-ing me of a
C Cmaj7 Em7-5 A7 D9 Fm6 G7 C
love dream that nev - er could be, sweet Moon Song, (That was-n't meant for me.)
E C♯dim F♯m7 B9 E C♯dim F♯m7 B9 E E6 F♯m7 B7 E Em D9
It came glid-ing in-to my heart rid-ing on a moon-beam from a - bove. Sor - row end - ed and the
C7 D9 E E6 F♯m7 B7 E A♭9 G9 F♯9 G9 G+7
whole world blend-ed in a rhap - so - dy of love. Then, I heard him sing-ing to some-bod-y else what
C Cmaj7 Em7-5 A7 D9 Fm6 G7sus G7 C
I thought was my mel - o - dy, sweet Moon Song, (That was-n't meant for me.)

Copyright © 1932 by Famous Music Corporation.
Copyright renewed 1959 by Famous Music Corporation. Used by permission.

MY SHIP *From the Musical "LADY IN THE DARK"*

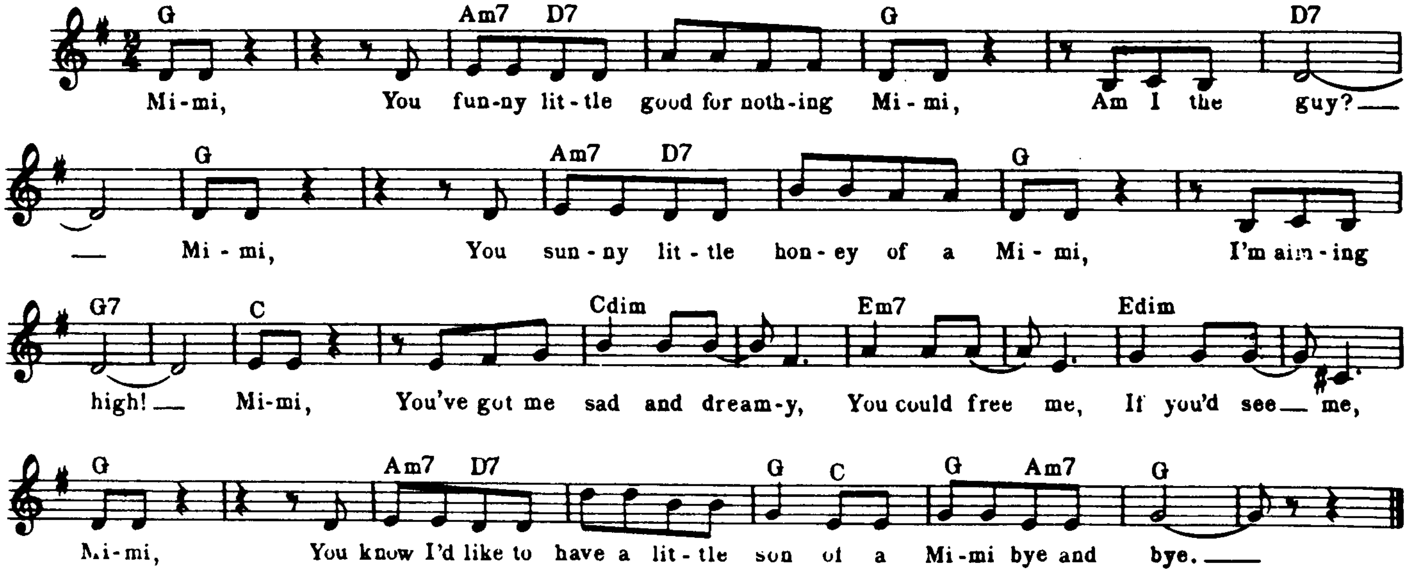
Words by IRA GERSHWIN
Music by KURT WEILL


My ship has sails that are made of silk, The decks are trimmed with gold, And of
jam and spice there's a par-a-dise in the hold.
My ship's a-glow with a
mil-lion pearls And ru-bies fill each bin, The sun sits high in a sap-phire sky When my
ship comes in. I can wait the years Till it ap-pears One fine day one
spring, But the pearls and such They won't mean much if there's miss-ing just one thing. I
do not care if that day ar-rives, That dream need nev-er be, If the ship I sing does-n't
al-so bring my own true love to me. My own true love to me, If the
ship I sing does-n't al-so bring my own true love to me.

Copyright © 1941 by Chappell & Co., Inc. Copyright renewed. Used by permission.

MIMI (Love Me Tonight) *From the Film "LOVE ME TONIGHT"*

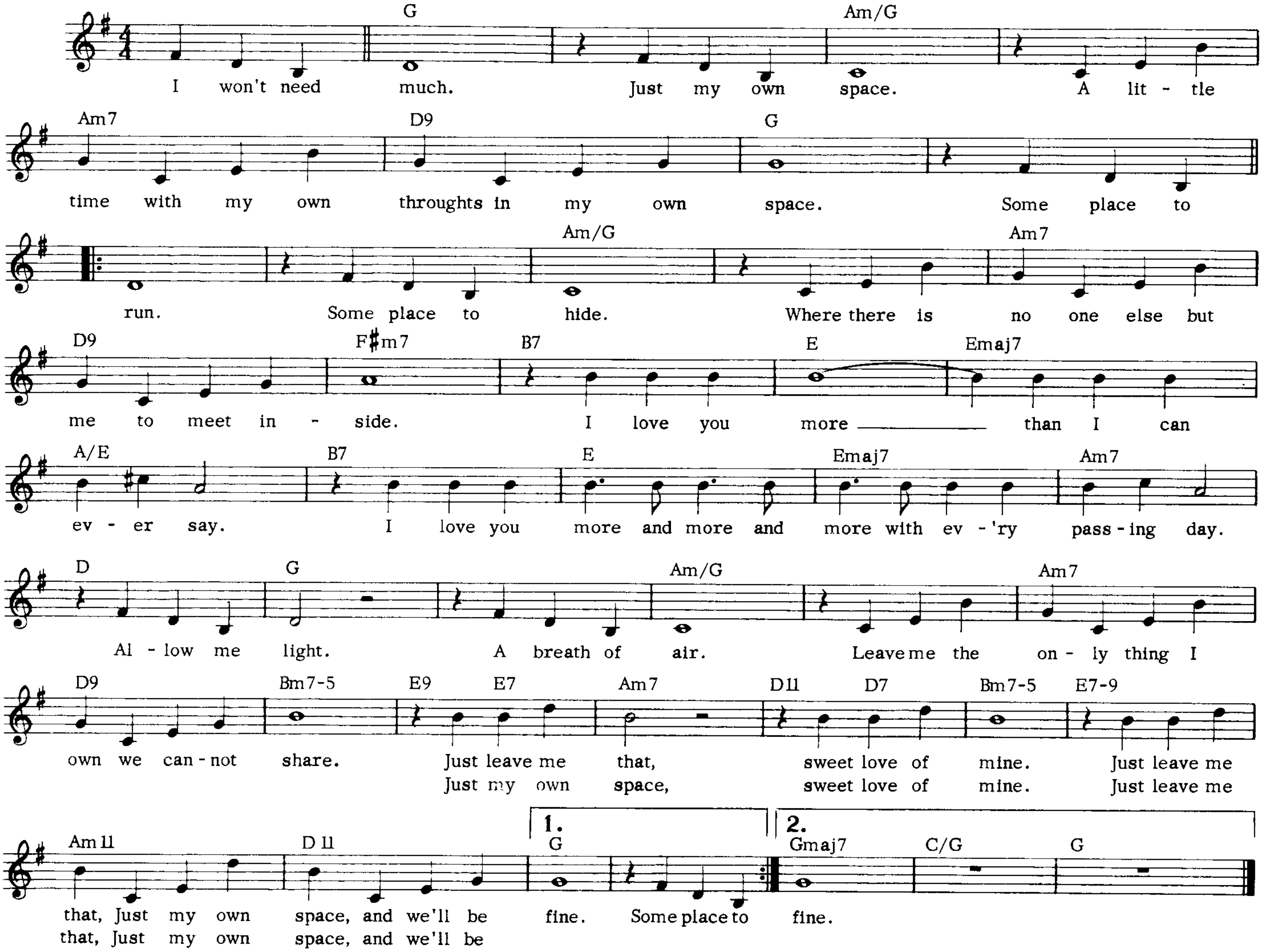
LORENZ HART and RICHARD RODGERS


Mi-mi, You fun-ny lit-tle good for noth-ing Mi-mi, Am I the guy?
Mi-mi, You sun-ny lit-tle hon-ey of a Mi-mi, I'm aim-ing
high! Mi-mi, You've got me sad and dream-y, You could free me, If you'd see me,
Mi-mi, You know I'd like to have a lit-tle son of a Mi-mi bye and bye.

Copyright © 1932 by Famous Music Corporation.
Copyright renewed 1959 by Famous Music Corporation. Used by permission.

MY OWN SPACE *From the Broadway Production "THE ACT"*

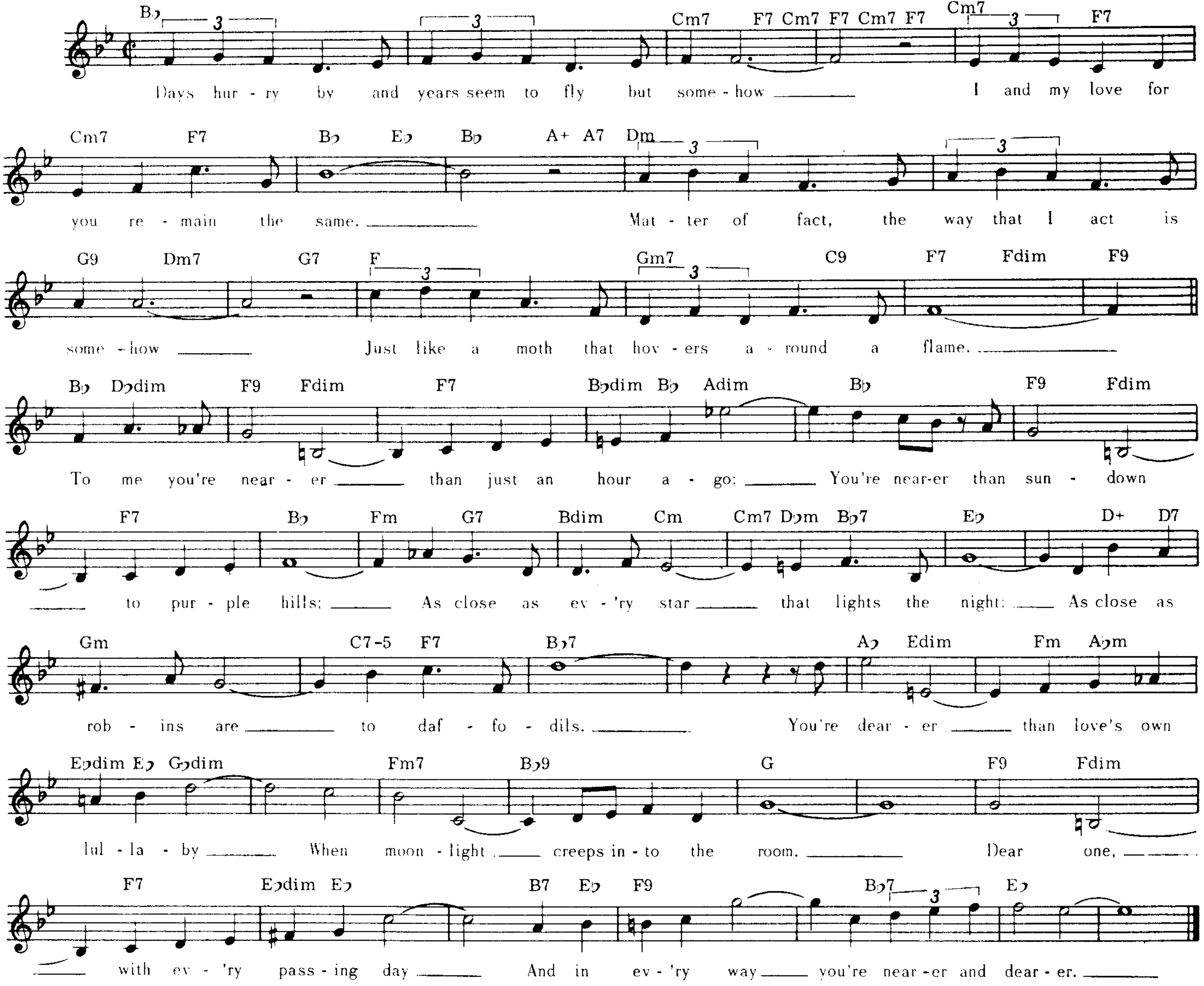
Lyric by FRED EBB
Music by JOHN KANDER


G Am/G
I won't need much. Just my own space. A lit - tle
Am7 D9 G
time with my own throughts in my own space. Some place to
Am/G Am7
run. Some place to hide. Where there is no one else but
D9 F♯m7 B7 E Emaj7
me to meet in - side. I love you more than I can
A/E B7 E Emaj7 Am7
ev - er say. I love you more and more and more with ev - 'ry pass - ing day.
D G Am/G Am7
Al - low me light. A breath of air. Leave me the on - ly thing I
D9 Bm7-5 E9 E7 Am7 D11 D7 Bm7-5 E7-9
own we can - not share. Just leave me that, sweet love of mine. Just leave me
Just my own space, sweet love of mine. Just leave me
Am11 D11 1. G 2. Gmaj7 C/G G
that, Just my own space, and we'll be fine. Some place to fine.
that, Just my own space, and we'll be

Copyright © 1977 and 1978 by Unichappell Music, Inc. and Kander-Ebb, Inc.
Unichappell Music, Inc., administrator. Used by permission.

NEARER AND DEARER *From the Film "NORTHWEST OUTPOST"*

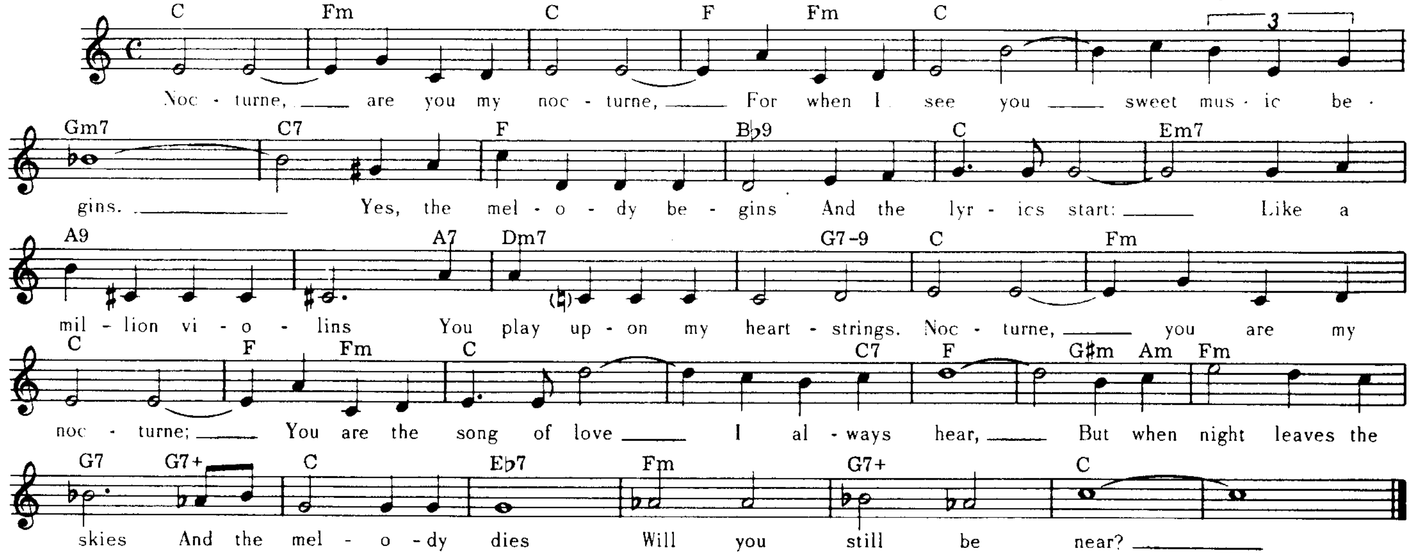
Lyric by EDWARD HEYMAN
Music by RUDOLF FRIML


Bb Cm7 F7 Cm7 F7 Cm7 F7 Cm7 F7
Days hur - ry by and years seem to fly but some - how I and my love for
Cm7 F7 Bb Eb Bb A+ A7 Dm
you re - main the same. Mat - ter of fact, the way that I act is
G9 Dm7 G7 F Gm7 C9 F7 Fdim F9
some - how Just like a moth that hov - ers a - round a flame.
Bb Dbdim F9 Fdim F7 Bbdim Bb Adim Bb F9 Fdim
To me you're near - er than just an hour a - go: You're near-er than sun - down
F7 Bb Fm G7 Bdim Cm Cm7 Dbm Bb7 Eb D+ D7
to pur - ple hills; As close as ev - 'ry star that lights the night: As close as
Gm C7-5 F7 Bb7 Ab Edim Fm Abm
rob - ins are to daf - fo - dils. You're dear - er than love's own
Ebdim Eb Gbdim Fm7 Bb9 G F9 Fdim
lul - la - by When moon - light creeps in - to the room. Dear one,
F7 Ebdim Eb B7 Eb F9 Bb7 Eb
with ev - 'ry pass - ing day And in ev - 'ry way you're near - er and dear - er.

Copyright © 1947 by Edwin H. Morris & Company, Inc. Used by permission.

NOCTURNE *From the Film "NOCTURNE"*

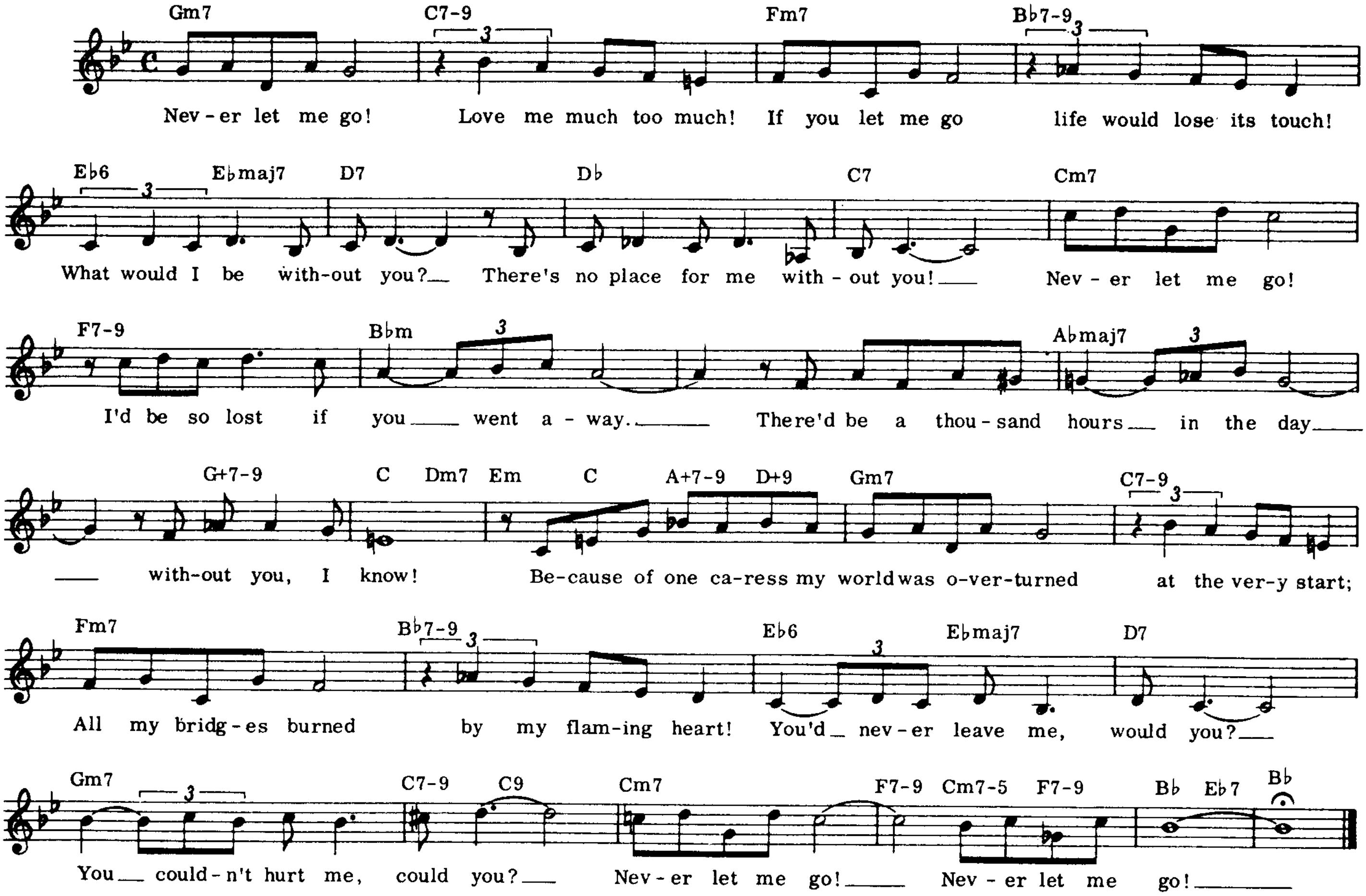
Lyric by MORT GREENE Music by LEIGH HARLINE


C Fm C F Fm C
Noc - turne, are you my noc - turne, For when I see you sweet mus - ic be -
Gm7 C7 F Bb9 C Em7
gins. Yes, the mel - o - dy be - gins And the lyr - ics start: Like a
A9 A7 Dm7 G7-9 C Fm
mil - lion vi - o - lins You play up - on my heart - strings. Noc - turne, you are my
C F Fm C C7 F G#m Am Fm
noc - turne; You are the song of love I al - ways hear, But when night leaves the
G7 G7+ C Eb7 Fm G7+ C
skies And the mel - o - dy dies Will you still be near?

Copyright © 1947 by Edwin H. Morris & Company, Inc. Used by permission.

NEVER LET ME GO *From the Film "THE SCARLET HOUR"*

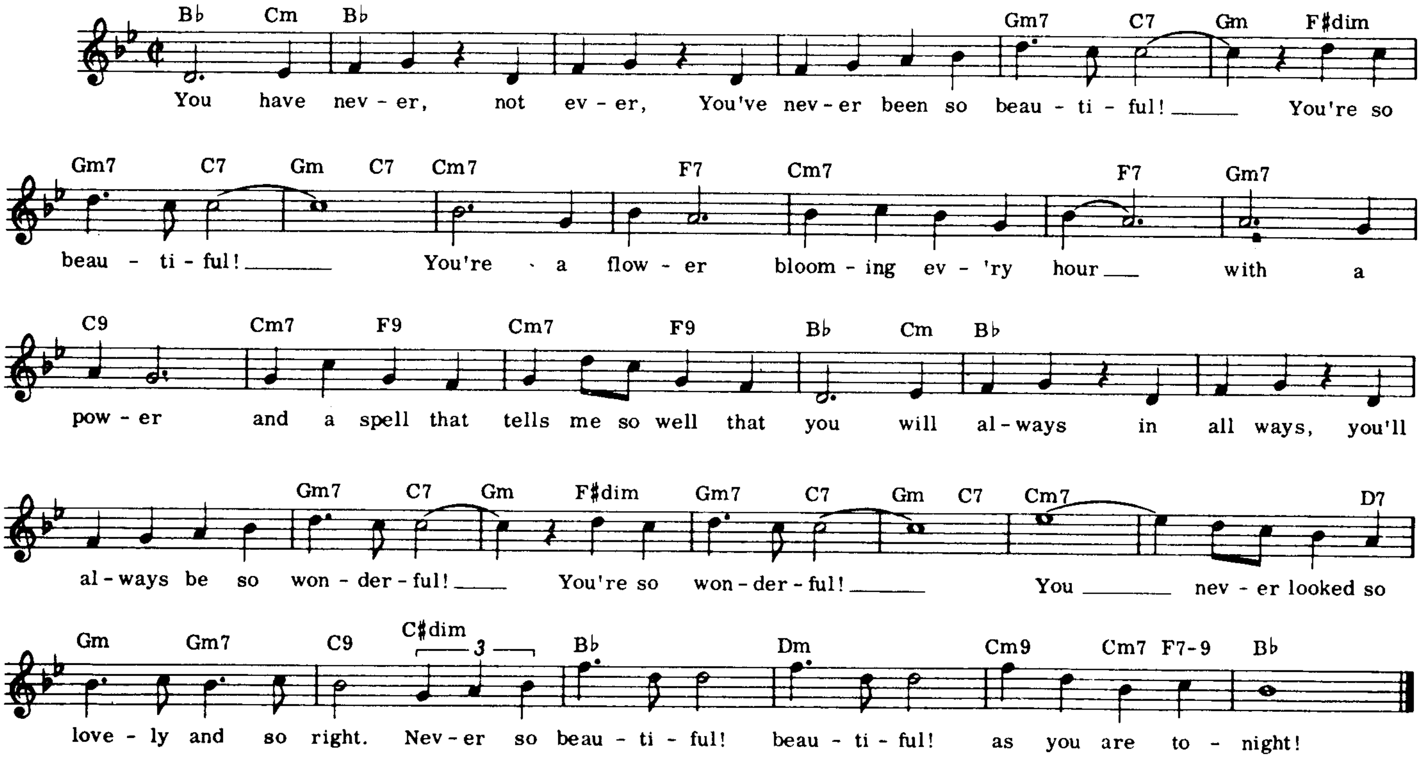
JAY LIVINGSTON and RAY EVANS


Gm7 C7-9 Fm7 B♭7-9
Nev-er let me go! Love me much too much! If you let me go life would lose its touch!
E♭6 E♭maj7 D7 D♭ C7 Cm7
What would I be with-out you? There's no place for me with-out you! Nev-er let me go!
F7-9 B♭m A♭maj7
I'd be so lost if you went a-way. There'd be a thou-sand hours in the day
G+7-9 C Dm7 Em C A+7-9 D+9 Gm7 C7-9
with-out you, I know! Be-cause of one ca-ress my world was o-ver-turned at the ver-y start;
Fm7 B♭7-9 E♭6 E♭maj7 D7
All my bridg-es burned by my flam-ing heart! You'd nev-er leave me, would you?
Gm7 C7-9 C9 Cm7 F7-9 Cm7-5 F7-9 B♭ E♭7 B♭
You could-n't hurt me, could you? Nev-er let me go! Nev-er let me go!

Copyright © 1956 by Famous Music Corporation. Used by permission.

NEVER SO BEAUTIFUL *From the Film "HERE COMES THE GIRLS"*

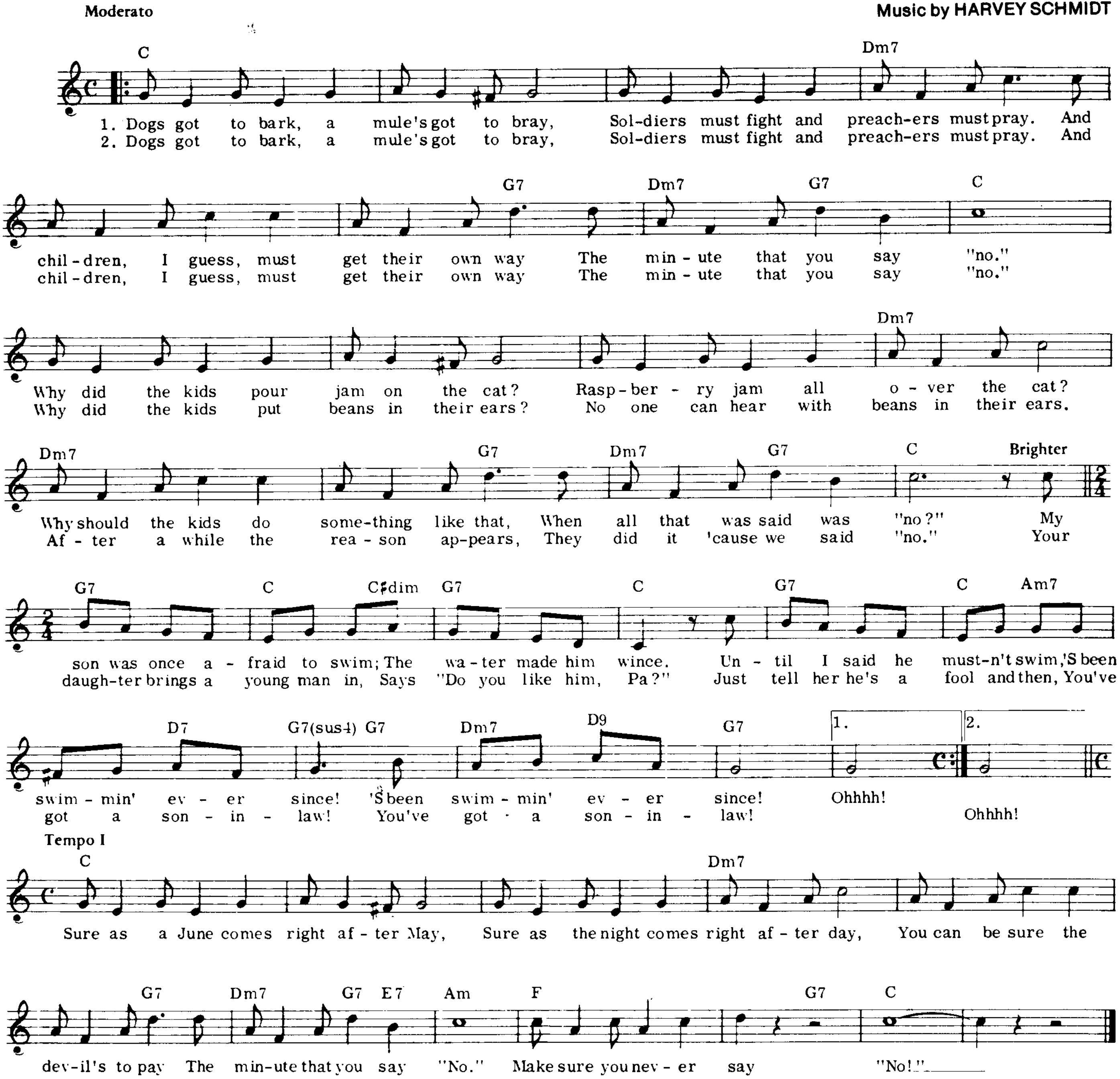
JAY LIVINGSTON and RAY EVANS


B♭ Cm B♭ Gm7 C7 Gm F♯dim
You have nev-er, not ev-er, You've nev-er been so beau-ti-ful! You're so
Gm7 C7 Gm C7 Cm7 F7 Cm7 F7 Gm7
beau-ti-ful! You're a flow-er bloom-ing ev-'ry hour with a
C9 Cm7 F9 Cm7 F9 B♭ Cm B♭
pow-er and a spell that tells me so well that you will al-ways in all ways, you'll
Gm7 C7 Gm F♯dim Gm7 C7 Gm C7 Cm7 D7
al-ways be so won-der-ful! You're so won-der-ful! You nev-er looked so
Gm Gm7 C9 C♯dim B♭ Dm Cm9 Cm7 F7-9 B♭
love-ly and so right. Nev-er so beau-ti-ful! beau-ti-ful! as you are to-night!

Copyright © 1953 by Paramount Music Corporation. Used by permission.

NEVER SAY NO *From the Musical "THE FANTASTICKS"*

Words by TOM JONES
Music by HARVEY SCHMIDT

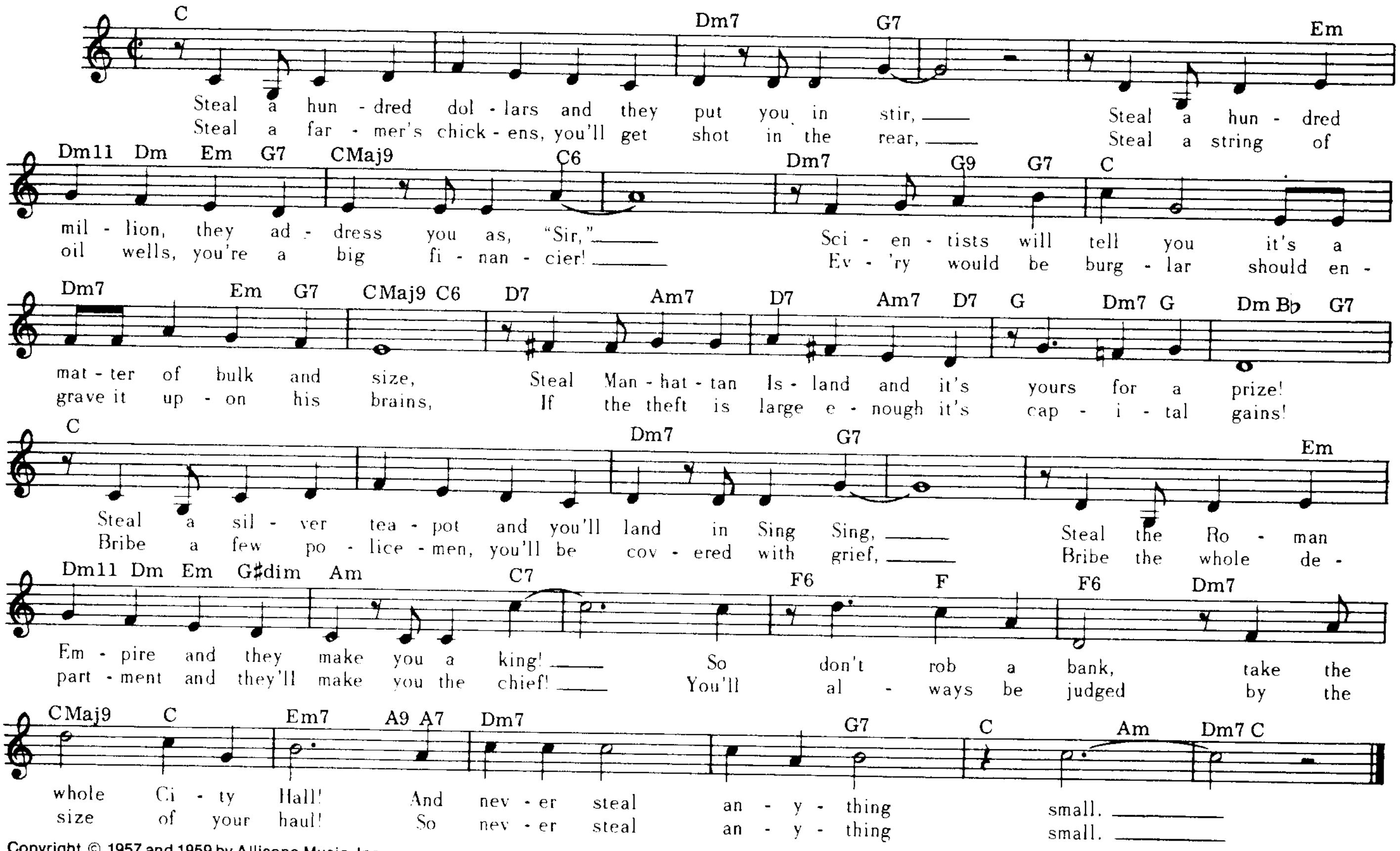

Moderato
C
Dm7
1. Dogs got to bark, a mule's got to bray, Sol-diers must fight and preach-ers must pray. And
2. Dogs got to bark, a mule's got to bray, Sol-diers must fight and preach-ers must pray. And
G7 Dm7 G7 C
chil-dren, I guess, must get their own way The min-ute that you say "no."
chil-dren, I guess, must get their own way The min-ute that you say "no."
Dm7
Why did the kids pour jam on the cat? Rasp-ber-ry jam all o-ver the cat?
Why did the kids put beans in their ears? No one can hear with beans in their ears.
Dm7 G7 Dm7 G7 C Brighter
Why should the kids do some-thing like that, When all that was said was "no?" My
Af-ter a while the rea-son ap-pears, They did it 'cause we said "no." Your
G7 C C♯dim G7 C G7 C Am7
son was once a-fraid to swim; The wa-ter made him wince. Un-til I said he must-n't swim,'S been
daugh-ter brings a young man in, Says "Do you like him, Pa?" Just tell her he's a fool and then, You've
D7 G7(sus4) G7 Dm7 D9 G7
1. 2.
swim-min' ev-er since! 'S been swim-min' ev-er since! Ohhhh!
got a son-in-law! You've got a son-in-law! Ohhhh!
Tempo I
C Dm7
Sure as a June comes right af-ter May, Sure as the night comes right af-ter day, You can be sure the
G7 Dm7 G7 E7 Am F G7 C
dev-il's to pay The min-ute that you say "No." Make sure you nev-er say "No!"

Copyright © 1960 (unpub.) and 1963 by Tom Jones and Harvey Schmidt.
Used by permission of Chappell & Co., Inc., owner of publication and allied rights.

NEVER STEAL ANYTHING SMALL

From the Film "NEVER STEAL ANYTHING SMALL"

Lyric by MAXWELL ANDERSON
Music by ALLIE WRUBEL

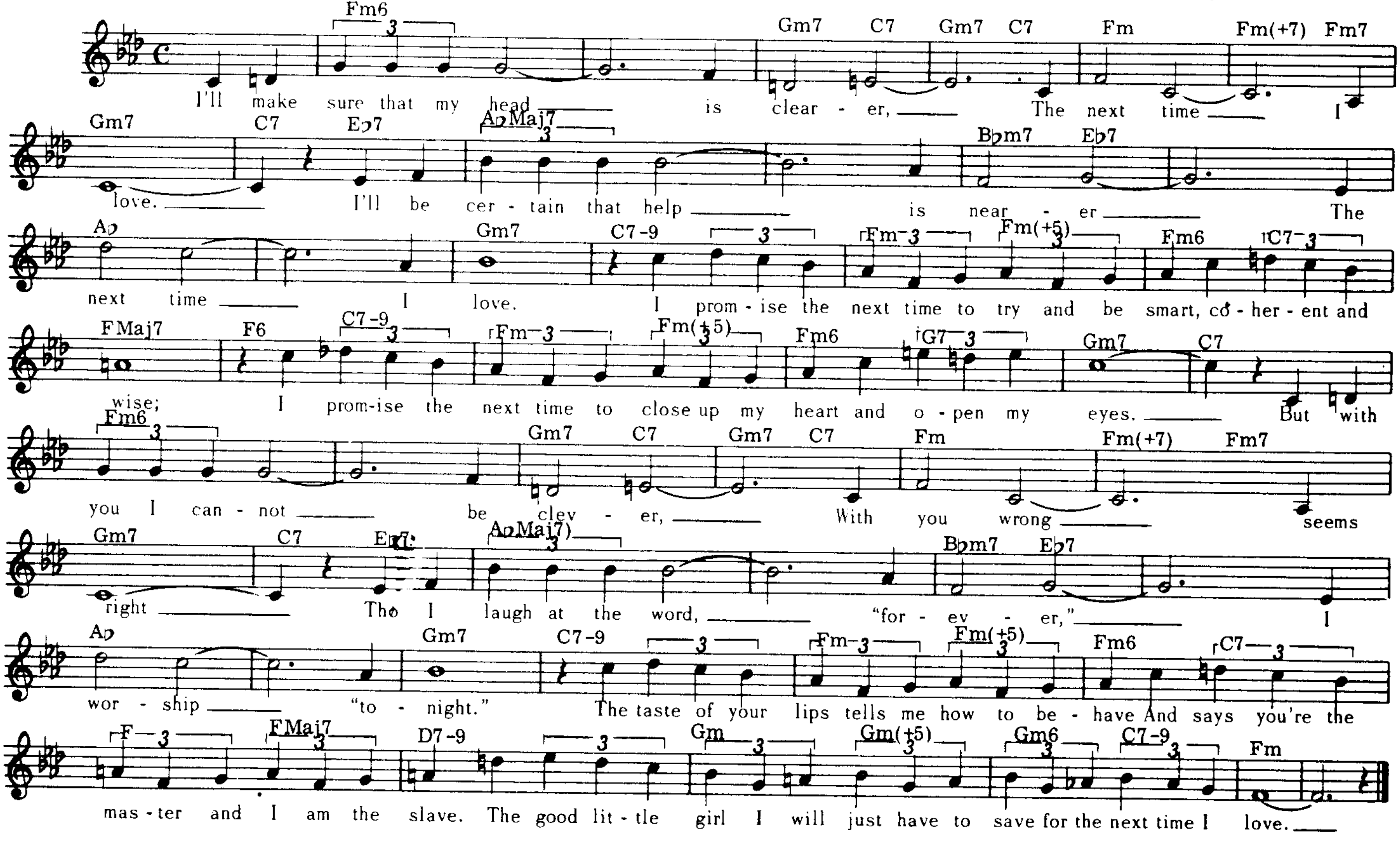

C Dm7 G7 Em
Steal a hun-dred dol-lars and they put you in stir, Steal a hun-dred
Steal a far-mer's chick-ens, you'll get shot in the rear, Steal a string of
Dm11 Dm Em G7 CMaj9 C6 Dm7 G9 G7 C
mil-lion, they ad-dress you as, "Sir," Sci-en-tists will tell you it's a
oil wells, you're a big fi-nan-cier! Ev-'ry would be burg-lar should en-
Dm7 Em G7 CMaj9 C6 D7 Am7 D7 Am7 D7 G Dm7 G Dm B♭ G7
mat-ter of bulk and size, Steal Man-hat-tan Is-land and it's yours for a prize!
grave it up-on his brains, If the theft is large e-nough it's cap-i-tal gains!
C Dm7 G7 Em
Steal a sil-ver tea-pot and you'll land in Sing Sing, Steal the Ro-man
Bribe a few po-lice-men, you'll be cov-ered with grief, Bribe the whole de-
Dm11 Dm Em G♯dim Am C7 F6 F F6 Dm7
Em-pire and they make you a king! So don't rob a bank, take the
part-ment and they'll make you the chief! You'll al-ways be judged by the
CMaj9 C Em7 A9 A7 Dm7 G7 C Am Dm7 C
whole Ci-ty Hall! And nev-er steal an-y-thing small.
size of your haul! So nev-er steal an-y-thing small.

Copyright © 1957 and 1959 by Allisons Music, Inc.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

THE NEXT TIME I LOVE

From the Musical "PARADE"

Lyric and Music by JERRY HERMAN

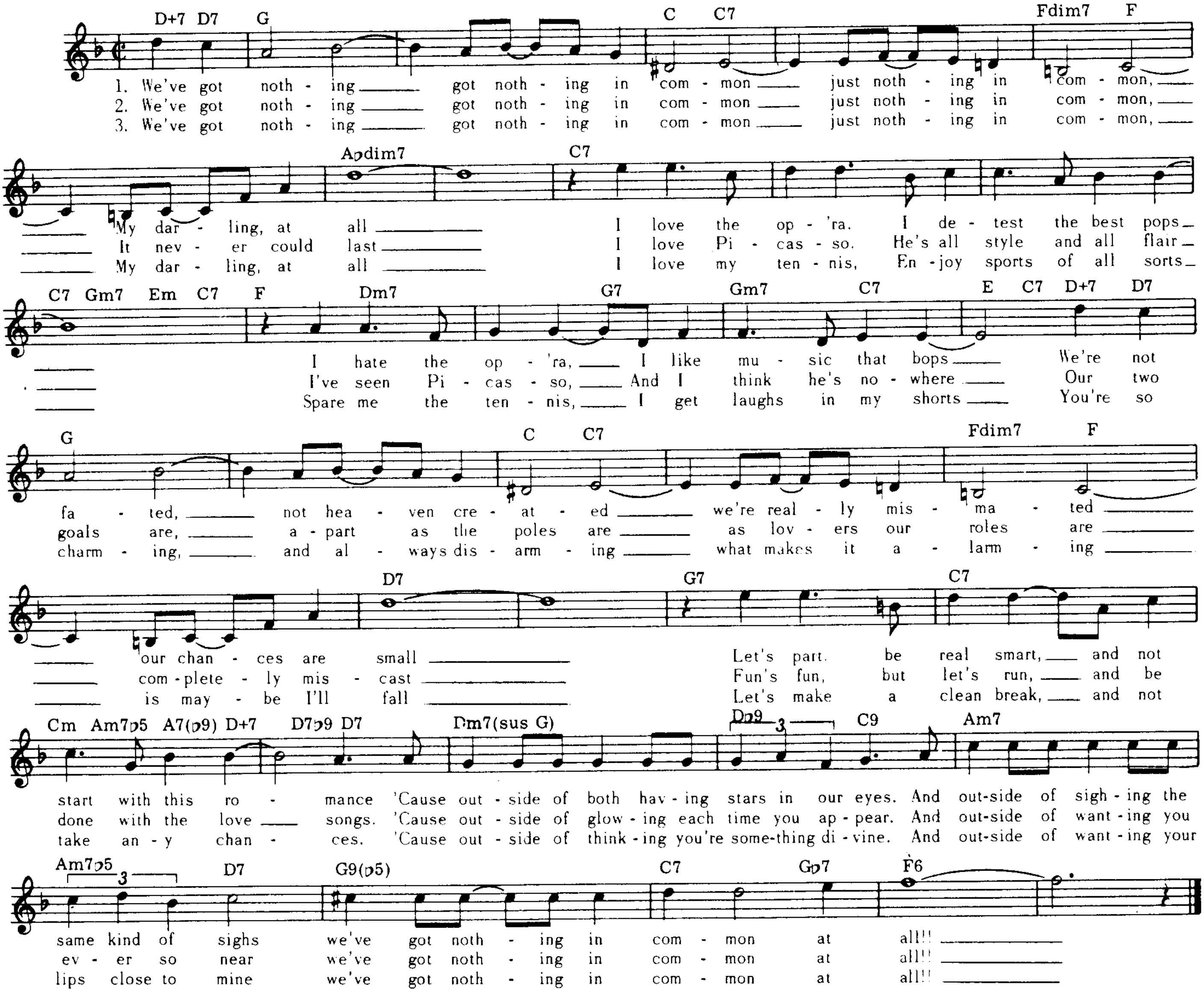

Fm6 Gm7 C7 Gm7 C7 Fm Fm(+7) Fm7
I'll make sure that my head is clear-er, The next time I
Gm7 C7 E♭7 A♭Maj7 B♭m7 E♭7
love. I'll be cer-tain that help is near-er The
A♭ Gm7 C7-9 Fm Fm(+5) Fm6 C7
next time I love. I prom-ise the next time to try and be smart, co-her-ent and
FMaj7 F6 C7-9 Fm Fm(+5) Fm6 G7 Gm7 C7
wise; I prom-ise the next time to close up my heart and o-pen my eyes. But with
Fm6 Gm7 C7 Gm7 C7 Fm Fm(+7) Fm7
you I can-not be clev-er, With you wrong seems
Gm7 C7 E♭7 A♭Maj7 B♭m7 E♭7
right Tho I laugh at the word, "for-ev-er," I
A♭ Gm7 C7-9 Fm Fm(+5) Fm6 C7
wor-ship "to-night." The taste of your lips tells me how to be-have And says you're the
F FMaj7 D7-9 Gm Gm(+5) Gm6 C7-9 Fm
mas-ter and I am the slave. The good lit-tle girl I will just have to save for the next time I love.

Copyright © 1960 by Jerryco Music Co., Inc., New York, N.Y. Used by permission.
Exclusive distributor: Edwin H. Morris & Company, Inc.

NOTHING IN COMMON

From the Film "PARIS HOLIDAY"

Lyric by SAMMY CAHN
Music by JAMES VAN HEUSEN

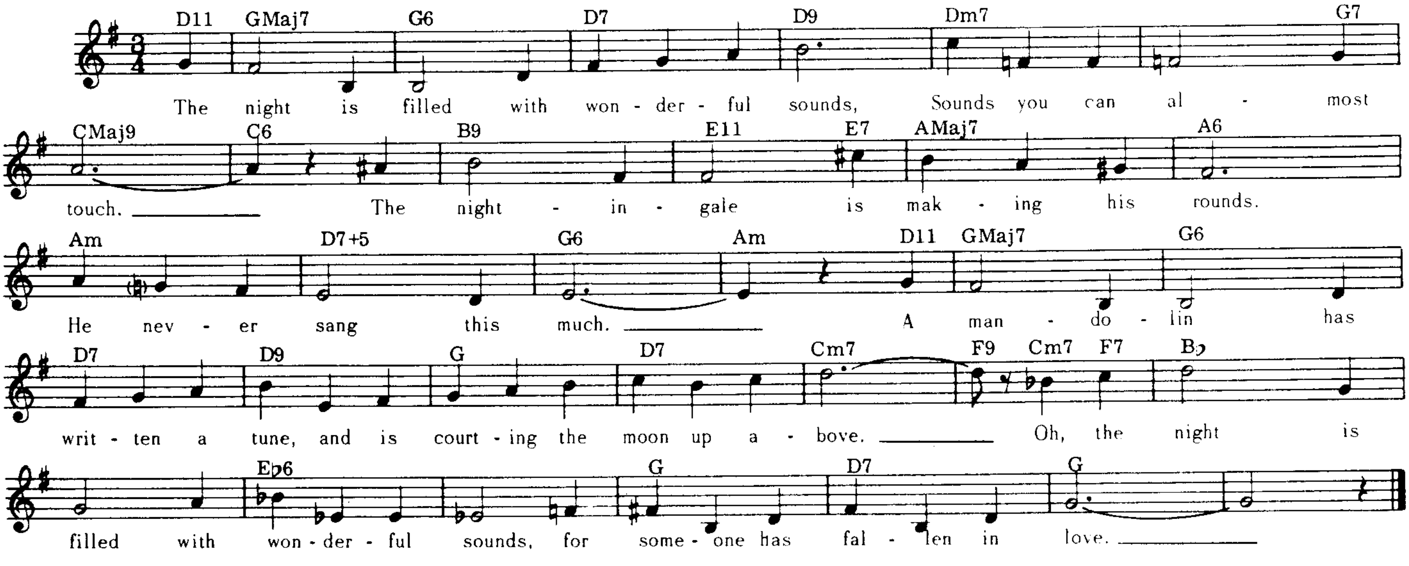

D+7 D7 G C C7 Fdim7 F
1. We've got noth - ing got noth - ing in com - mon just noth - ing in com - mon,
2. We've got noth - ing got noth - ing in com - mon just noth - ing in com - mon,
3. We've got noth - ing got noth - ing in com - mon just noth - ing in com - mon,
A♭dim7 C7
My dar - ling, at all I love the op - 'ra. I de - test the best pops
It nev - er could last I love Pi - cas - so. He's all style and all flair
My dar - ling, at all I love my ten - nis, En - joy sports of all sorts
C7 Gm7 Em C7 F Dm7 G7 Gm7 C7 E C7 D+7 D7
I hate the op - 'ra, I like mu - sic that bops We're not
I've seen Pi - cas - so, And I think he's no - where Our two
Spare me the ten - nis, I get laughs in my shorts You're so
G C C7 Fdim7 F
fa - ted, not hea - ven cre - at - ed we're real - ly mis - ma - ted
goals are, a - part as the poles are as lov - ers our roles are
charm - ing, and al - ways dis - arm - ing what makes it a - larm - ing
D7 G7 C7
our chan - ces are small Let's part. be real smart, and not
com - plete - ly mis - cast Fun's fun, but let's run, and be
is may - be I'll fall Let's make a clean break, and not
Cm Am7♭5 A7(♭9) D+7 D7♭9 D7 Dm7(sus G) D♭9 C9 Am7
start with this ro - mance 'Cause out - side of both hav - ing stars in our eyes. And out-side of sigh - ing the
done with the love songs. 'Cause out - side of glow - ing each time you ap - pear. And out-side of want - ing you
take an - y chan - ces. 'Cause out - side of think - ing you're some-thing di - vine. And out-side of want - ing your
Am7♭5 D7 G9(♭5) C7 G♭7 F6
same kind of sighs we've got noth - ing in com - mon at all!!
ev - er so near we've got noth - ing in com - mon at all!!
lips close to mine we've got noth - ing in com - mon at all!!

Copyright © 1958 by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

THE NIGHT IS FILLED WITH WONDERFUL SOUNDS

From the Musical "ZENDA"

Lyric by MARTIN CHARNIN
Music by VERNON DUKE

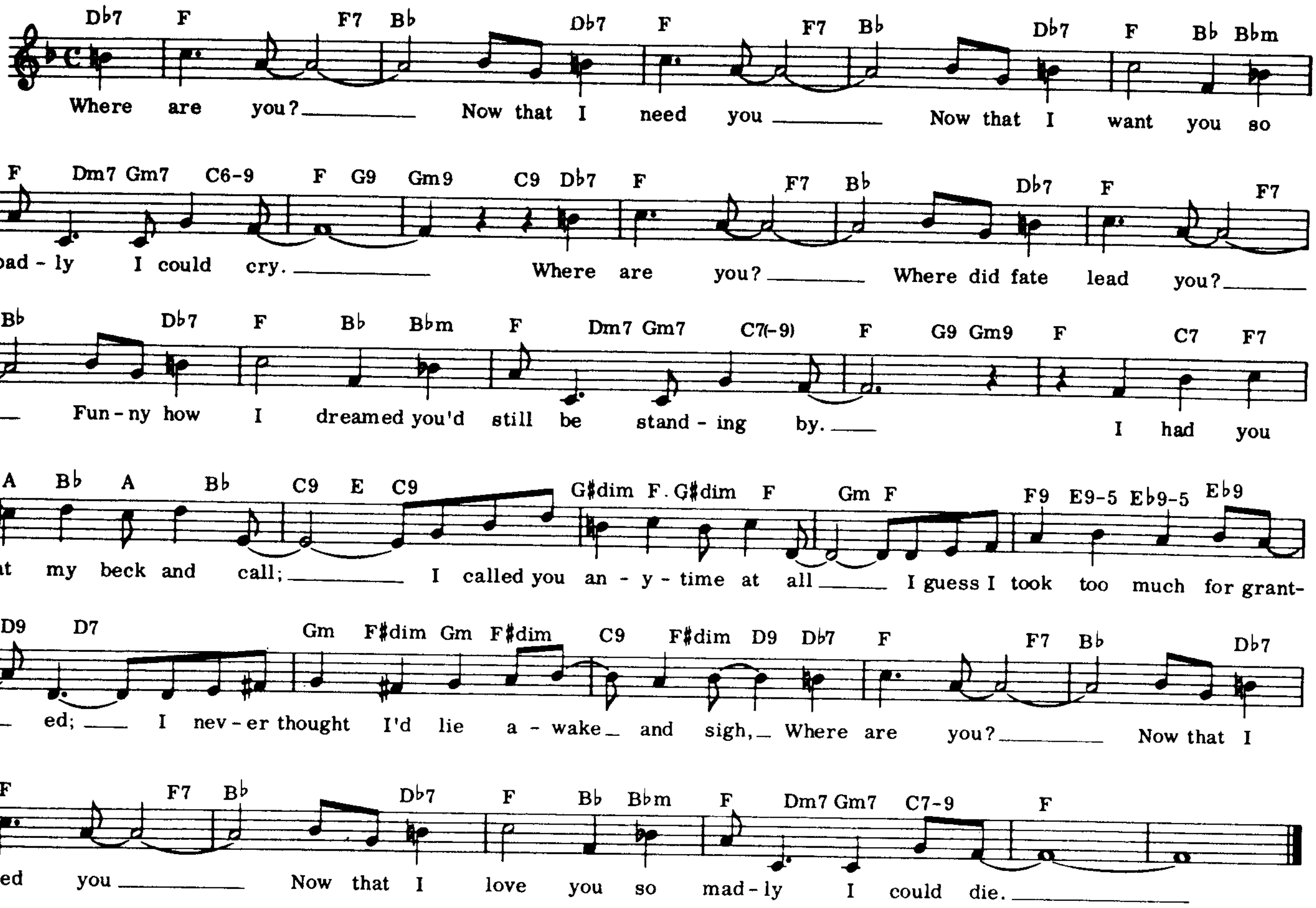

D11 GMaj7 G6 D7 D9 Dm7 G7
The night is filled with won - der - ful sounds, Sounds you can al - most
CMaj9 C6 B9 E11 E7 AMaj7 A6
touch. The night - in - gale is mak - ing his rounds.
Am D7+5 G6 Am D11 GMaj7 G6
He nev - er sang this much. A man - do - lin has
D7 D9 G D7 Cm7 F9 Cm7 F7 B♭
writ - ten a tune, and is court - ing the moon up a - bove. Oh, the night is
E♭6 G D7 G
filled with won - der - ful sounds, for some - one has fal - len in love.

Copyright © 1963 by Martin Charnin and Vernon Duke.
All rights throughout the world controlled by Mesquite Music Corp., New York, N.Y. Used by permission.

(Where Are You) NOW THAT I NEED YOU

From the Film "RED, HOT AND BLUE"

FRANK LOESSER

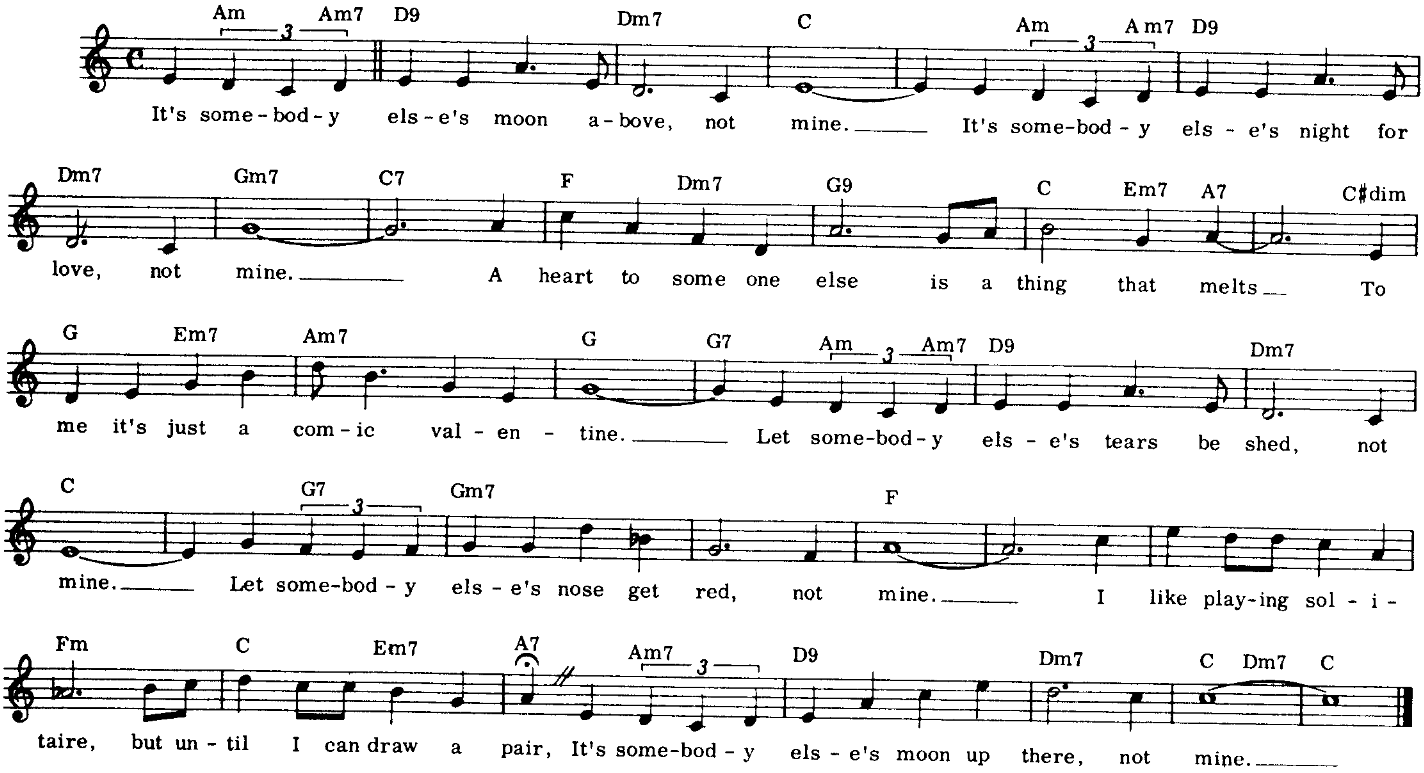

Where are you? Now that I need you Now that I want you so
bad-ly I could cry. Where are you? Where did fate lead you?
Fun-ny how I dreamed you'd still be stand-ing by. I had you
at my beck and call; I called you an-y-time at all I guess I took too much for grant-
ed; I nev-er thought I'd lie a-wake and sigh, Where are you? Now that I
need you Now that I love you so mad-ly I could die.

Copyright © 1949 by Famous Music Corporation. Used by permission.

NOT MINE

From the Film "THE FLEET'S IN"

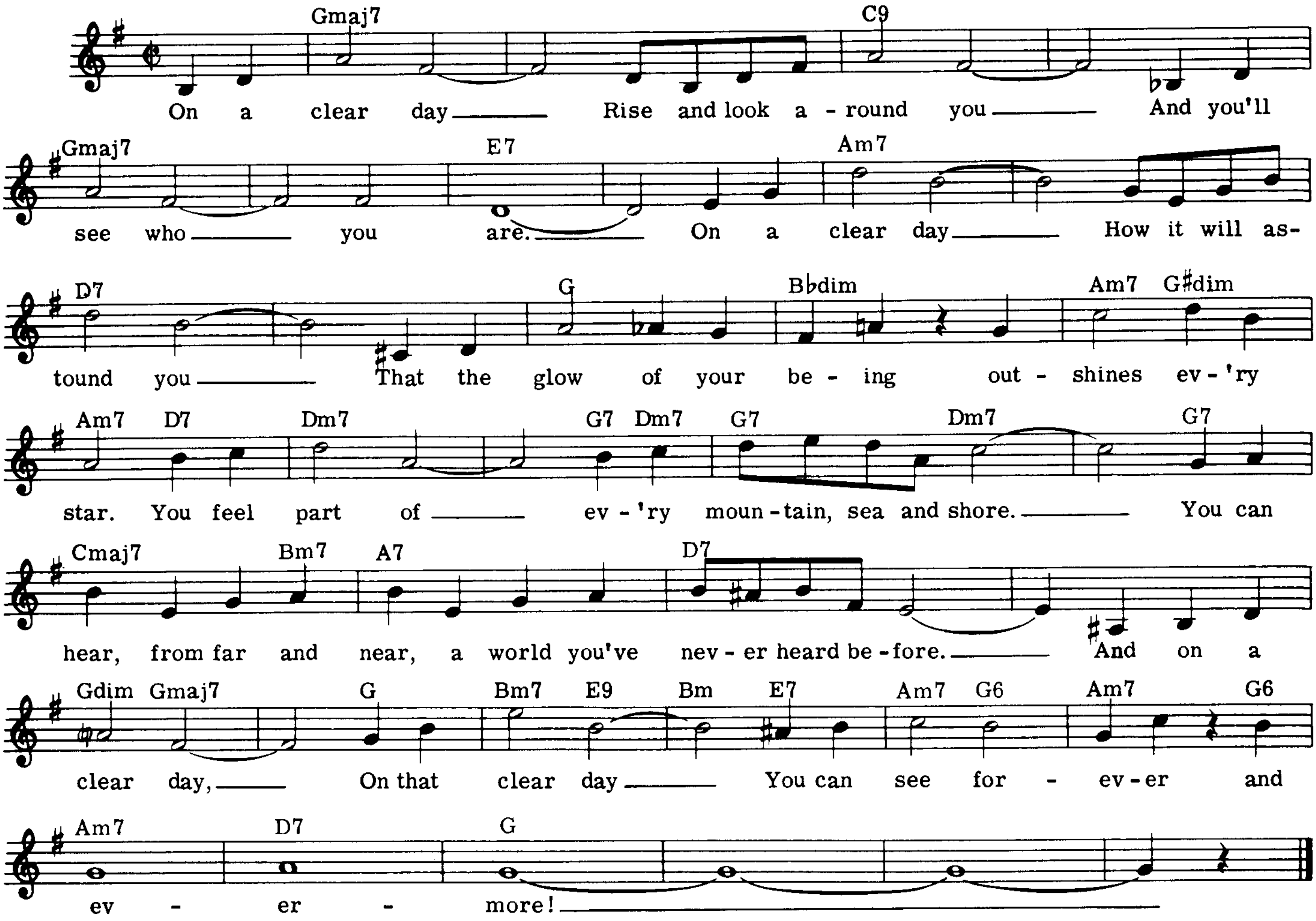
JOHNNY MERCER and VICTOR SCHERTZINGER


It's some-bod-y els-e's moon a-bove, not mine. It's some-bod-y els-e's night for
love, not mine. A heart to some one else is a thing that melts To
me it's just a com-ic val-en-tine. Let some-bod-y els-e's tears be shed, not
mine. Let some-bod-y els-e's nose get red, not mine. I like play-ing sol-i-
taire, but un-til I can draw a pair, It's some-bod-y els-e's moon up there, not mine.

Copyright © 1942 by Paramount Music Corporation. Copyright renewed 1969. Used by permission.

ON A CLEAR DAY *From the Musical "ON A CLEAR DAY (You Can See Forever)"*

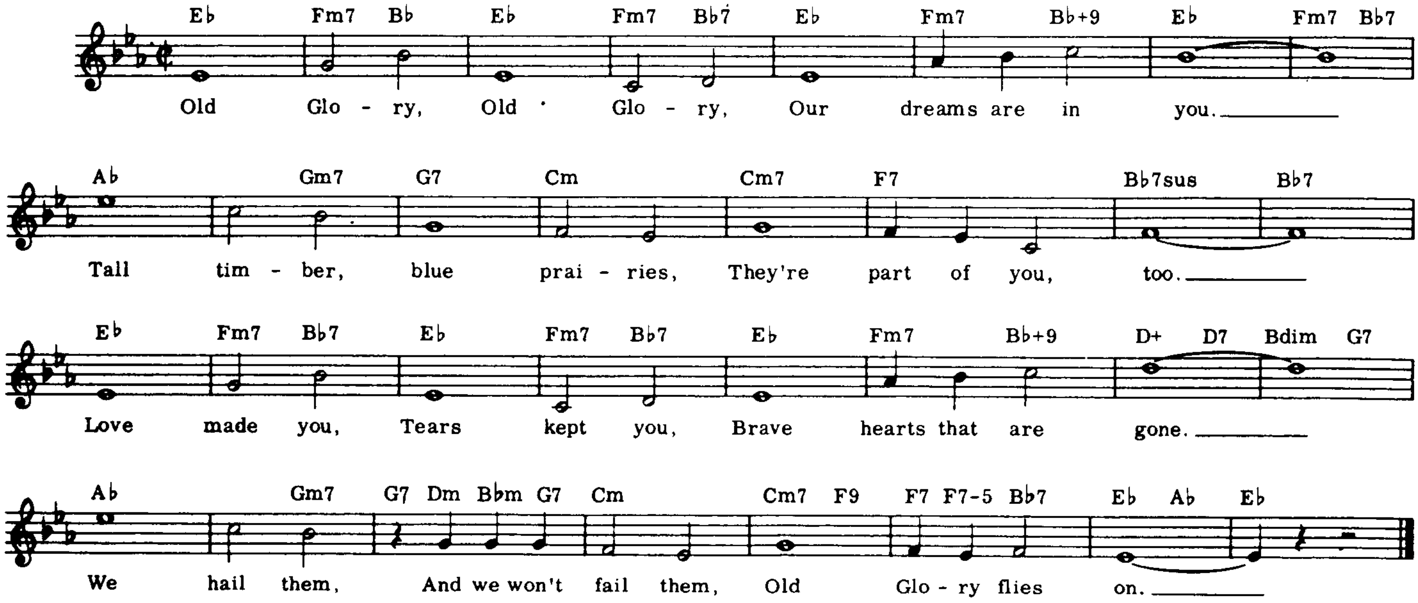
Lyric by ALAN JAY LERNER
Music by BURTON LANE


Gmaj7 C9
On a clear day Rise and look a-round you And you'll
Gmaj7 E7 Am7
see who you are. On a clear day How it will as-
D7 G B♭dim Am7 G♯dim
tound you That the glow of your be-ing out-shines ev-'ry
Am7 D7 Dm7 G7 Dm7 G7 Dm7 G7
star. You feel part of ev-'ry moun-tain, sea and shore. You can
Cmaj7 Bm7 A7 D7
hear, from far and near, a world you've nev-er heard be-fore. And on a
Gdim Gmaj7 G Bm7 E9 Bm E7 Am7 G6 Am7 G6
clear day, On that clear day You can see for-ev-er and
Am7 D7 G
ev-er-more!

Copyright © 1965 by Alan Jay Lerner and Burton Lane. Used by permission.
Chappell & Co., Inc., publisher and owner of allied rights throughout the world.

OLD GLORY *From the Film "STAR SPANGLED RHYTHM"*

JOHNNY MERCER and HAROLD ARLEN


E♭ Fm7 B♭ E♭ Fm7 B♭7 E♭ Fm7 B♭+9 E♭ Fm7 B♭7
Old Glo-ry, Old Glo-ry, Our dreams are in you.
A♭ Gm7 G7 Cm Cm7 F7 B♭7sus B♭7
Tall tim-ber, blue prai-ries, They're part of you, too.
E♭ Fm7 B♭7 E♭ Fm7 B♭7 E♭ Fm7 B♭+9 D+ D7 Bdim G7
Love made you, Tears kept you, Brave hearts that are gone.
A♭ Gm7 G7 Dm B♭m G7 Cm Cm7 F9 F7 F7-5 B♭7 E♭ A♭ E♭
We hail them, And we won't fail them, Old Glo-ry flies on.

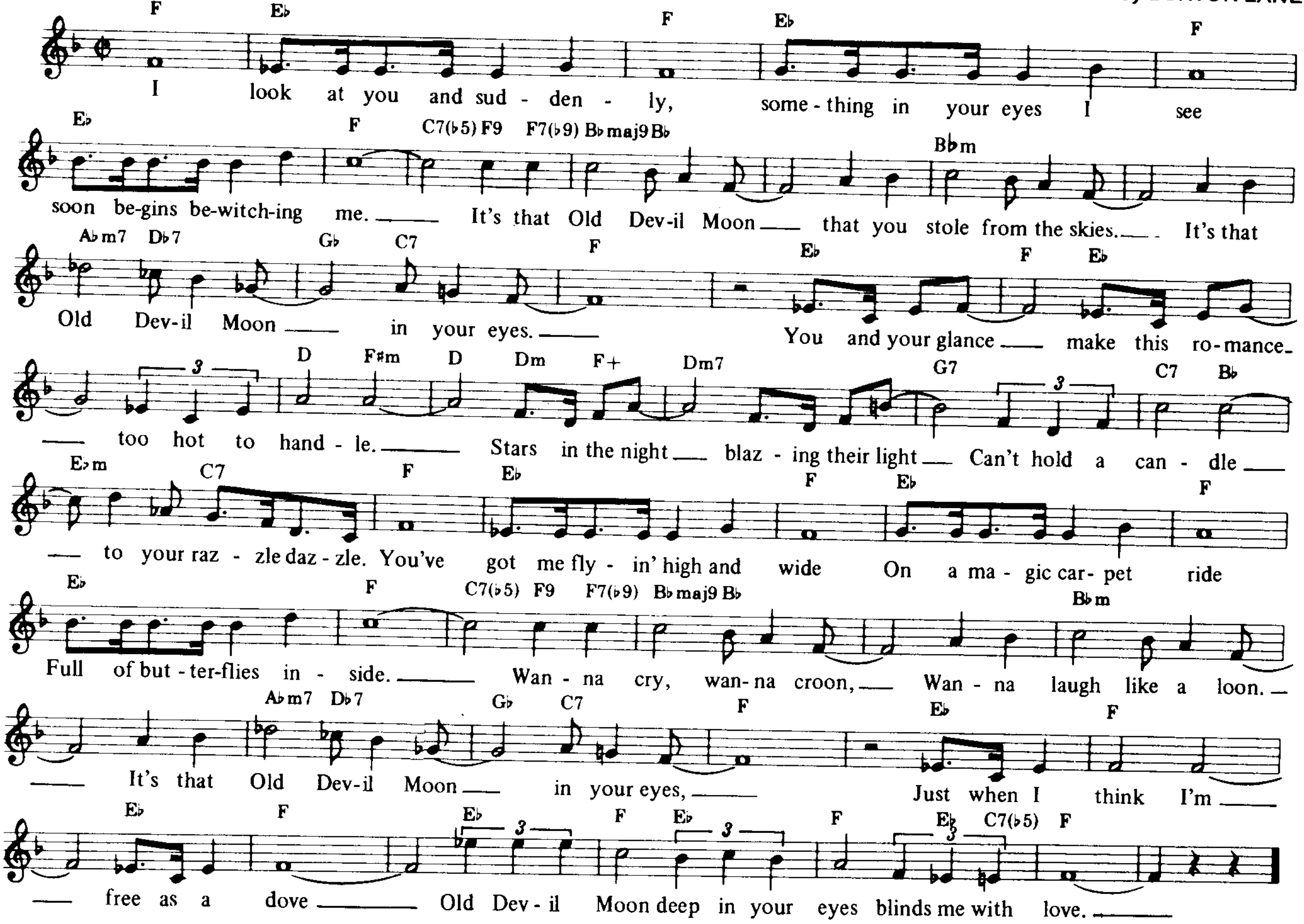
Copyright © 1942 by Famous Music Corporation. Copyright renewed 1969. Used by permission.

OLD DEVIL MOON

From the Musical "FINIAN'S RAINBOW"

Words by E.Y. HARBURG
Music by BURTON LANE

Moderato

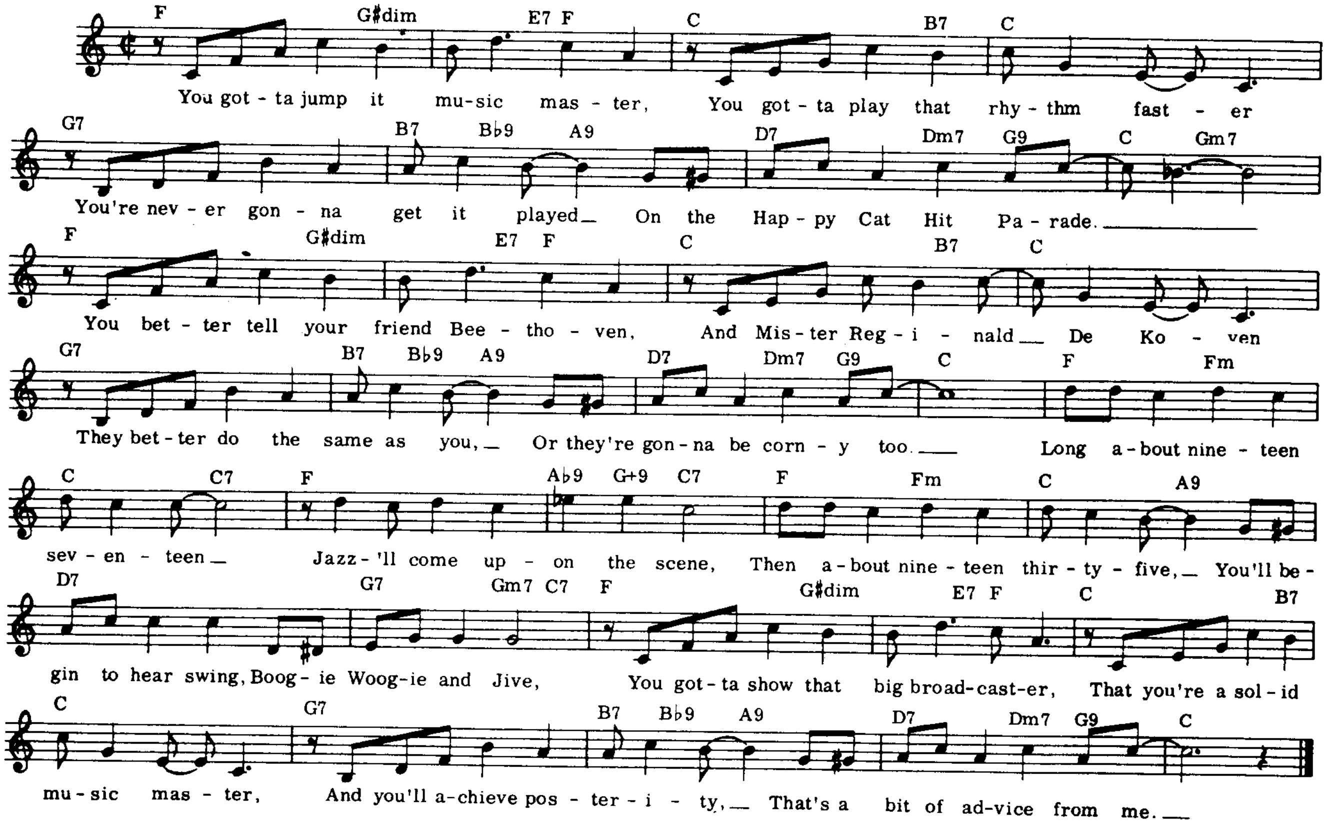

F E♭ F E♭ F
I look at you and sud - den - ly, some - thing in your eyes I see
E♭ F C7(♭5) F9 F7(♭9) B♭maj9 B♭ B♭m
soon be-gins be-witch-ing me. It's that Old Dev-il Moon that you stole from the skies. It's that
A♭m7 D♭7 G♭ C7 F E♭ F E♭
Old Dev-il Moon in your eyes. You and your glance make this ro-mance
D F♯m D Dm F+ Dm7 G7 C7 B♭
too hot to hand - le. Stars in the night blaz - ing their light Can't hold a can - dle
E♭m C7 F E♭ F E♭ F
to your raz - zle daz - zle. You've got me fly - in' high and wide On a ma - gic car - pet ride
E♭ F C7(♭5) F9 F7(♭9) B♭maj9 B♭ B♭m
Full of but - ter-flies in - side. Wan - na cry, wan-na croon, Wan - na laugh like a loon.
A♭m7 D♭7 G♭ C7 F E♭ F
It's that Old Dev-il Moon in your eyes, Just when I think I'm
E♭ F E♭ F E♭ F E♭ C7(♭5) F
free as a dove Old Dev - il Moon deep in your eyes blinds me with love.

Copyright © 1946 by Chappell & Co., Inc. Copyright renewed. Used by permission.

THE OLD MUSIC MASTER

From the Film "TRUE TO LIFE"

JOHNNY MERCER and HOAGY CARMICHAEL

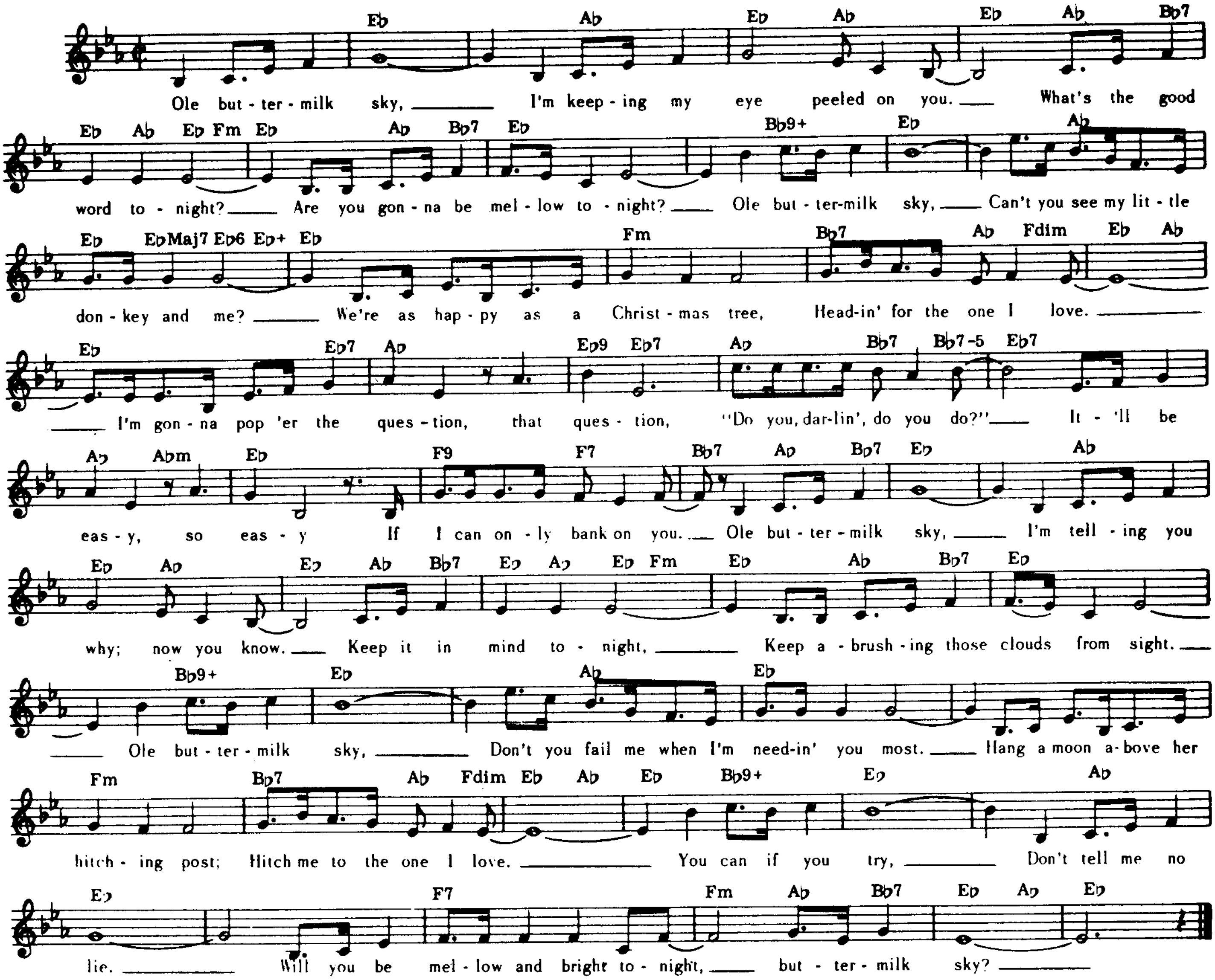

F G♯dim E7 F C B7 C
You got - ta jump it mu - sic mas - ter, You got - ta play that rhy - thm fast - er
G7 B7 B♭9 A9 D7 Dm7 G9 C Gm7
You're nev - er gon - na get it played On the Hap - py Cat Hit Pa - rade.
F G♯dim E7 F C B7 C
You bet - ter tell your friend Bee - tho - ven, And Mis - ter Reg - i - nald De Ko - ven
G7 B7 B♭9 A9 D7 Dm7 G9 C F Fm
They bet - ter do the same as you, Or they're gon - na be corn - y too. Long a - bout nine - teen
C C7 F A♭9 G+9 C7 F Fm C A9
sev - en - teen Jazz - 'll come up - on the scene, Then a - bout nine - teen thir - ty - five, You'll be -
D7 G7 Gm7 C7 F G♯dim E7 F C B7
gin to hear swing, Boog - ie Woog - ie and Jive, You got - ta show that big broad - cast - er, That you're a sol - id
C G7 B7 B♭9 A9 D7 Dm7 G9 C
mu - sic mas - ter, And you'll a - chieve pos - ter - i - ty, That's a bit of ad - vice from me.

Copyright © 1943 by Famous Music Corporation.
Copyright renewed 1970 by Famous Music Corporation. Used by permission.

OLE BUTTERMILK SKY

From the Film "CANYON PASSAGE"

Lyric and Music by HOAGY CARMICHAEL and JACK BROOKS

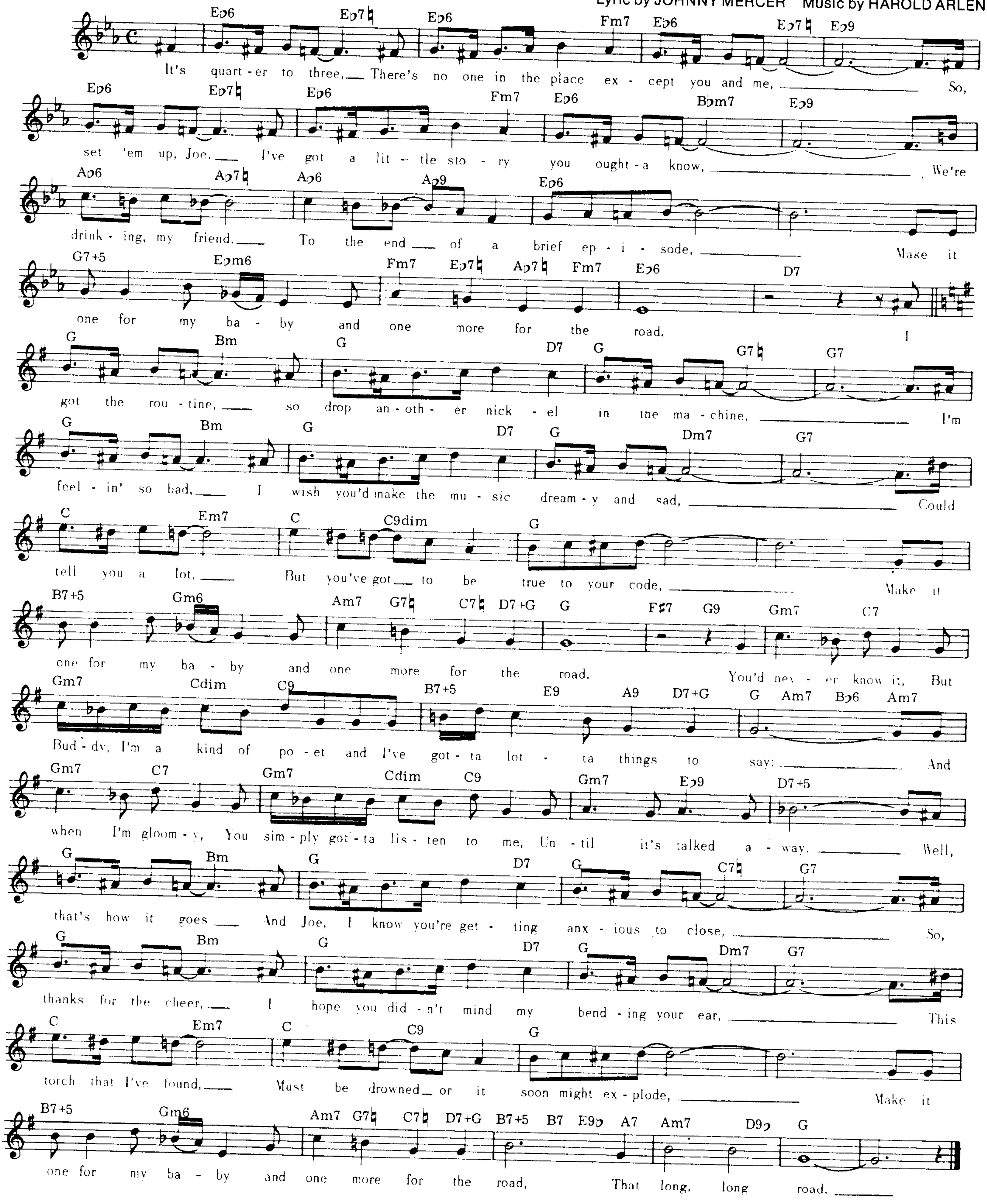

Eb Ab Eb Ab Eb Ab Bb7
Ole but - ter - milk sky, I'm keep - ing my eye peeled on you. What's the good
Eb Ab Eb Fm Eb Ab Bb7 Eb Bb9+ Eb Ab
word to - night? Are you gon - na be mel - low to - night? Ole but - ter-milk sky, Can't you see my lit - tle
Eb EbMaj7 Eb6 Eb+ Eb Fm Bb7 Ab Fdim Eb Ab
don - key and me? We're as hap - py as a Christ - mas tree, Head-in' for the one I love.
Eb Eb7 Ab Eb9 Eb7 Ab Bb7 Bb7-5 Eb7
I'm gon - na pop 'er the ques - tion, that ques - tion, "Do you, dar-lin', do you do?" It - 'll be
Ab Abm Eb F9 F7 Bb7 Ab Bb7 Eb Ab
eas - y, so eas - y If I can on - ly bank on you. Ole but - ter - milk sky, I'm tell - ing you
Eb Ab Eb Ab Bb7 Eb Ab Eb Fm Eb Ab Bb7 Eb
why; now you know. Keep it in mind to - night, Keep a - brush - ing those clouds from sight.
Bb9+ Eb Ab Eb
Ole but - ter - milk sky, Don't you fail me when I'm need-in' you most. Hang a moon a - bove her
Fm Bb7 Ab Fdim Eb Ab Eb Bb9+ Eb Ab
hitch - ing post; Hitch me to the one I love. You can if you try, Don't tell me no
Eb F7 Fm Ab Bb7 Eb Ab Eb
lie. Will you be mel - low and bright to - night, but - ter - milk sky?

Copyright © 1946 by Morley Music Co., Inc., New York, N.Y. Copyright renewed 1973. Used by permission.

ONE FOR MY BABY (And One More For The Road)

From the Film "THE SKY'S THE LIMIT"

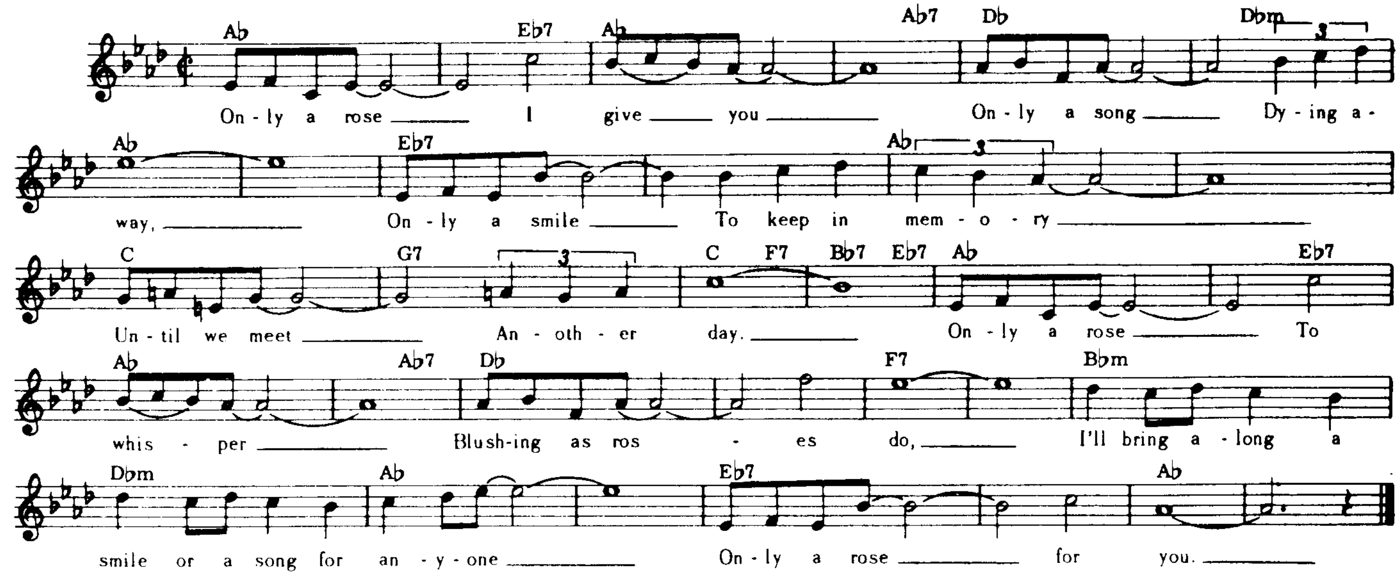
Lyric by JOHNNY MERCER Music by HAROLD ARLEN


E♭6 E♭7♮ E♭6 Fm7 E♭6 E♭7♮ E♭9
It's quart-er to three, There's no one in the place ex-cept you and me, So,
E♭6 E♭7♮ E♭6 Fm7 E♭6 B♭m7 E♭9
set 'em up, Joe. I've got a lit-tle sto-ry you ought-a know, We're
A♭6 A♭7♮ A♭6 A♭9 E♭6
drink-ing, my friend. To the end of a brief ep-i-sode, Make it
G7+5 E♭m6 Fm7 E♭7♮ A♭7♮ Fm7 E♭6 D7
one for my ba-by and one more for the road. I
G Bm G D7 G G7♮ G7
got the rou-tine, so drop an-oth-er nick-el in the ma-chine, I'm
G Bm G D7 G Dm7 G7
feel-in' so bad, I wish you'd make the mu-sic dream-y and sad, Could
C Em7 C C9dim G
tell you a lot, But you've got to be true to your code, Make it
B7+5 Gm6 Am7 G7♮ C7♮ D7+G G F♯7 G9 Gm7 C7
one for my ba-by and one more for the road. You'd nev-er know it, But
Gm7 Cdim C9 B7+5 E9 A9 D7+G G Am7 B♭6 Am7
Bud-dy, I'm a kind of po-et and I've got-ta lot-ta things to say; And
Gm7 C7 Gm7 Cdim C9 Gm7 E♭9 D7+5
when I'm gloom-y, You sim-ply got-ta lis-ten to me, Un-til it's talked a-way. Well,
G Bm G D7 G C7♮ G7
that's how it goes And Joe, I know you're get-ting anx-ious to close, So,
G Bm G D7 G Dm7 G7
thanks for the cheer, I hope you did-n't mind my bend-ing your ear, This
C Em7 C C9 G
torch that I've found, Must be drowned or it soon might ex-plode, Make it
B7+5 Gm6 Am7 G7♮ C7♮ D7+G B7+5 B7 E9♭ A7 Am7 D9♭ G
one for my ba-by and one more for the road, That long, long road.

Copyright © 1943 by Harwin Music Corp.
Copyright renewed and assigned to Harwin Music Corp., New York, N.Y. Used by permission.

ONLY A ROSE

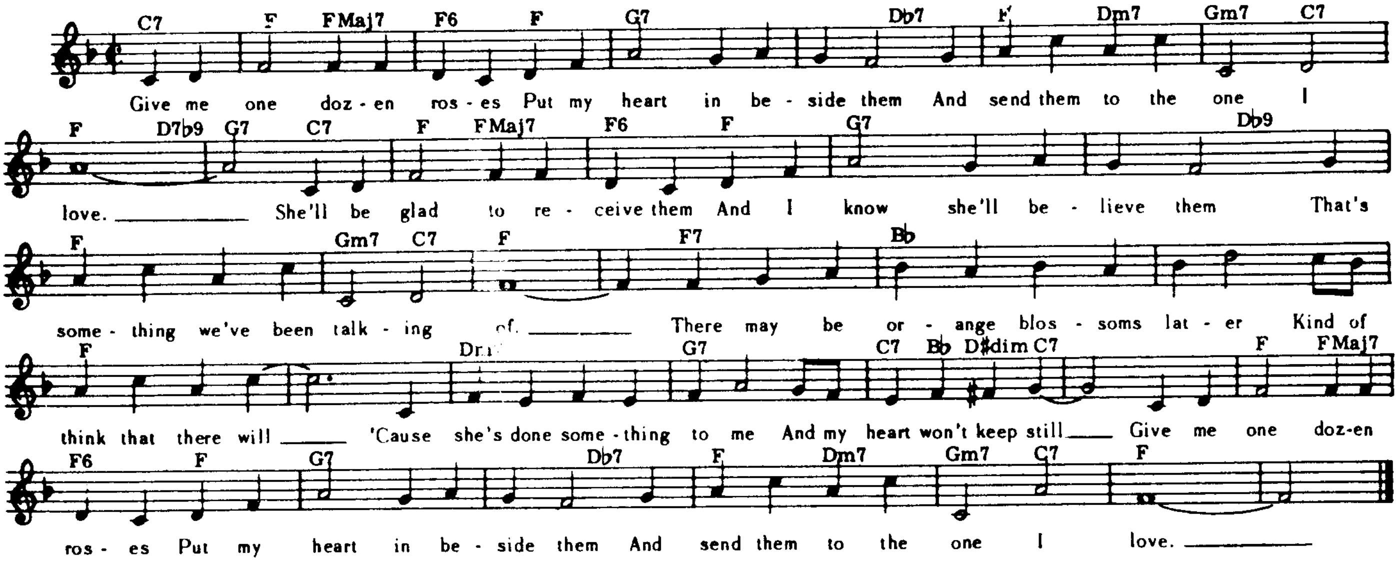
BRIAN HOOKER and RUDOLPH FRIML


Ab Eb7 Ab Ab7 Db Dbm
On-ly a rose I give you On-ly a song Dy-ing a-
Ab Eb7 Ab
way, On-ly a smile To keep in mem-o-ry
C G7 C F7 Bb7 Eb7 Ab Eb7
Un-til we meet An-oth-er day. On-ly a rose To
Ab Ab7 Db F7 Bbm
whis-per Blush-ing as ros-es do, I'll bring a-long a
Dbm Ab Eb7 Ab
smile or a song for an-y-one On-ly a rose for you.

Copyright © 1925 by Famous Music Corporation. Copyright renewed 1952 and assigned to Famous Music Corporation. Used by permission.

ONE DOZEN ROSES

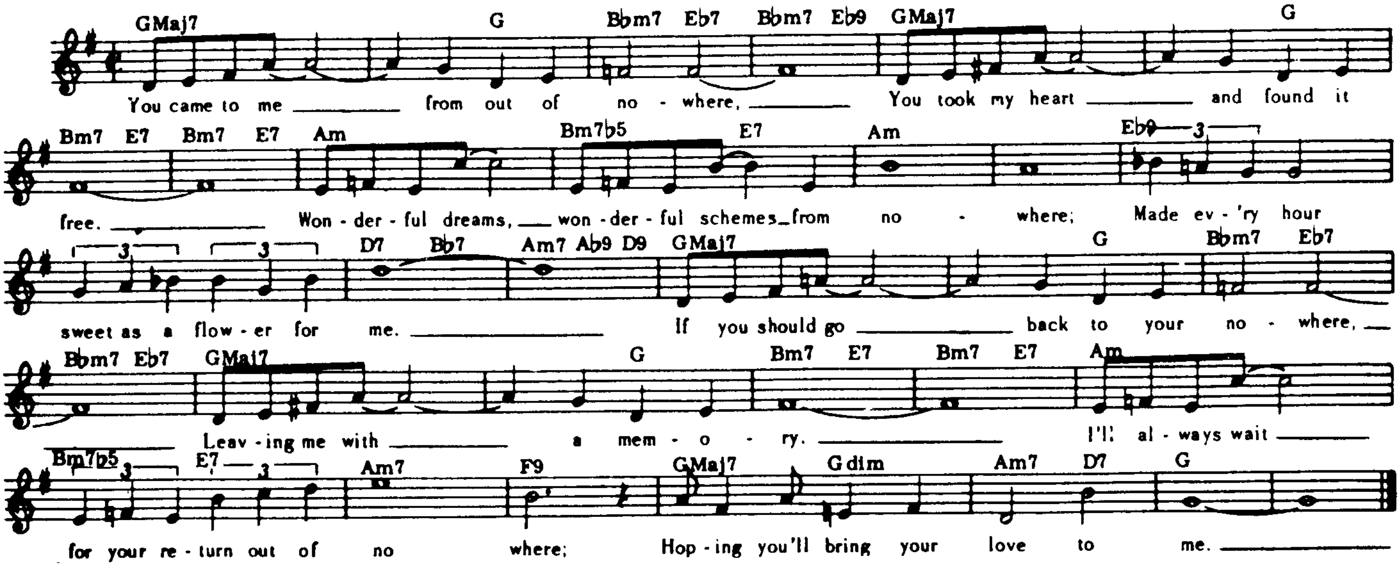
ROGER LEWIS, COUNTRY WASHBURN, DICK JURGENS and WALTER DONOVAN


C7 F FMaj7 F6 F G7 Db7 F Dm7 Gm7 C7
Give me one doz-en ros-es Put my heart in be-side them And send them to the one I
F D7b9 G7 C7 F FMaj7 F6 F G7 Db9
love. She'll be glad to re-ceive them And I know she'll be-lieve them That's
F Gm7 C7 F F7 Bb
some-thing we've been talk-ing of. There may be or-ange blos-soms lat-er Kind of
F Dm G7 C7 Bb D#dim C7 F FMaj7
think that there will 'Cause she's done some-thing to me And my heart won't keep still Give me one doz-en
F6 F G7 Db7 F Dm7 Gm7 C7 F
ros-es Put my heart in be-side them And send them to the one I love.

Copyright © 1942 by Famous Music Corporation. Copyright renewed. Used by permission.

OUT OF NOWHERE

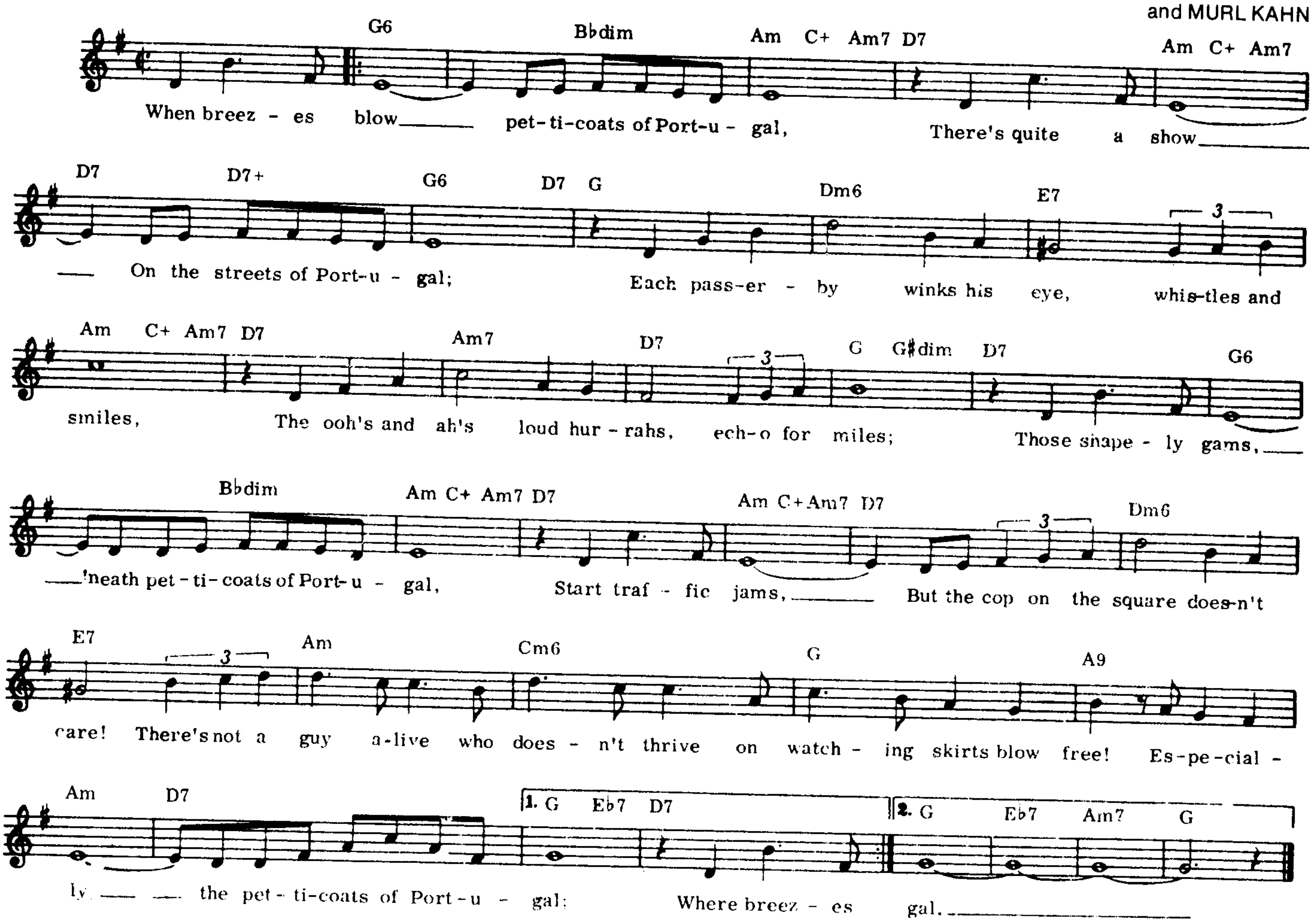
EDWARD HEYMAN and JOHNNY GREEN


GMaj7 G Bbm7 Eb7 Bbm7 Eb9 GMaj7 G
You came to me from out of no-where, You took my heart and found it
Bm7 E7 Bm7 E7 Am Bm7b5 E7 Am Eb9
free. Won-der-ful dreams, won-der-ful schemes from no-where; Made ev-'ry hour
D7 Bb7 Am7 Ab9 D9 GMaj7 G Bbm7 Eb7
sweet as a flow-er for me. If you should go back to your no-where,
Bbm7 Eb7 GMaj7 G Bm7 E7 Bm7 E7 Am
Leav-ing me with a mem-o-ry. I'll al-ways wait
Bm7b5 E7 Am7 F9 GMaj7 G dim Am7 D7 G
for your re-turn out of no-where; Hop-ing you'll bring your love to me.

Copyright © 1931 by Famous Music Corporation. Copyright renewed 1958 by Famous Music Corporation. Used by permission.

PETTICOATS OF PORTUGAL (Rapariga Do Portugal)

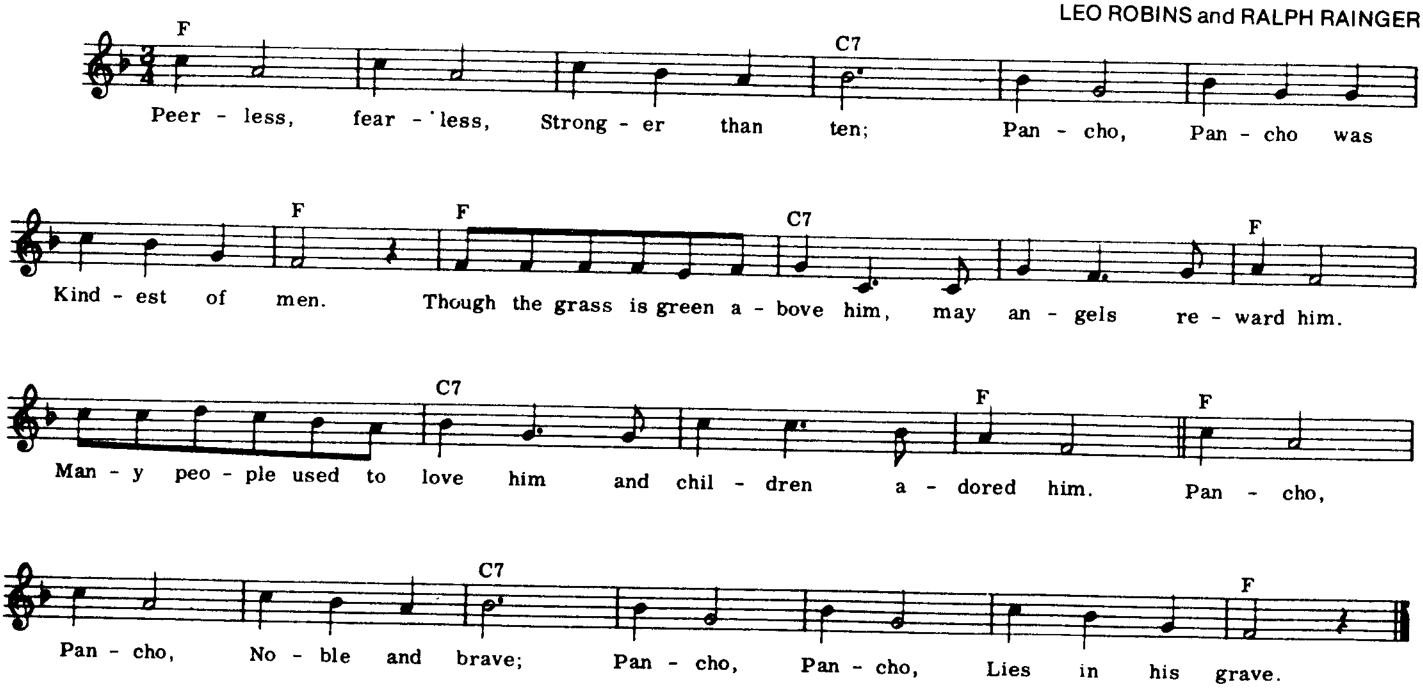
MICHAEL DURSO, MEL MITCHELL
and MURL KAHN


G6 Bbdim Am C+ Am7 D7 Am C+ Am7
When breez - es blow pet-ti-coats of Port-u - gal, There's quite a show
D7 D7+ G6 D7 G Dm6 E7
On the streets of Port-u - gal; Each pass-er - by winks his eye, whis-tles and
Am C+ Am7 D7 Am7 D7 G G#dim D7 G6
smiles, The ooh's and ah's loud hur - rahs, ech-o for miles; Those shape - ly gams,
Bbdim Am C+ Am7 D7 Am C+ Am7 D7 Dm6
'neath pet - ti - coats of Port- u - gal, Start traf - fic jams, But the cop on the square does-n't
E7 Am Cm6 G A9
care! There's not a guy a-live who does - n't thrive on watch - ing skirts blow free! Es-pe-cial -
Am D7 1. G Eb7 D7 2. G Eb7 Am7 G
ly the pet - ti-coats of Port - u - gal; Where breez - es gal.
3
3
3
3
3

Copyright © 1956 by Cherio Corp., New York, N.Y. Used by permission.

PANCHO *From the Film "THE TRUMPET BLOWS"*

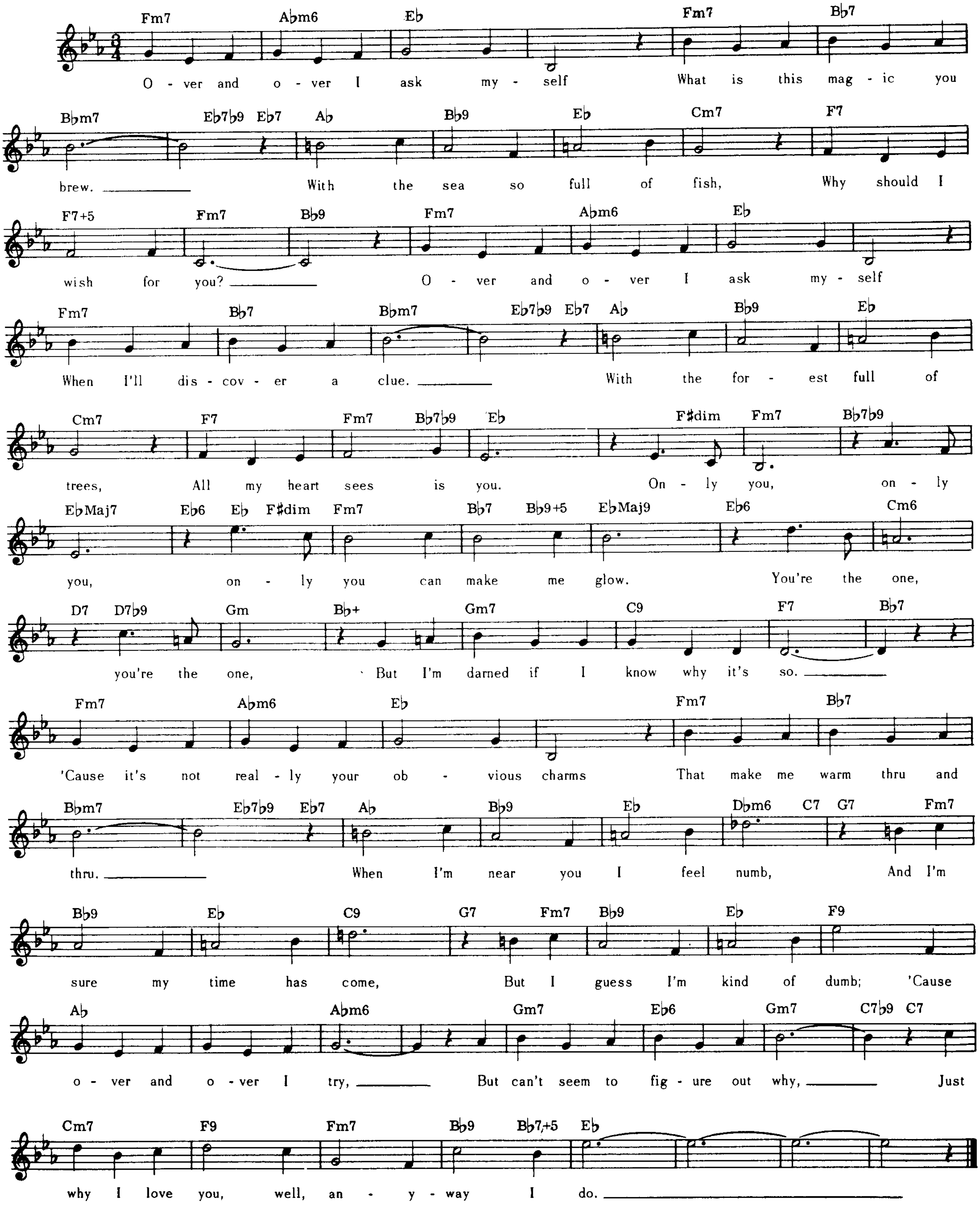
LEO ROBINS and RALPH RAINGER


F C7
Peer - less, fear - less, Strong - er than ten; Pan - cho, Pan - cho was
F F C7 F
Kind - est of men. Though the grass is green a - bove him, may an - gels re - ward him.
C7 F F
Man - y peo - ple used to love him and chil - dren a - dored him. Pan - cho,
C7 F
Pan - cho, No - ble and brave; Pan - cho, Pan - cho, Lies in his grave.

Copyright © 1934 by Famous Music Corporation. Copyright renewed 1961. Used by permission.

OVER AND OVER *From the Musical "MAKE A WISH"*

HUGH MARTIN

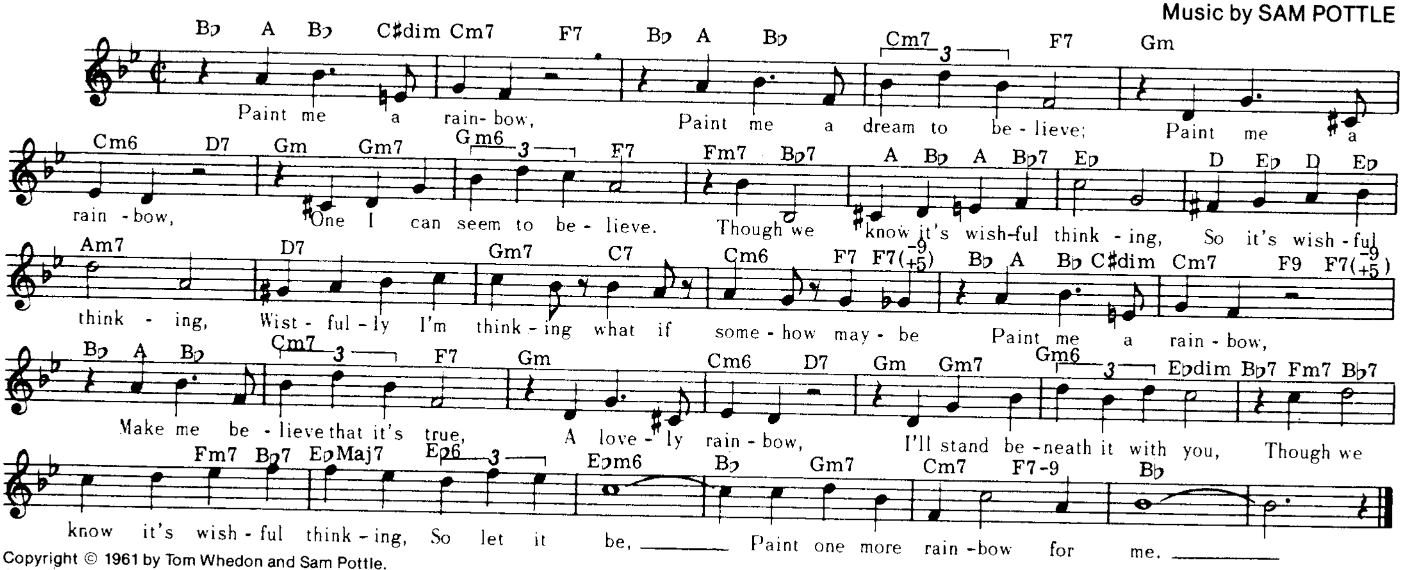

Fm7 A♭m6 E♭ Fm7 B♭7
O - ver and o - ver I ask my - self What is this mag - ic you
B♭m7 E♭7♭9 E♭7 A♭ B♭9 E♭ Cm7 F7
brew. With the sea so full of fish, Why should I
F7+5 Fm7 B♭9 Fm7 A♭m6 E♭
wish for you? O - ver and o - ver I ask my - self
Fm7 B♭7 B♭m7 E♭7♭9 E♭7 A♭ B♭9 E♭
When I'll dis - cov - er a clue. With the for - est full of
Cm7 F7 Fm7 B♭7♭9 E♭ F♯dim Fm7 B♭7♭9
trees, All my heart sees is you. On - ly you, on - ly
E♭Maj7 E♭6 E♭ F♯dim Fm7 B♭7 B♭9+5 E♭Maj9 E♭6 Cm6
you, on - ly you can make me glow. You're the one,
D7 D7♭9 Gm B♭+ Gm7 C9 F7 B♭7
you're the one, But I'm darned if I know why it's so.
Fm7 A♭m6 E♭ Fm7 B♭7
'Cause it's not real - ly your ob - vious charms That make me warm thru and
B♭m7 E♭7♭9 E♭7 A♭ B♭9 E♭ D♭m6 C7 G7 Fm7
thru. When I'm near you I feel numb, And I'm
B♭9 E♭ C9 G7 Fm7 B♭9 E♭ F9
sure my time has come, But I guess I'm kind of dumb; 'Cause
A♭ A♭m6 Gm7 E♭6 Gm7 C7♭9 C7
o - ver and o - ver I try, But can't seem to fig - ure out why, Just
Cm7 F9 Fm7 B♭9 B♭7+5 E♭
why I love you, well, an - y - way I do.

Copyright © 1951 by Hugh Martin.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

PAINT ME A RAINBOW

From the Film "ALL KINDS OF GIANTS"

Lyric by TOM WHEDON
Music by SAM POTTLE

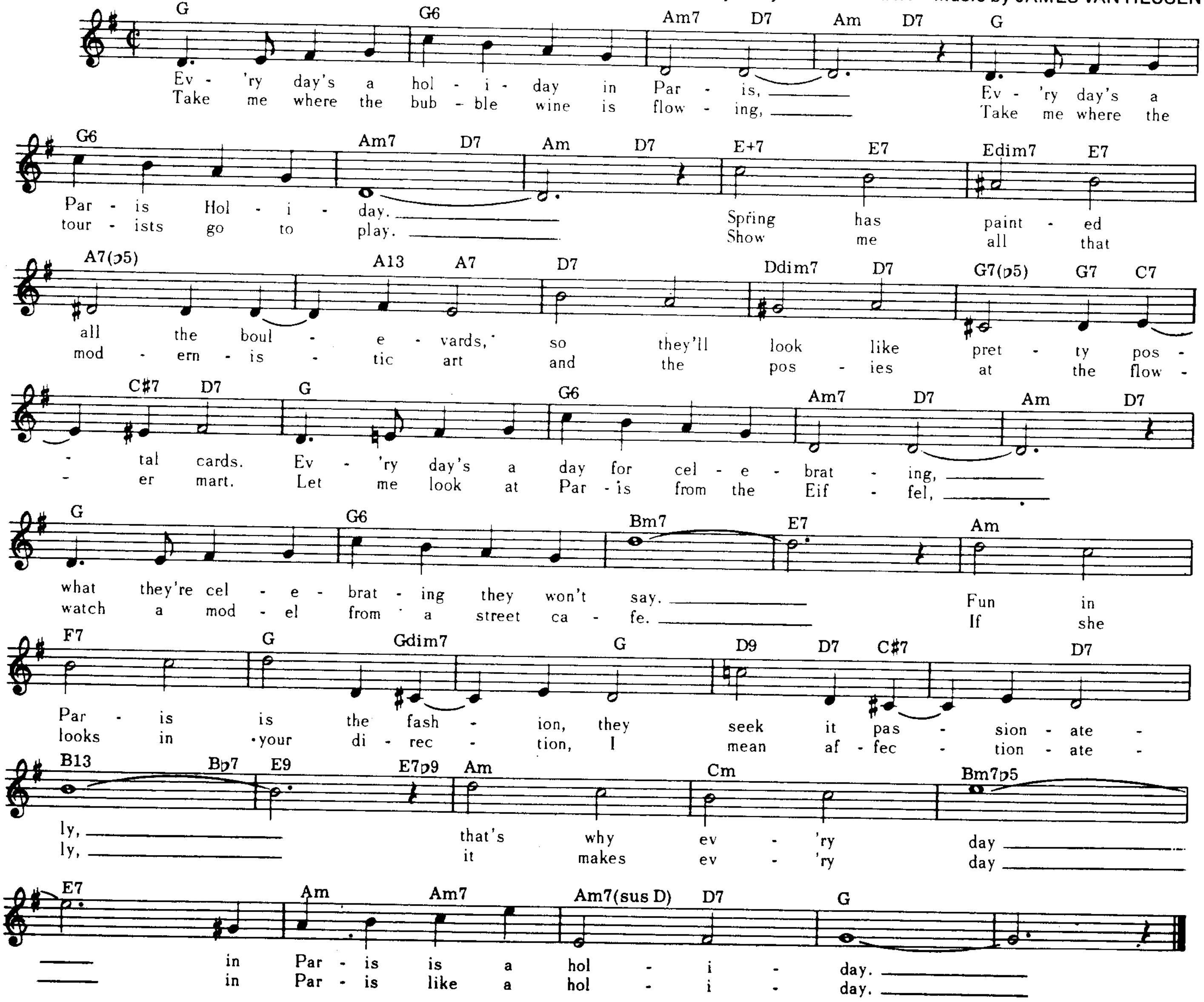

B♭ A B♭ C♯dim Cm7 F7 B♭ A B♭ Cm7 F7 Gm
Paint me a rain-bow, Paint me a dream to be-lieve; Paint me a
Cm6 D7 Gm Gm7 Gm6 F7 Fm7 B♭7 A B♭ A B♭7 E♭ D E♭ D E♭
rain-bow, One I can seem to be-lieve. Though we know it's wish-ful think-ing, So it's wish-ful
Am7 D7 Gm7 C7 Cm6 F7 F7(+5 -9) B♭ A B♭ C♯dim Cm7 F9 F7(+5 -9)
think-ing, Wist-ful-ly I'm think-ing what if some-how may-be Paint me a rain-bow,
B♭ A B♭ Cm7 F7 Gm Cm6 D7 Gm Gm7 Gm6 E♭dim B♭7 Fm7 B♭7
Make me be-lieve that it's true, A love-ly rain-bow, I'll stand be-neath it with you, Though we
Fm7 B♭7 E♭Maj7 E♭6 E♭m6 B♭ Gm7 Cm7 F7-9 B♭
know it's wish-ful think-ing, So let it be, Paint one more rain-bow for me.

Copyright © 1961 by Tom Whedon and Sam Pottle.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

PARIS HOLIDAY

From the Film "PARIS HOLIDAY"

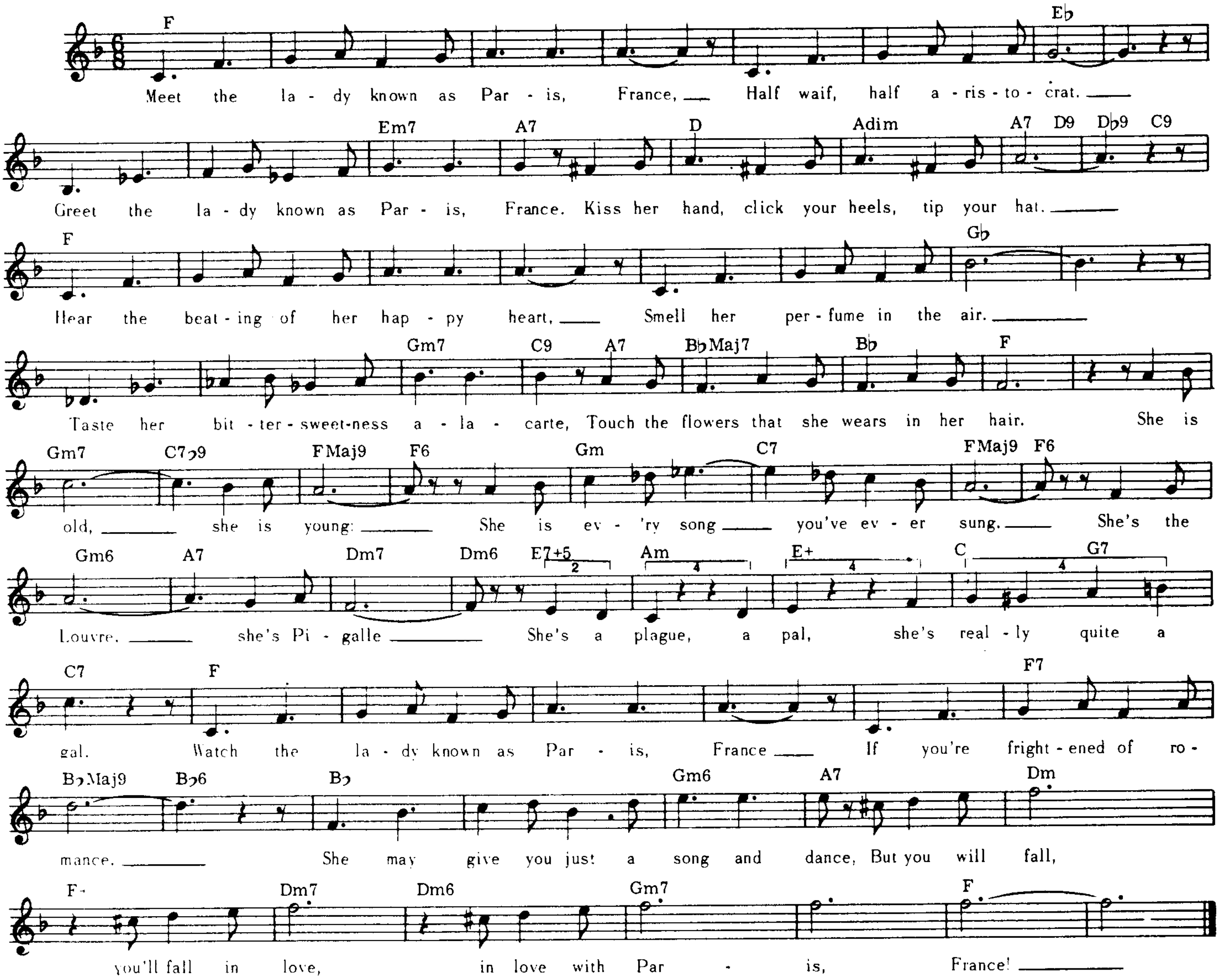
Lyric by SAMMY CAHN Music by JAMES VAN HEUSEN


G G6 Am7 D7 Am D7 G
Ev-'ry day's a hol-i-day in Par-is, Ev-'ry day's a
Take me where the bub-ble wine is flow-ing, Take me where the
G6 Am7 D7 Am D7 E+7 E7 Edim7 E7
Par-is Hol-i-day. Spring has paint-ed
tour-ists go to play. Show me all that
A7(♭5) A13 A7 D7 Ddim7 D7 G7(♭5) G7 C7
all the boul-e-vards, so they'll look like pret-ty pos-
mod-ern-is-tic art and the pos-ies at the flow-
C♯7 D7 G G6 Am7 D7 Am D7
tal cards. Ev-'ry day's a day for cel-e-brat-ing,
er mart. Let me look at Par-is from the Eif-fel,
G G6 Bm7 E7 Am
what they're cel-e-brat-ing they won't say. Fun in
watch a mod-el from a street ca-fe. If she
F7 G Gdim7 G D9 D7 C♯7 D7
Par-is is the fash-ion, they seek it pas-sion-ate-
looks in your di-rec-tion, I mean af-fec-tion-ate-
B13 B♭7 E9 E7♭9 Am Cm Bm7♭5
ly, that's why ev-'ry day
ly, it makes ev-'ry day
E7 Am Am7 Am7(sus D) D7 G
in Par-is is a hol-i-day.
in Par-is like a hol-i-day.

Copyright © 1958 by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

PARIS, FRANCE *From the Musical "MAKE A WISH"*

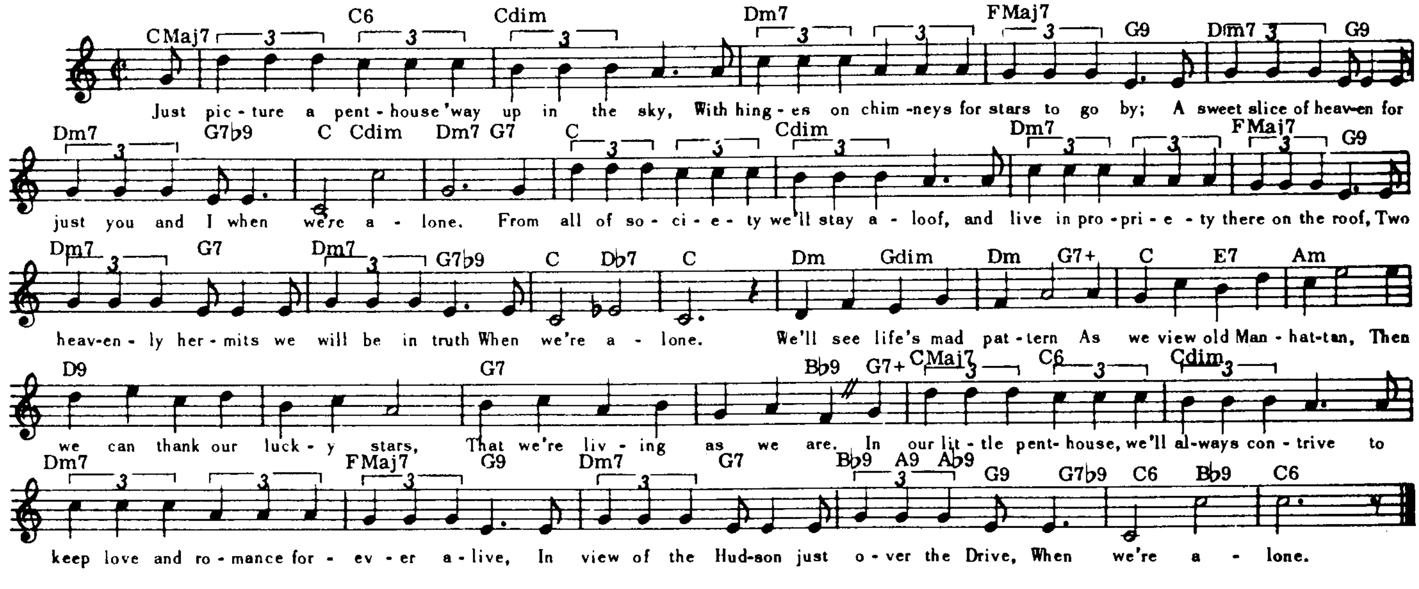
Lyric and Music by HUGH MARTIN


F Eb
Meet the la - dy known as Par - is, France, Half waif, half a - ris - to - crat.
Em7 A7 D Adim A7 D9 Db9 C9
Greet the la - dy known as Par - is, France. Kiss her hand, click your heels, tip your hat.
F Gb
Hear the beat - ing of her hap - py heart, Smell her per - fume in the air.
Gm7 C9 A7 BbMaj7 Bb F
Taste her bit - ter - sweet - ness a - la - carte, Touch the flowers that she wears in her hair. She is
Gm7 C7b9 FMaj9 F6 Gm C7 FMaj9 F6
old, she is young: She is ev - 'ry song you've ev - er sung. She's the
Gm6 A7 Dm7 Dm6 E7+5 Am E+ C G7
Louvre, she's Pi - galle She's a plague, a pal, she's real - ly quite a
C7 F F7
gal. Watch the la - dy known as Par - is, France If you're fright - ened of ro -
BbMaj9 Bb6 Bb Gm6 A7 Dm
mance. She may give you just a song and dance, But you will fall,
F Dm7 Dm6 Gm7 F
you'll fall in love, in love with Par - is, France!

Copyright © 1951 by Hugh Martin.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

PENTHOUSE SERENADE

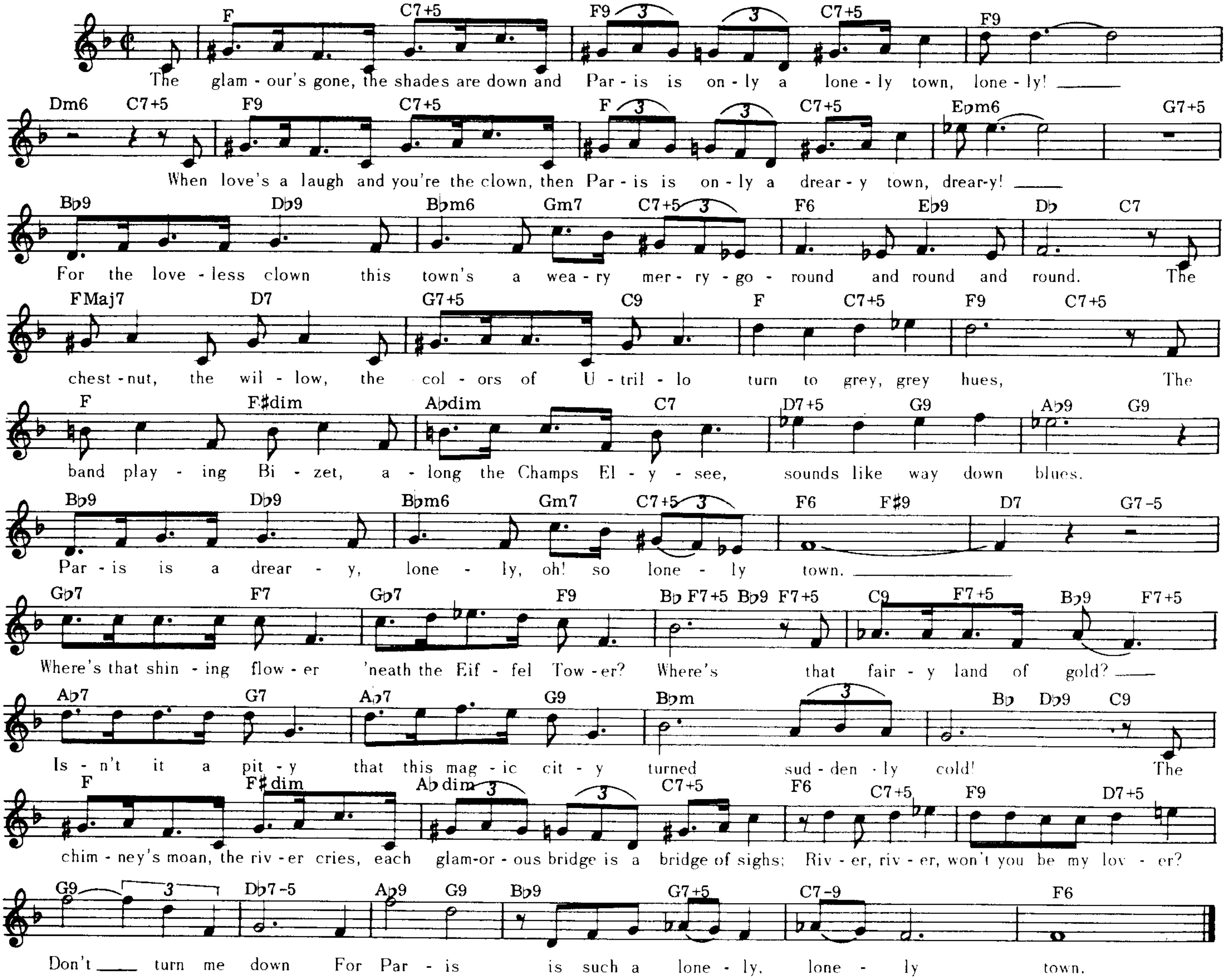
WILL JASON and VAL BURTON


CMaj7 C6 Cdim Dm7 FMaj7 G9 Dm7 G9
Just pic - ture a pent - house 'way up in the sky, With hing - es on chim - neys for stars to go by; A sweet slice of heav-en for
Dm7 G7b9 C Cdim Dm7 G7 C Cdim Dm7 FMaj7 G9
just you and I when we're a - lone. From all of so - ci - e - ty we'll stay a - loof, and live in pro - pri - e - ty there on the roof, Two
Dm7 G7 Dm7 G7b9 C Db7 C Dm Gdim Dm G7+ C E7 Am
heav-en - ly her - mits we will be in truth When we're a - lone. We'll see life's mad pat - tern As we view old Man - hat-tan, Then
D9 G7 Bb9 G7+ CMaj7 C6 Cdim
we can thank our luck - y stars, That we're liv - ing as we are. In our lit - tle pent - house, we'll al-ways con - trive to
Dm7 FMaj7 G9 Dm7 G7 Bb9 A9 Ab9 G9 G7b9 C6 Bb9 C6
keep love and ro - mance for - ev - er a - live, In view of the Hud-son just o - ver the Drive, When we're a - lone.

Copyright © 1958 and assigned to Famous Music Corporation. Used by permission.

PARIS IS A LONELY TOWN *From the Film "GAY PURR-EE"*

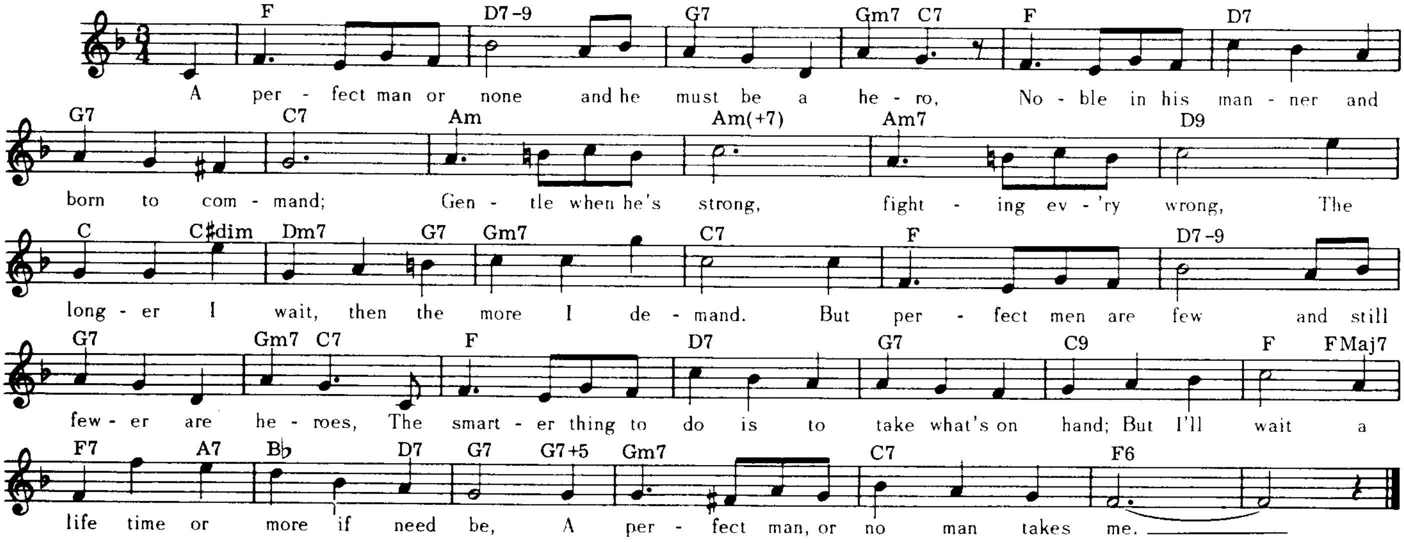
Lyric by E.Y. HARBURG
Music by HAROLD ARLEN


The glam - our's gone, the shades are down and Par - is is on - ly a lone - ly town, lone - ly!
When love's a laugh and you're the clown, then Par - is is on - ly a drear - y town, drear-y!
For the love - less clown this town's a wea - ry mer - ry - go - round and round and round. The
chest - nut, the wil - low, the col - ors of U - tril - lo turn to grey, grey hues, The
band play - ing Bi - zet, a - long the Champs El - y - see, sounds like way down blues.
Par - is is a drear - y, lone - ly, oh! so lone - ly town.
Where's that shin - ing flow - er 'neath the Eif - fel Tow - er? Where's that fair - y land of gold?
Is - n't it a pit - y that this mag - ic cit - y turned sud - den - ly cold! The
chim - ney's moan, the riv - er cries, each glam-or - ous bridge is a bridge of sighs; Riv - er, riv - er, won't you be my lov - er?
Don't turn me down For Par - is is such a lone - ly, lone - ly town.

Copyright © 1961 and 1962 by Harwin Music Corporation, New York, N.Y. Used by permission.

A PERFECT MAN *From the Musical "I WANT YOU"*

Lyric and Music by JOE CRAYHON,
STEFAN KANFER and JESS J. KORMAN

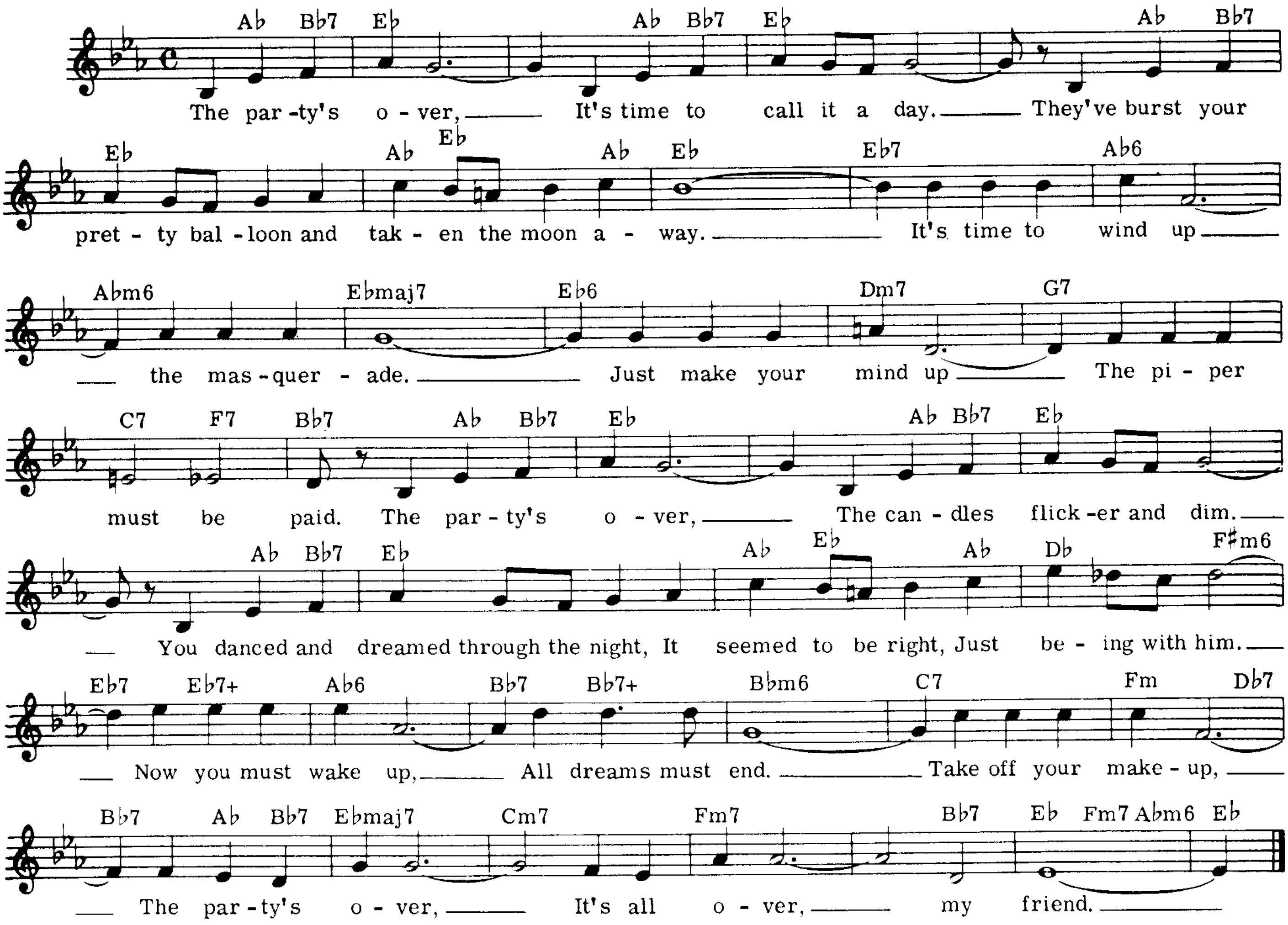

A per - fect man or none and he must be a he - ro, No - ble in his man - ner and
born to com - mand; Gen - tle when he's strong, fight - ing ev - 'ry wrong, The
long - er I wait, then the more I de - mand. But per - fect men are few and still
few - er are he - roes, The smart - er thing to do is to take what's on hand; But I'll wait a
life time or more if need be, A per - fect man, or no man takes me.

Copyright © 1961 by Joe Crayhon, Stefan Kanfer and Jess J. Korman.
All rights throughout the world controlled by Mesquite Music Corp., New York, N.Y. Used by permission.

THE PARTY'S OVER

From the Musical "BELLS ARE RINGING"

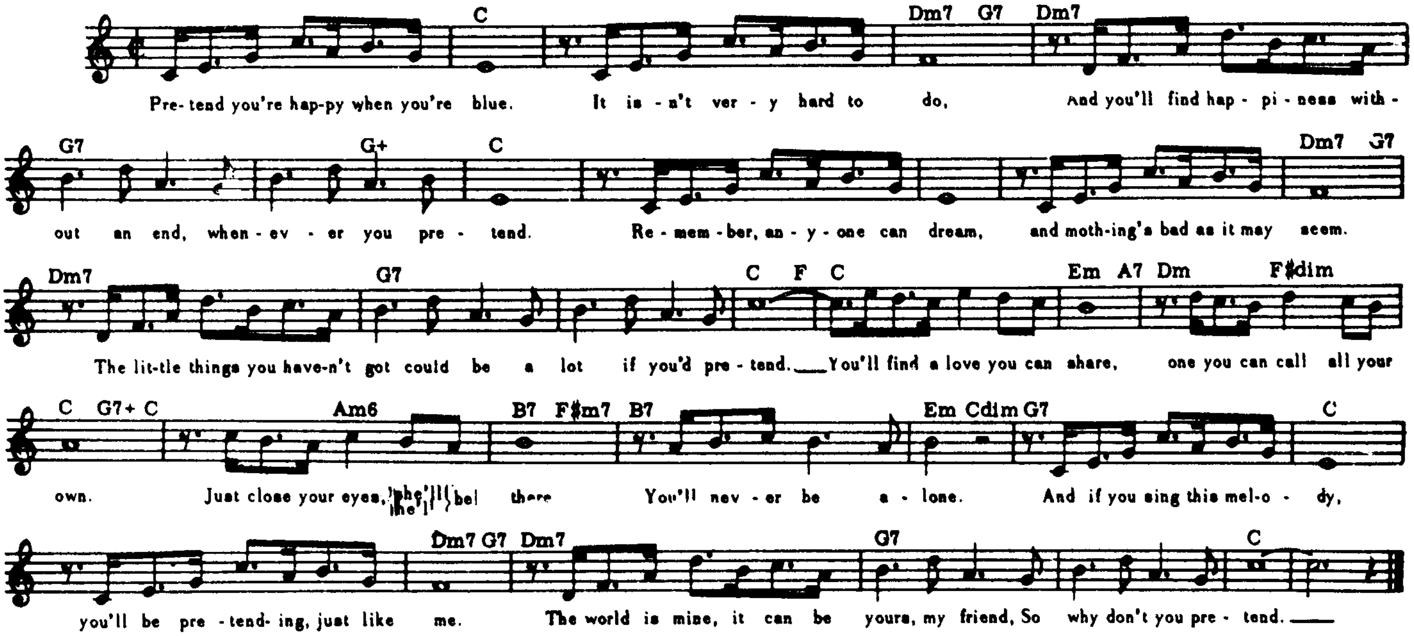
Words by BETTY COMDEN and ADOLPH GREEN
Music by JULE STYNE


Ab Bb7 Eb Ab Bb7 Eb Ab Bb7
The par-ty's o-ver, It's time to call it a day. They've burst your
Eb Ab Eb Ab Eb Eb7 Ab6
pret-ty bal-loon and tak-en the moon a-way. It's time to wind up
Abm6 Ebmaj7 Eb6 Dm7 G7
the mas-quer-ade. Just make your mind up The pi-per
C7 F7 Bb7 Ab Bb7 Eb Ab Bb7 Eb
must be paid. The par-ty's o-ver, The can-dles flick-er and dim.
Ab Bb7 Eb Ab Eb Ab Db F#m6
You danced and dreamed through the night, It seemed to be right, Just be-ing with him.
Eb7 Eb7+ Ab6 Bb7 Bb7+ Bbm6 C7 Fm Db7
Now you must wake up, All dreams must end. Take off your make-up,
Bb7 Ab Bb7 Ebmaj7 Cm7 Fm7 Bb7 Eb Fm7 Abm6 Eb
The par-ty's o-ver, It's all o-ver, my friend.

Copyright © 1956 by Betty Comden, Adolph Green and Jule Styne. Used by permission.
Stratford Music Corporation, owner and Chappell & Co., Inc. and G. Schirmer, Inc., administrators of publication and allied rights for the western hemisphere.

PRETEND

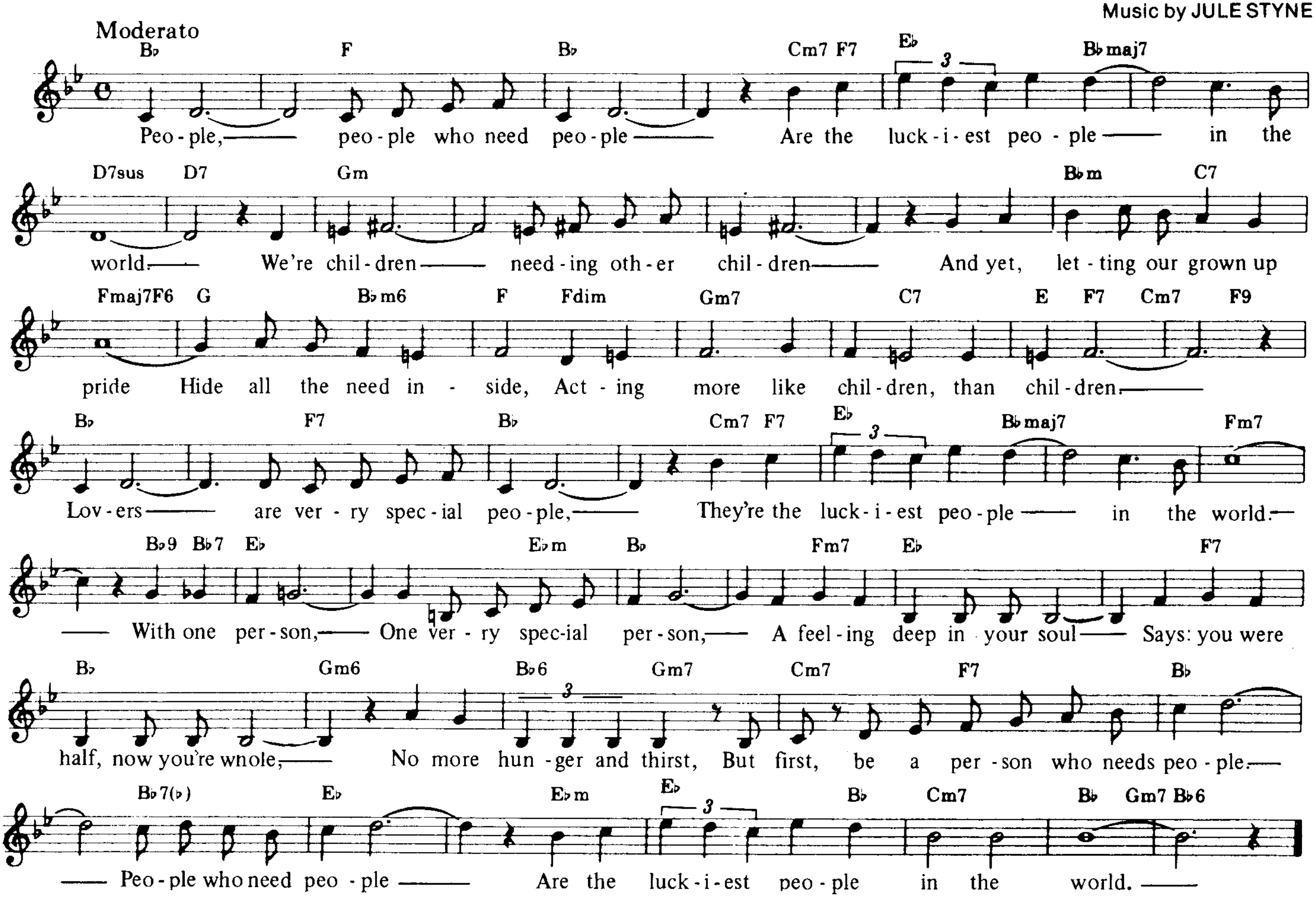
LEW DOUGLAS, CLIFF PARMAN and FRANK LAVERE


C Dm7 G7 Dm7
Pre-tend you're hap-py when you're blue. It is-n't ver-y hard to do, And you'll find hap-pi-ness with-
G7 G+ C Dm7 G7
out an end, when-ev-er you pre-tend. Re-mem-ber, an-y-one can dream, and noth-ing's bad as it may seem.
Dm7 G7 C F C Em A7 Dm F#dim
The lit-tle things you have-n't got could be a lot if you'd pre-tend. You'll find a love you can share, one you can call all your
C G7+ C Am6 B7 F#m7 B7 Em Cdim G7 C
own. Just close your eyes, she'll / he'll be there You'll nev-er be a-lone. And if you sing this mel-o-dy,
Dm7 G7 Dm7 G7 C
you'll be pre-tend-ing, just like me. The world is mine, it can be yours, my friend, So why don't you pre-tend.

Copyright © 1952 by Brandom Music Co., Chicago, Illinois. Used by permission.

PEOPLE *From the Musical "FUNNY GIRL"*

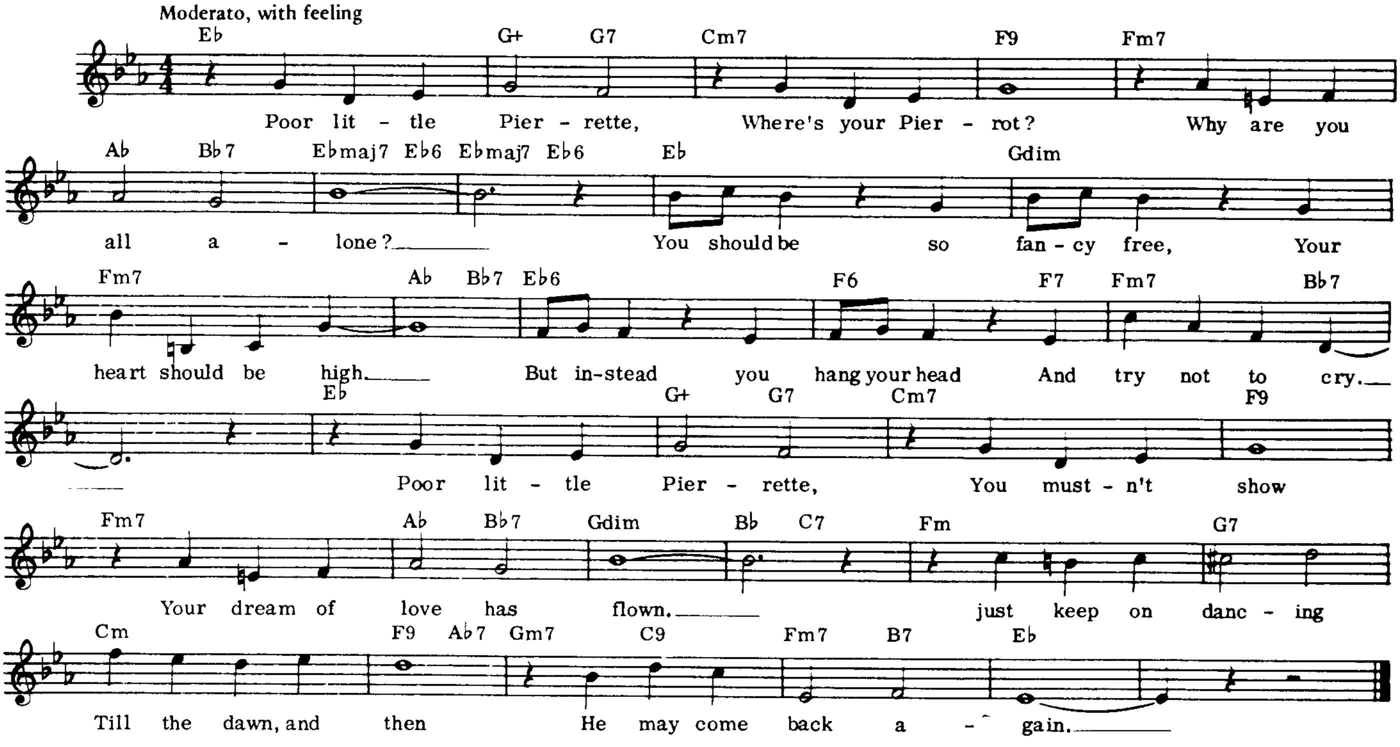
Words by BOB MERRILL
Music by JULE STYNE


Moderato
B♭ F B♭ Cm7 F7 E♭ 3 B♭maj7
Peo-ple, people who need peo-ple Are the luck-i-est peo-ple in the
D7sus D7 Gm B♭m C7
world. We're chil-dren need-ing oth-er chil-dren And yet, let-ting our grown up
Fmaj7F6 G B♭m6 F Fdim Gm7 C7 E F7 Cm7 F9
pride Hide all the need in-side, Act-ing more like chil-dren, than chil-dren
B♭ F7 B♭ Cm7 F7 E♭ 3 B♭maj7 Fm7
Lov-ers are ver-y spec-ial peo-ple, They're the luck-i-est peo-ple in the world
B♭9 B♭7 E♭ E♭m B♭ Fm7 E♭ F7
With one per-son, One ver-y spec-ial per-son, A feel-ing deep in your soul Says: you were
B♭ Gm6 B♭6 3 Gm7 Cm7 F7 B♭
half, now you're whole, No more hun-ger and thirst, But first, be a per-son who needs peo-ple.
B♭7(♭) E♭ E♭m E♭ 3 B♭ Cm7 B♭ Gm7 B♭6
Peo-ple who need peo-ple Are the luck-i-est peo-ple in the world.

Copyright © 1963 (unpub.) and 1964 by Bob Merrill and Jule Styne.
Chappell-Styne, Inc. and Wonderful Music Corp., owner of publication and allied rights throughout the world.
Chappell & Co., Inc., sole and exclusive agent. Used by permission.

POOR LITTLE PIERRETTE *From the Musical "THE BOY FRIEND"*

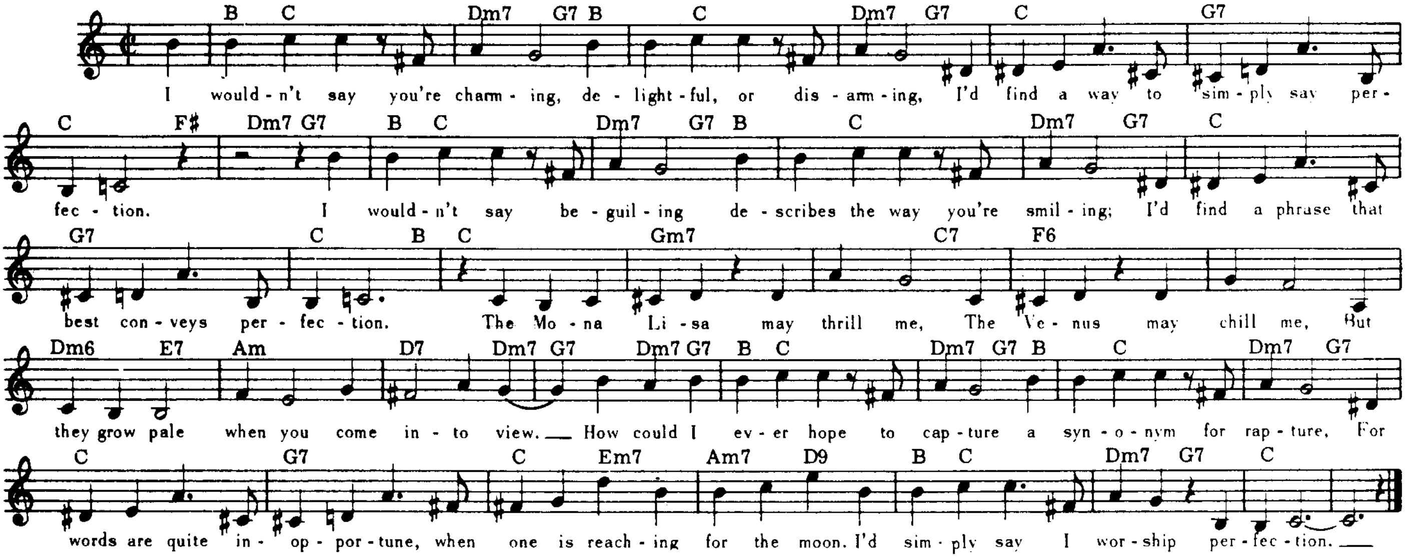
SANDY WILSON


Moderato, with feeling
E♭ G+ G7 Cm7 F9 Fm7
Poor lit-tle Pier-rette, Where's your Pier-rot? Why are you
A♭ B♭7 E♭maj7 E♭6 E♭maj7 E♭6 E♭ Gdim
all a-lone? You should be so fan-cy free, Your
Fm7 A♭ B♭7 E♭6 F6 F7 Fm7 B♭7
heart should be high. But in-stead you hang your head And try not to cry.
E♭ G+ G7 Cm7 F9
Poor lit-tle Pier-rette, You must-n't show
Fm7 A♭ B♭7 Gdim B♭ C7 Fm G7
Your dream of love has flown. just keep on danc-ing
Cm F9 A♭7 Gm7 C9 Fm7 B7 E♭
Till the dawn, and then He may come back a-gain.

Copyright © 1954 by Chappell & Co., Ltd., London. Used by permission.

PERFECTION *From the Film "ERNEST IN LOVE"*

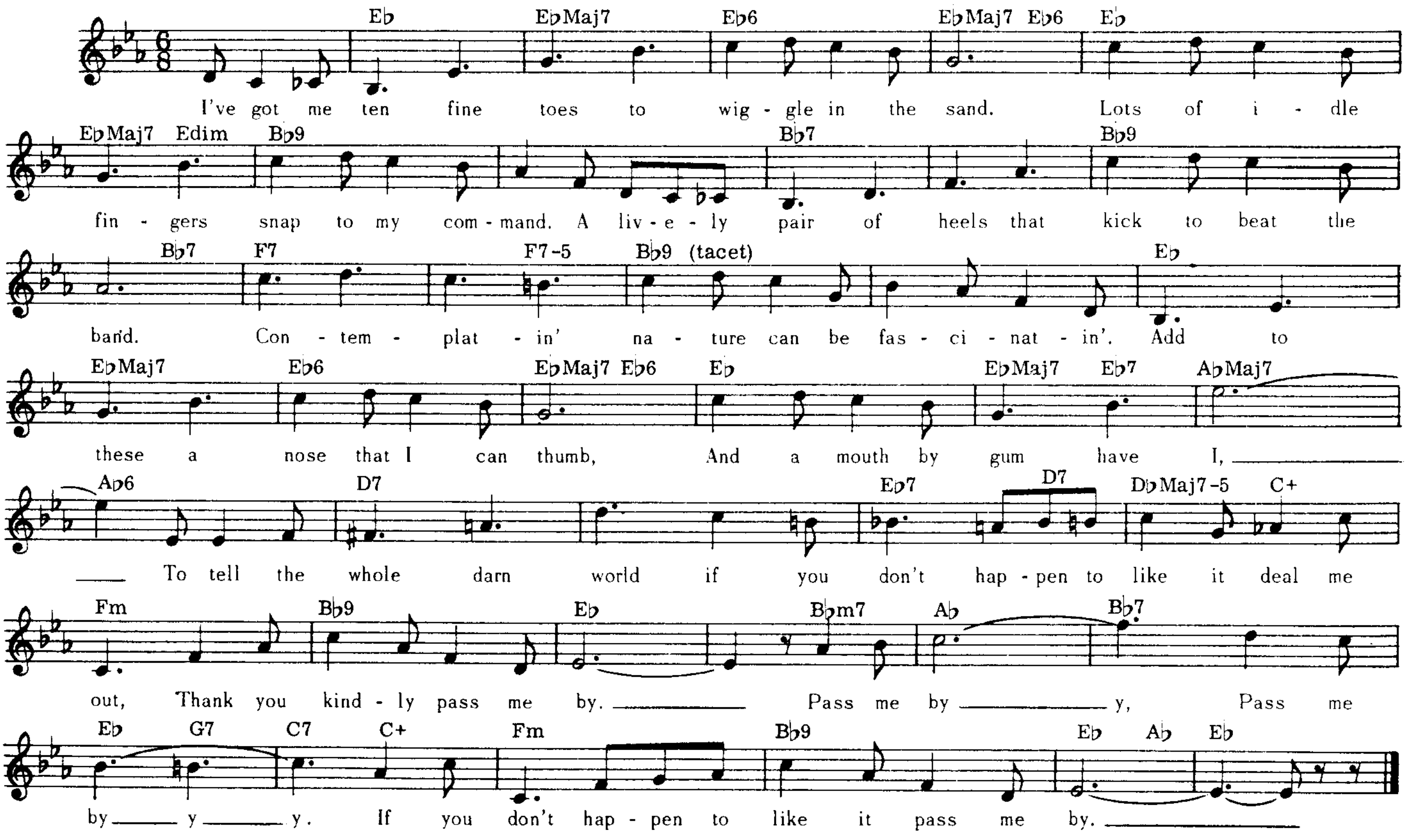
Lyric by ANNE CROSWELL
Music by LEE POCKRISS


B C Dm7 G7 B C Dm7 G7 C G7
I would-n't say you're charm-ing, de-light-ful, or dis-arm-ing, I'd find a way to sim-ply say per-
C F♯ Dm7 G7 B C Dm7 G7 B C Dm7 G7 C
fec-tion. I would-n't say be-guil-ing de-scribes the way you're smil-ing; I'd find a phrase that
G7 C B C Gm7 C7 F6
best con-veys per-fec-tion. The Mo-na Li-sa may thrill me, The Ve-nus may chill me, But
Dm6 E7 Am D7 Dm7 G7 Dm7 G7 B C Dm7 G7 B C Dm7 G7
they grow pale when you come in-to view. How could I ev-er hope to cap-ture a syn-o-nym for rap-ture, For
C G7 C Em7 Am7 D9 B C Dm7 G7 C
words are quite in-op-por-tune, when one is reach-ing for the moon. I'd sim-ply say I wor-ship per-fec-tion.

Copyright © 1960 by Anne Croswell and Lee Pockriss.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

PASS ME BY *From the Film "FATHER GOOSE"*

Lyric by CAROLYN LEIGH
Music by CY COLEMAN

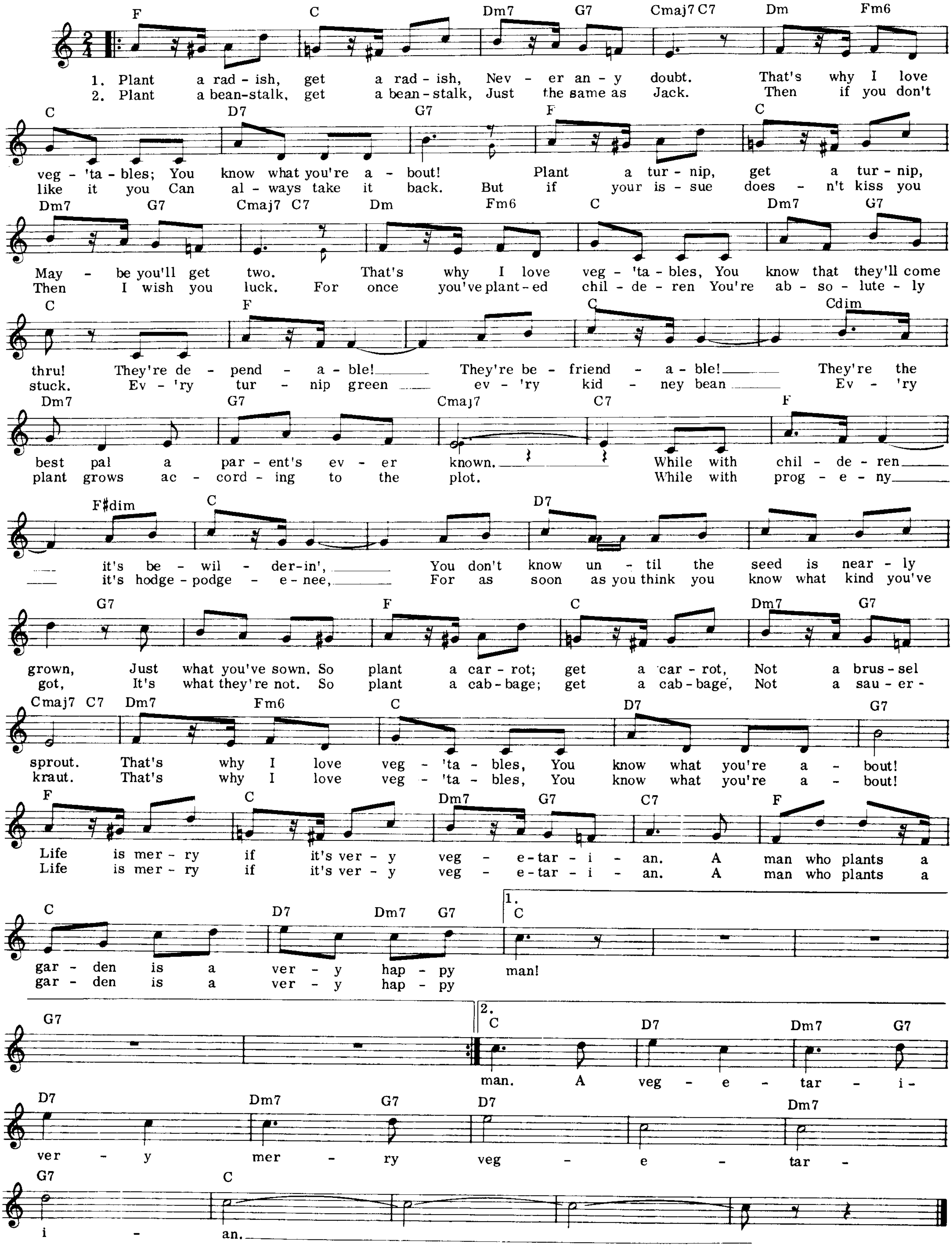

E♭ E♭Maj7 E♭6 E♭Maj7 E♭6 E♭
I've got me ten fine toes to wig-gle in the sand. Lots of i-dle
E♭Maj7 Edim B♭9 B♭7 B♭9
fin-gers snap to my com-mand. A liv-e-ly pair of heels that kick to beat the
B♭7 F7 F7-5 B♭9 (tacet) E♭
band. Con-tem-plat-in' na-ture can be fas-ci-nat-in'. Add to
E♭Maj7 E♭6 E♭Maj7 E♭6 E♭ E♭Maj7 E♭7 A♭Maj7
these a nose that I can thumb, And a mouth by gum have I,
A♭6 D7 E♭7 D7 D♭Maj7-5 C+
To tell the whole darn world if you don't hap-pen to like it deal me
Fm B♭9 E♭ B♭m7 A♭ B♭7
out, Thank you kind-ly pass me by. Pass me by-y, Pass me
E♭ G7 C7 C+ Fm B♭9 E♭ A♭ E♭
by-y-y. If you don't hap-pen to like it pass me by.

Copyright © 1964 by Edwin H. Morris & Company, Inc. and Northern Music Corp. Used by permission.

PLANT A RADISH *From the Musical "THE FANTASTICKS"*

Words by TOM JONES
Music by HARVEY SCHMIDT

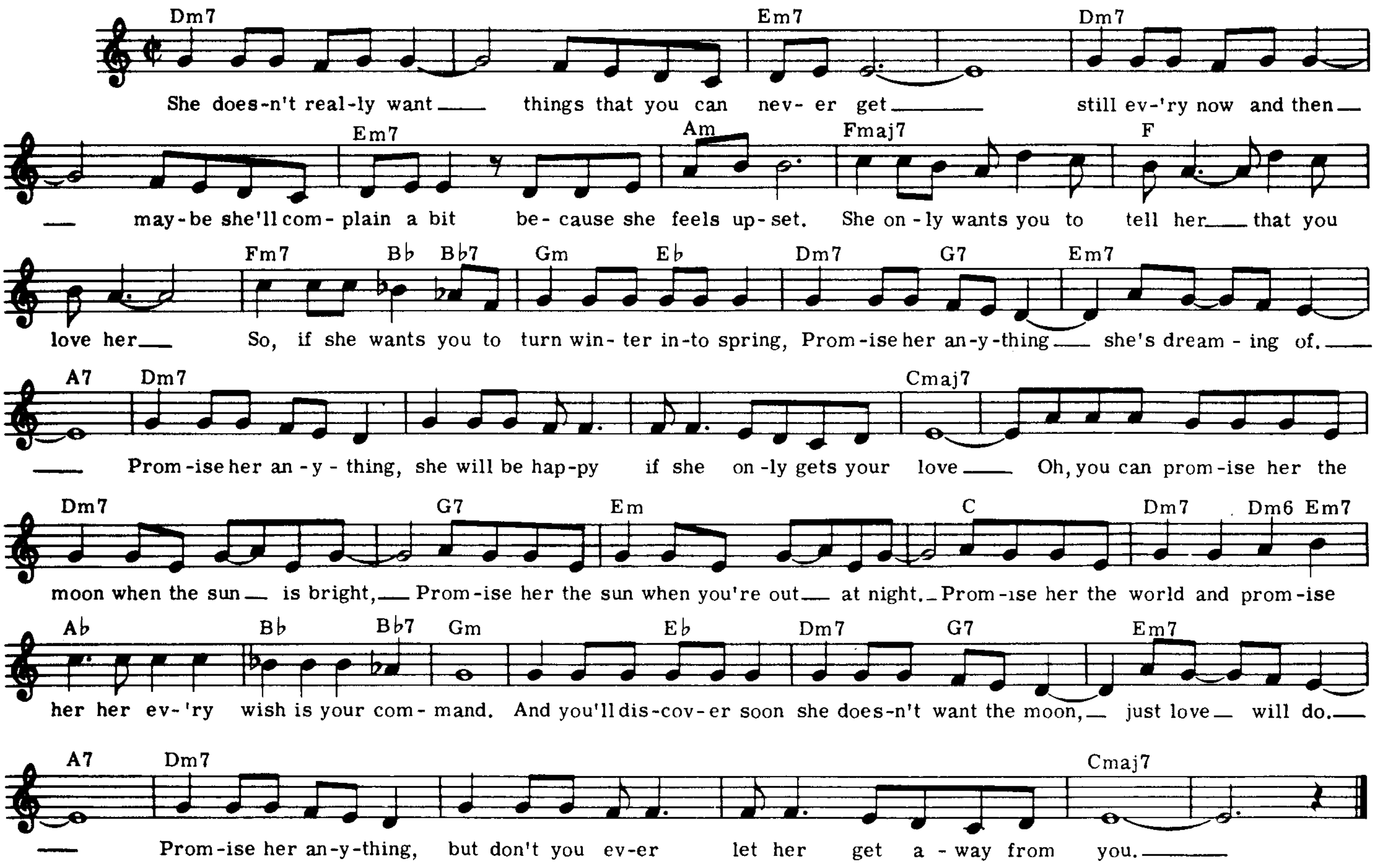
Gaily


1. Plant a rad - ish, get a rad - ish, Nev - er an - y doubt. That's why I love veg - 'ta - bles; You know what you're a - bout! Plant a tur - nip, get a tur - nip, May - be you'll get two. That's why I love veg - 'ta - bles, You know that they'll come thru! They're de - pend - a - ble! They're be - friend - a - ble! They're the best pal a par - ent's ev - er known. While with chil - de - ren it's be - wil - der-in', You don't know un - til the seed is near - ly grown, Just what you've sown. So plant a car - rot; get a car - rot, Not a brus - sel sprout. That's why I love veg - 'ta - bles, You know what you're a - bout! Life is mer - ry if it's ver - y veg - e - tar - i - an. A man who plants a gar - den is a ver - y hap - py man!
2. Plant a bean-stalk, get a bean - stalk, Just the same as Jack. Then if you don't like it you Can al - ways take it back. But if your is - sue does - n't kiss you Then I wish you luck. For once you've plant - ed chil - de - ren You're ab - so - lute - ly stuck. Ev - 'ry tur - nip green ev - 'ry kid - ney bean Ev - 'ry plant grows ac - cord - ing to the plot. While with prog - e - ny it's hodge - podge - e - nee, For as soon as you think you know what kind you've got, It's what they're not. So plant a cab - bage; get a cab - bage, Not a sau - er - kraut. That's why I love veg - 'ta - bles, You know what you're a - bout! Life is mer - ry if it's ver - y veg - e - tar - i - an. A man who plants a gar - den is a ver - y hap - py
man. A veg - e - tar - i - ver - y mer - ry veg - e - tar - i - an.

Copyright © 1960 (unpub.) and 1963 by Tom Jones and Harvey Schmidt.
Used by permission of Chappell & Co., Inc., owner of publication and allied rights.

PROMISE HER ANYTHING *From the Film "PROMISE HER ANYTHING"*

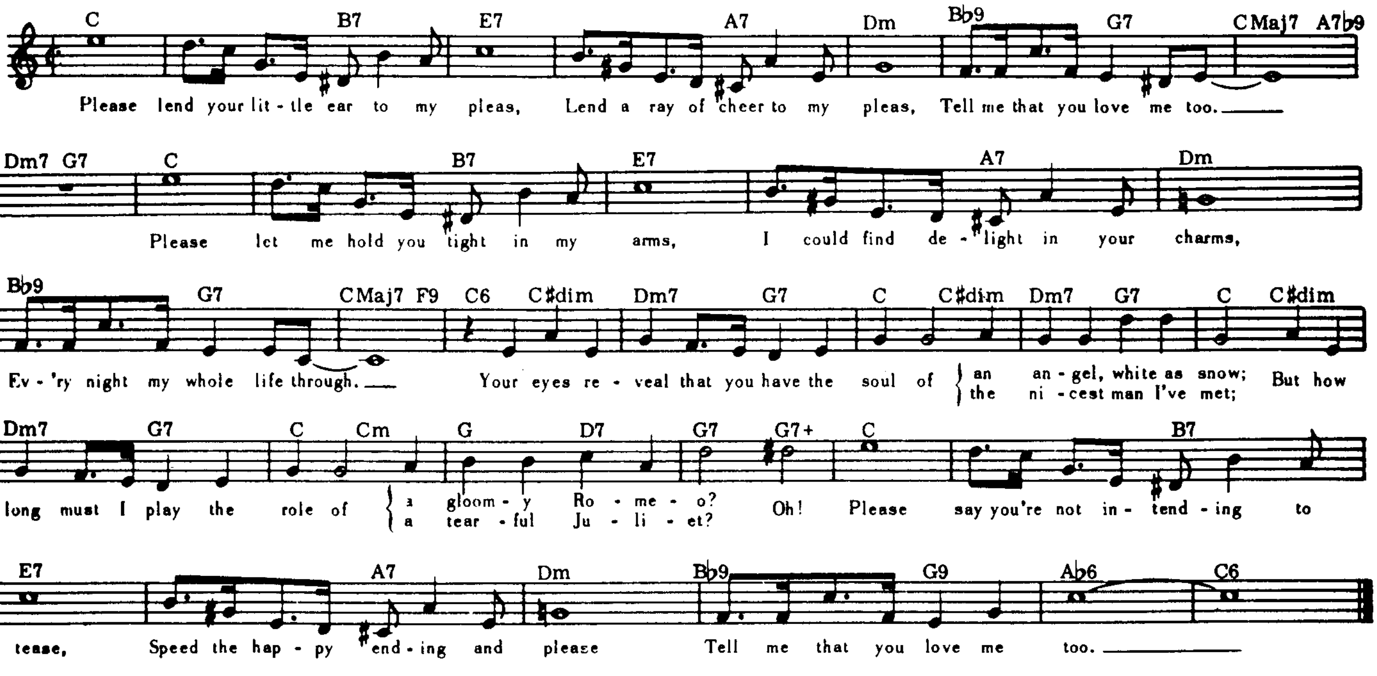
Lyric by HAL DAVID
Music by BURT BACHARACH


Dm7 Em7 Dm7
She does-n't real-ly want things that you can nev- er get still ev-'ry now and then
Em7 Am Fmaj7 F
may-be she'll com- plain a bit be- cause she feels up- set. She on - ly wants you to tell her that you
Fm7 Bb Bb7 Gm Eb Dm7 G7 Em7
love her So, if she wants you to turn win- ter in-to spring, Prom-ise her an-y-thing she's dream - ing of.
A7 Dm7 Cmaj7
Prom-ise her an - y - thing, she will be hap-py if she on-ly gets your love Oh, you can prom-ise her the
Dm7 G7 Em C Dm7 Dm6 Em7
moon when the sun is bright, Prom-ise her the sun when you're out at night. Prom-ise her the world and prom-ise
Ab Bb Bb7 Gm Eb Dm7 G7 Em7
her her ev-'ry wish is your com- mand. And you'll dis-cov-er soon she does-n't want the moon, just love will do.
A7 Dm7 Cmaj7
Prom-ise her an-y-thing, but don't you ev-er let her get a - way from you.

Copyright © 1965 and 1966 by Famous Music Corporation, New York, N.Y. Used by permission.

PLEASE *From the Film "THE BIG BROADCAST"*

LEO ROBIN and RALPH RAINGER

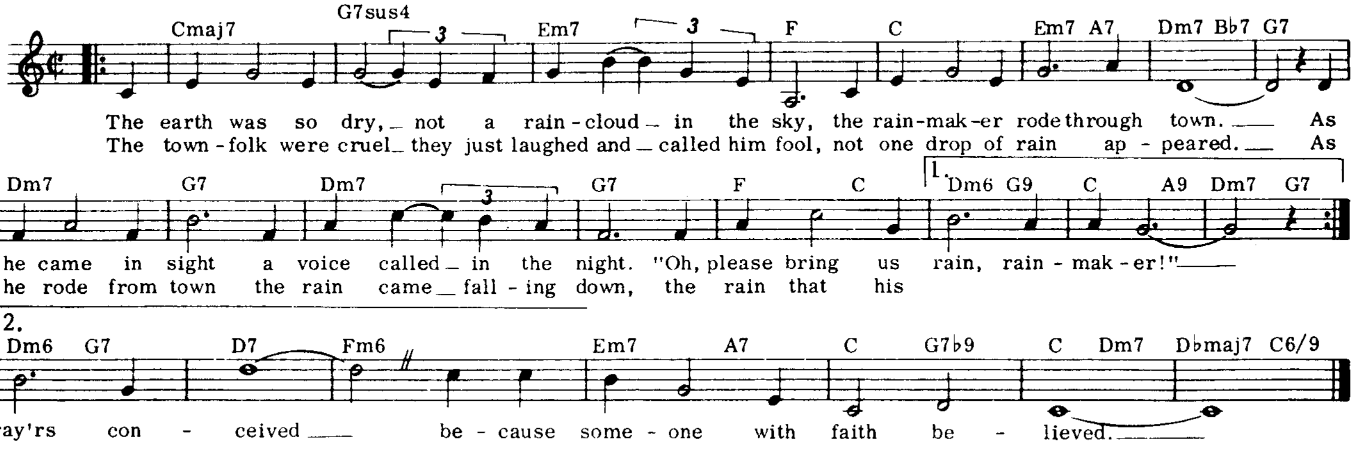

C B7 E7 A7 Dm Bb9 G7 CMaj7 A7b9
Please lend your lit - tle ear to my pleas, Lend a ray of cheer to my pleas, Tell me that you love me too.
Dm7 G7 C B7 E7 A7 Dm
Please let me hold you tight in my arms, I could find de - light in your charms,
Bb9 G7 CMaj7 F9 C6 C#dim Dm7 G7 C C#dim Dm7 G7 C C#dim
Ev - 'ry night my whole life through. Your eyes re - veal that you have the soul of { an an - gel, white as snow; / the ni - cest man I've met; } But how
Dm7 G7 C Cm G D7 G7 G7+ C B7
long must I play the role of { a gloom - y Ro - me - o? / a tear - ful Ju - li - et? } Oh! Please say you're not in - tend - ing to
E7 A7 Dm Bb9 G9 Ab6 C6
tease, Speed the hap - py end - ing and please Tell me that you love me too.

Copyright © 1932 by Famous Music Corporation.
Copyright renewed 1959 by Famous Music Corporation. Used by permission.

THE RAINMAKER

From the Film "THE RAINMAKER"

By HAL DAVID and ALEX NORTH

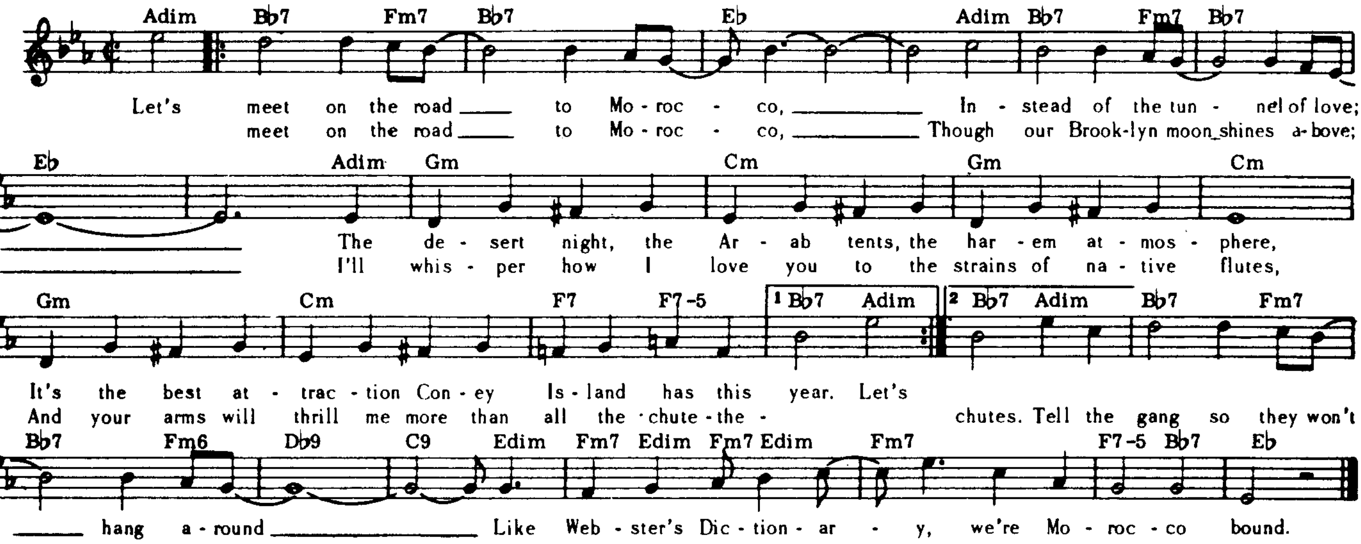

Cmaj7 G7sus4 Em7 F C Em7 A7 Dm7 B♭7 G7
The earth was so dry, not a rain-cloud in the sky, the rain-mak-er rode through town. As
The town-folk were cruel they just laughed and called him fool, not one drop of rain ap-peared. As
Dm7 G7 Dm7 G7 F C Dm6 G9 C A9 Dm7 G7
he came in sight a voice called in the night. "Oh, please bring us rain, rain-mak-er!"
he rode from town the rain came fall-ing down, the rain that his
Dm6 G7 D7 Fm6 Em7 A7 C G7♭9 C Dm7 D♭maj7 C6/9
pray'rs con-ceived be-cause some-one with faith be-lieved.

Copyright © 1957 by Famous Music Corporation. Used by permission.

THE ROAD TO MOROCCO

From the Film "THE ROAD TO MOROCCO"

JOHNNY BURKE and JIMMY VAN HEUSEN

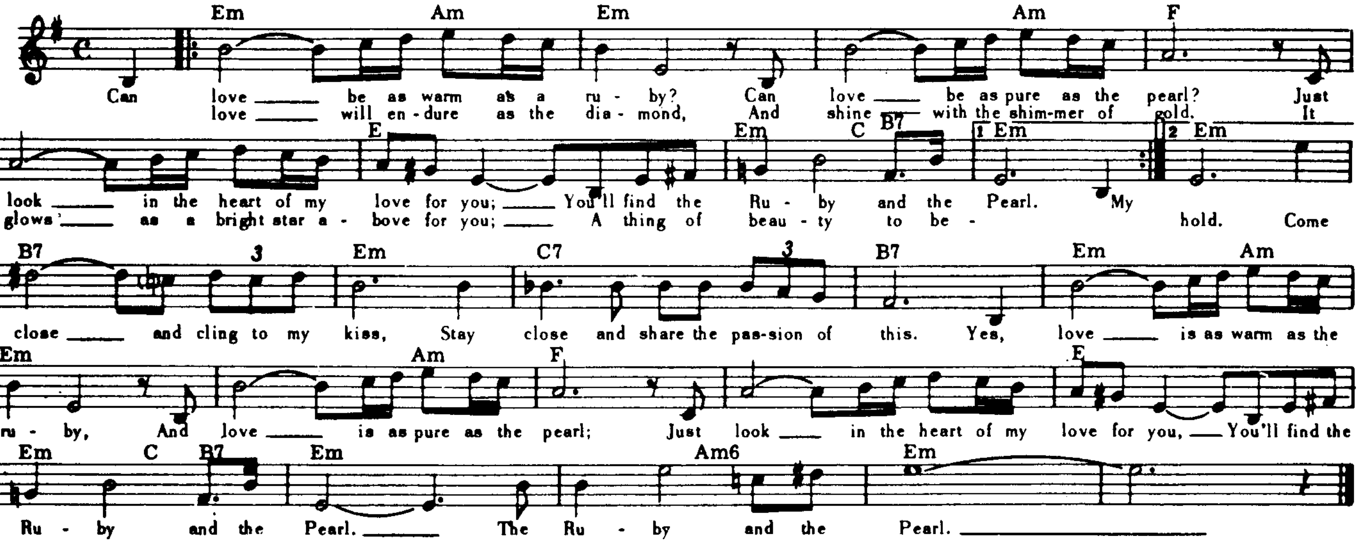

Adim B♭7 Fm7 B♭7 E♭ Adim B♭7 Fm7 B♭7
Let's meet on the road to Mo-roc-co, In-stead of the tun-nel of love;
meet on the road to Mo-roc-co, Though our Brook-lyn moon shines a-bove;
E♭ Adim Gm Cm Gm Cm
The de-sert night, the Ar-ab tents, the har-em at-mos-phere,
I'll whis-per how I love you to the strains of na-tive flutes,
Gm Cm F7 F7-5 B♭7 Adim B♭7 Adim B♭7 Fm7
It's the best at-trac-tion Con-ey Is-land has this year. Let's
And your arms will thrill me more than all the chute-the-chutes. Tell the gang so they won't
B♭7 Fm6 D♭9 C9 Edim Fm7 Edim Fm7 Edim Fm7 F7-5 B♭7 E♭
hang a-round Like Web-ster's Dic-tion-ar-y, we're Mo-roc-co bound.

Copyright © 1942 by Paramount Music Corporation Copyright renewed 1969. Used by permission.

THE RUBY AND THE PEARL

From the Film "THUNDER IN THE EAST"

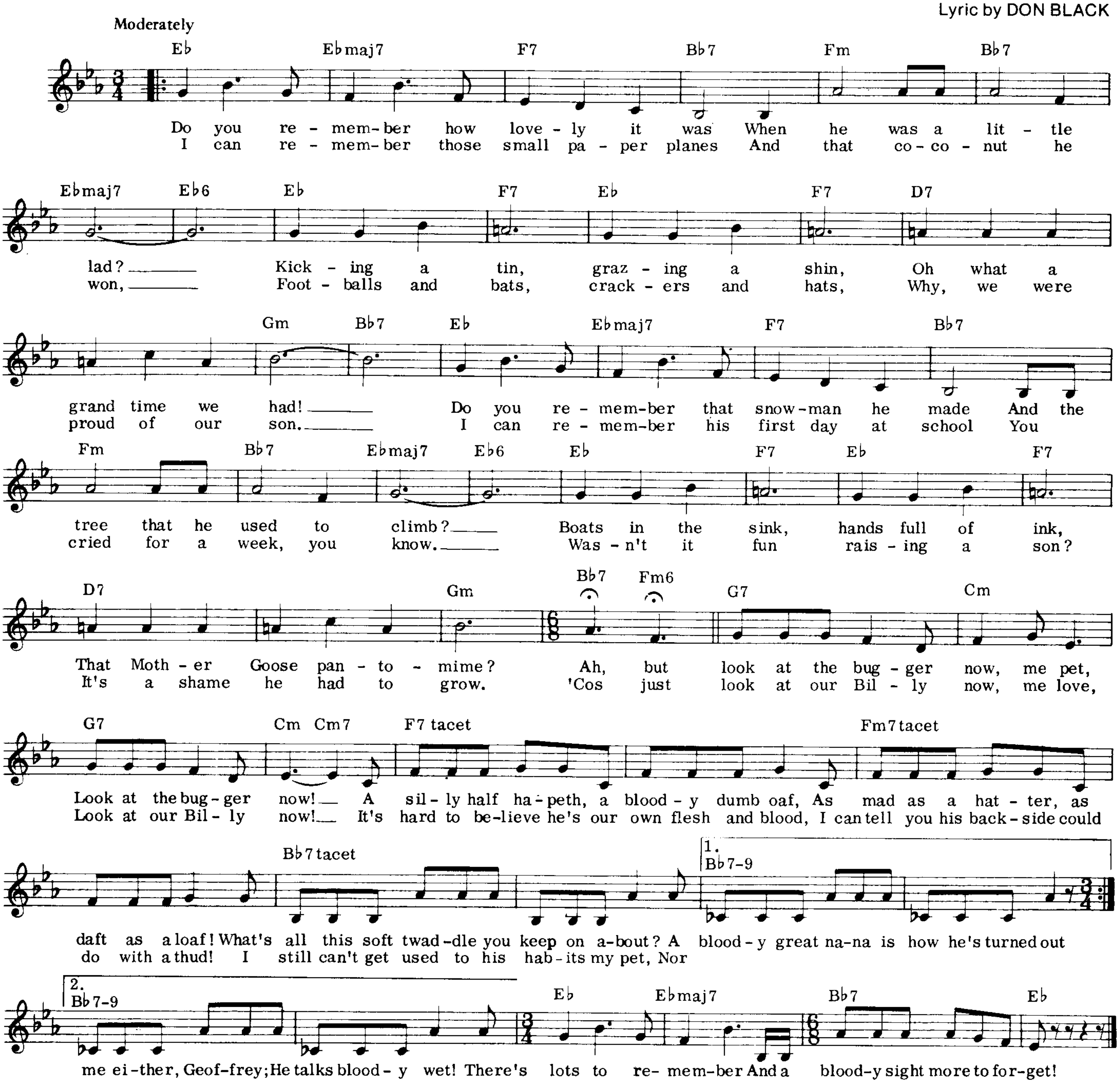
JAY LIVINGSTON and RAY EVANS


Em Am Em Am F
Can love be as warm as a ru-by? Can love be as pure as the pearl? Just
love will en-dure as the dia-mond, And shine with the shim-mer of gold. It
E Em C B7 Em Em
look in the heart of my love for you; You'll find the Ru-by and the Pearl. My
glows as a bright star a-bove for you; A thing of beau-ty to be-hold. Come
B7 Em C7 B7 Em Am
close and cling to my kiss, Stay close and share the pas-sion of this. Yes, love is as warm as the
Em Am F E
ru-by, And love is as pure as the pearl; Just look in the heart of my love for you, You'll find the
Em C B7 Em Am6 Em
Ru-by and the Pearl. The Ru-by and the Pearl.

Copyright © 1952 by Famous Music Corporation. Used by permission.

REMEMBERING *From the Musical BILLY"*

Music by JOHN BARRY
Lyric by DON BLACK

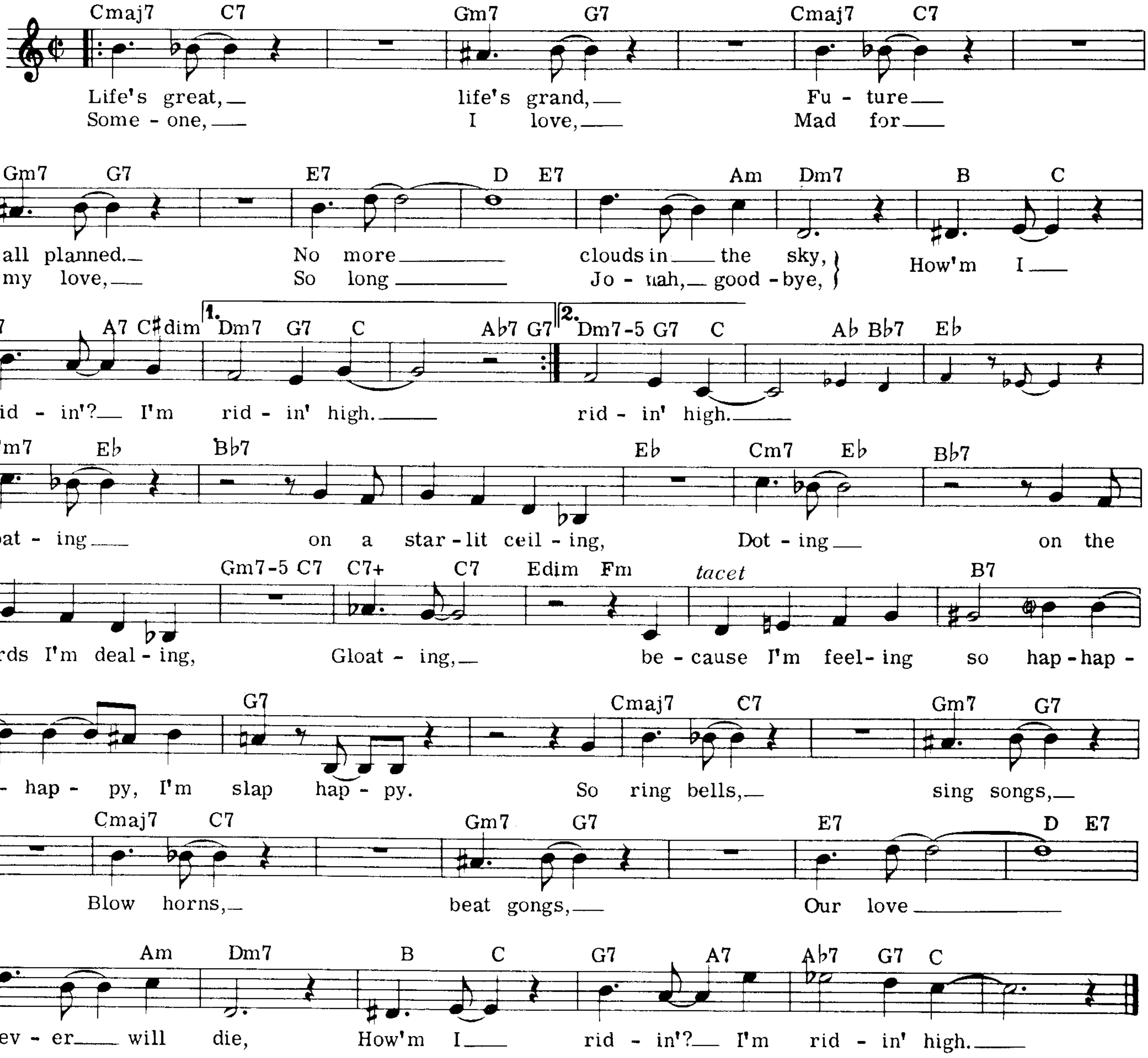

Moderately
Eb Ebmaj7 F7 Bb7 Fm Bb7
Do you re - mem - ber how love - ly it was When he was a lit - tle
I can re - mem - ber those small pa - per planes And that co - co - nut he
Ebmaj7 Eb6 Eb F7 Eb F7 D7
lad? Kick - ing a tin, graz - ing a shin, Oh what a
won, Foot - balls and bats, crack - ers and hats, Why, we were
Gm Bb7 Eb Ebmaj7 F7 Bb7
grand time we had! Do you re - mem - ber that snow - man he made And the
proud of our son. I can re - mem - ber his first day at school You
Fm Bb7 Ebmaj7 Eb6 Eb F7 Eb F7
tree that he used to climb? Boats in the sink, hands full of ink,
cried for a week, you know. Was - n't it fun rais - ing a son?
D7 Gm Bb7 Fm6 G7 Cm
That Moth - er Goose pan - to - mime? Ah, but look at the bug - ger now, me pet,
It's a shame he had to grow. 'Cos just look at our Bil - ly now, me love,
G7 Cm Cm7 F7 tacet Fm7 tacet
Look at the bug - ger now! A sil - ly half ha - peth, a blood - y dumb oaf, As mad as a hat - ter, as
Look at our Bil - ly now! It's hard to be - lieve he's our own flesh and blood, I can tell you his back - side could
Bb7 tacet 1. Bb7-9
daft as a loaf! What's all this soft twad - dle you keep on a - bout? A blood - y great na - na is how he's turned out
do with a thud! I still can't get used to his hab - its my pet, Nor
2. Bb7-9 Eb Ebmaj7 Bb7 Eb
me ei - ther, Geof - frey; He talks blood - y wet! There's lots to re - mem - ber And a blood - y sight more to for - get!

Copyright © 1974 by Winmor Music, Inc. Used by permission.

RIDIN' HIGH

From the Musical "RED, HOT AND BLUE"

Words and Music by COLE PORTER

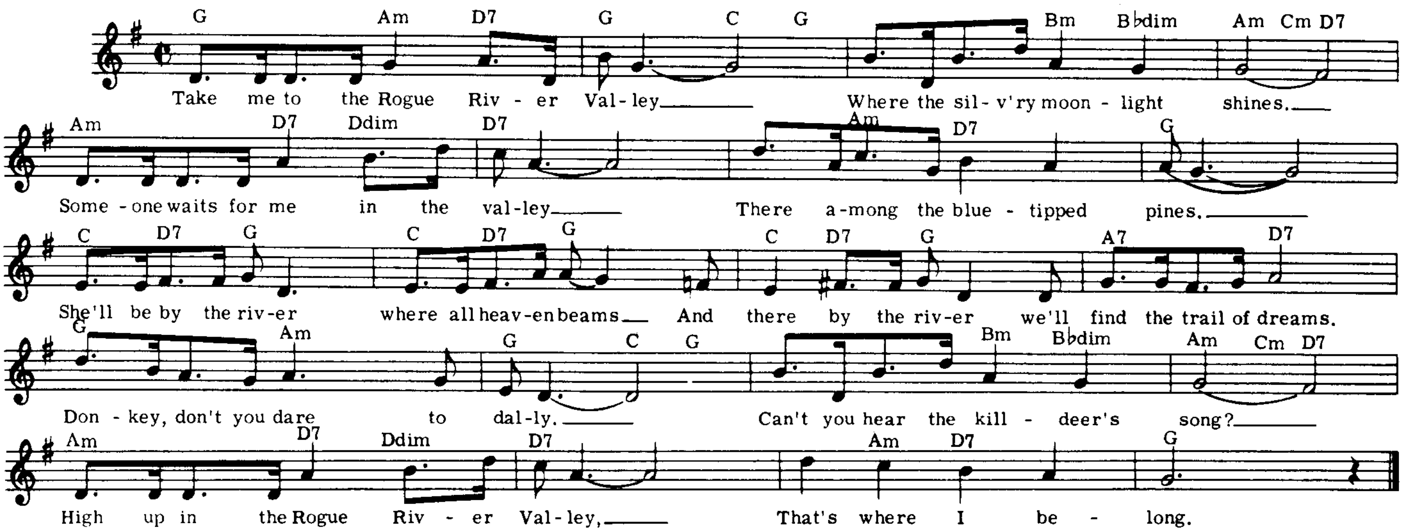

Life's great, life's grand, Future all planned. No more clouds in the sky,
Some-one, I love, Mad for my love, So long Jo-nah, good-bye,
How'm I rid-in'? I'm rid-in' high.
rid-in' high.
Float-ing on a star-lit ceil-ing, Dot-ing on the cards I'm deal-ing, Gloat-ing, be-cause I'm feel-ing so hap-hap-hap-py, I'm slap hap-py.
So ring bells, sing songs, Blow horns, beat gongs, Our love nev-er will die, How'm I rid-in'? I'm rid-in' high.
tacet

Copyright © 1936 by Chappell & Co., Inc. Copyright renewed. Used by permission.

ROGUE RIVER VALLEY

From the Film "CANYON PASSAGE"

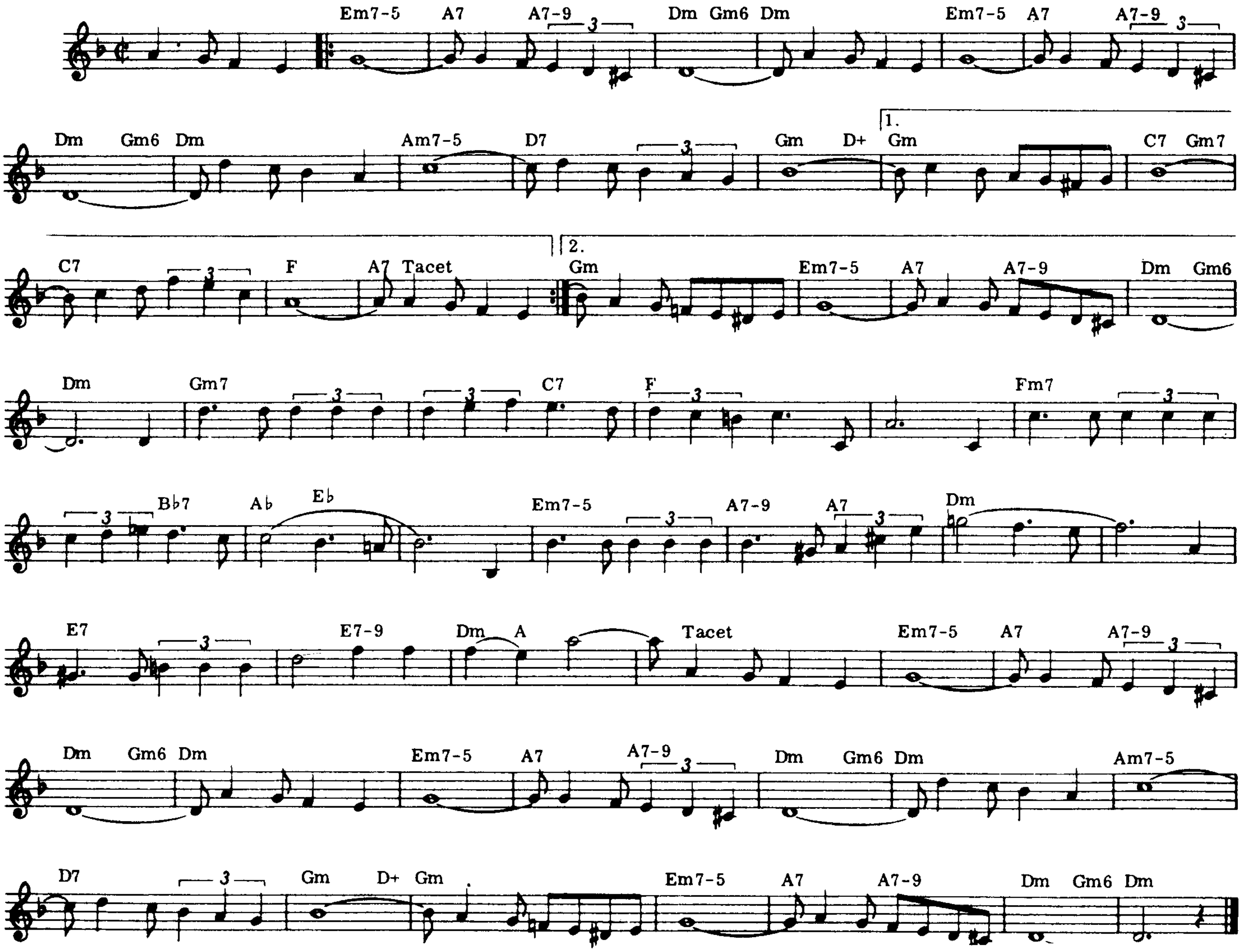
By HOAGY CARMICHAEL


Take me to the Rogue Riv-er Val-ley Where the sil-v'ry moon-light shines.
Some-one waits for me in the val-ley There a-mong the blue-tipped pines.
She'll be by the riv-er where all heav-en beams And there by the riv-er we'll find the trail of dreams.
Don-key, don't you dare to dal-ly. Can't you hear the kill-deer's song?
High up in the Rogue Riv-er Val-ley, That's where I be-long.

Copyright © 1946 by Morley Music Co., Inc., New York, N.Y. Copyright renewed. Used by permission.

PARIS MIST

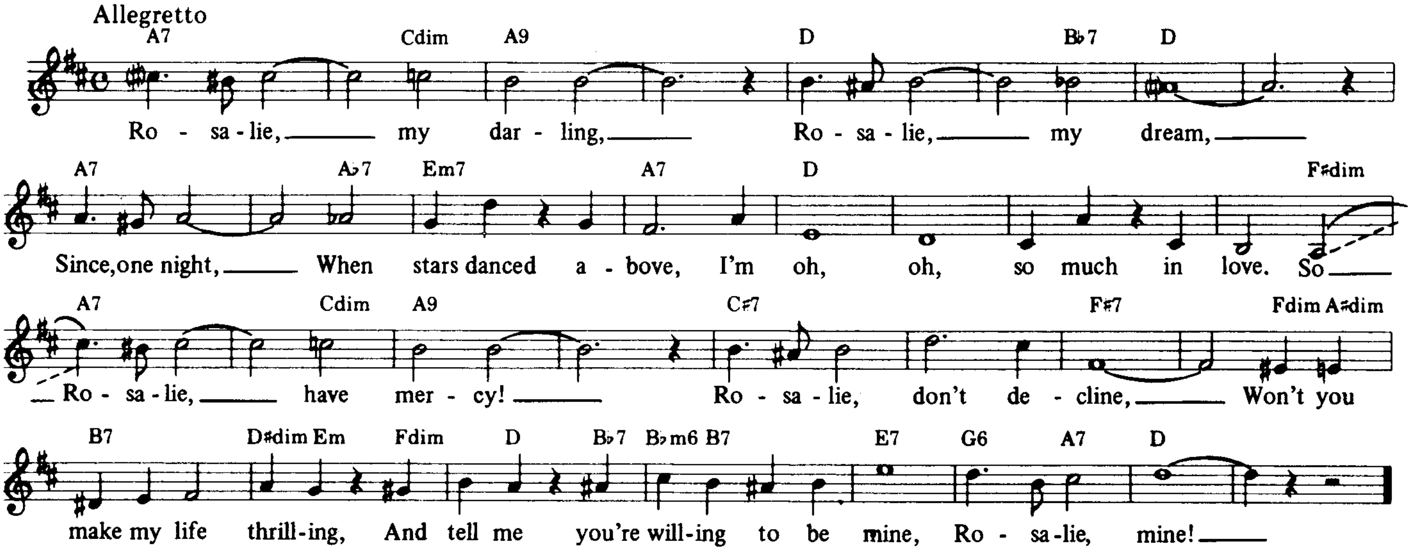
ERROLL GARNER


Em7-5 A7 A7-9 Dm Gm6 Dm Em7-5 A7 A7-9
Dm Gm6 Dm Am7-5 D7 Gm D+ 1. Gm C7 Gm7
C7 F A7 Tacet 2. Gm Em7-5 A7 A7-9 Dm Gm6
Dm Gm7 C7 F Fm7
B♭7 A♭ E♭ Em7-5 A7-9 A7 Dm
E7 E7-9 Dm A Tacet Em7-5 A7 A7-9
Dm Gm6 Dm Em7-5 A7 A7-9 Dm Gm6 Dm Am7-5
D7 Gm D+ Gm Em7-5 A7 A7-9 Dm Gm6 Dm

Copyright © 1963 by Famous Music Corporation. Used by permission.

ROSALIE *From the Film "ROSALIE"*

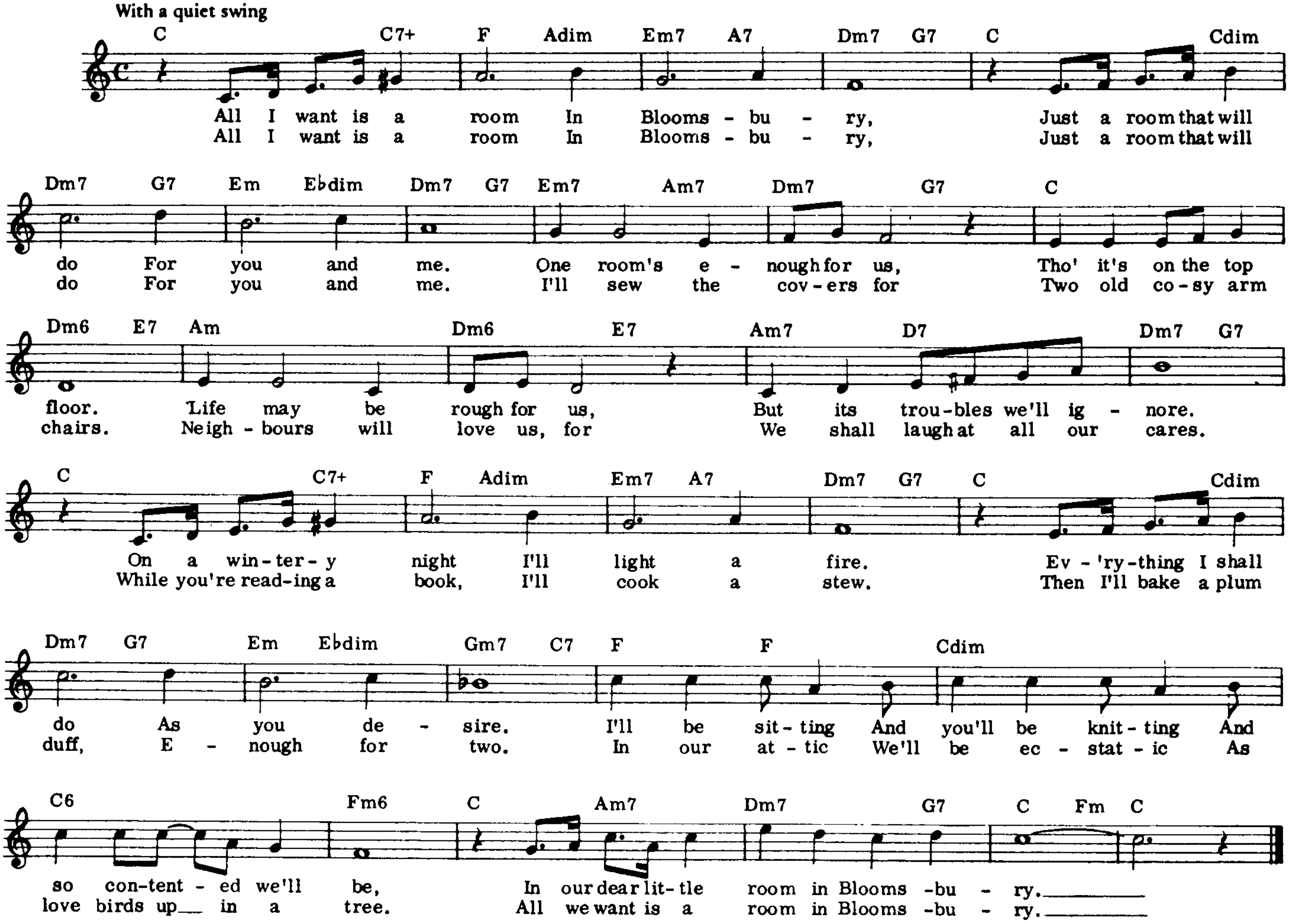
Words and Music by COLE PORTER


Allegretto
A7 Cdim A9 D B♭7 D
Ro - sa - lie, my dar - ling, Ro - sa - lie, my dream,
A7 A♭7 Em7 A7 D F♯dim
Since, one night, When stars danced a - bove, I'm oh, oh, so much in love. So
A7 Cdim A9 C♯7 F♯7 Fdim A♯dim
Ro - sa - lie, have mer - cy! Ro - sa - lie, don't de - cline, Won't you
B7 D♯dim Em Fdim D B♭7 B♭m6 B7 E7 G6 A7 D
make my life thrill - ing, And tell me you're will - ing to be mine, Ro - sa - lie, mine!

Copyright © 1937 by Chappell & Co., Inc., New York, N.Y. Copyright renewed. Used by permission.

A ROOM IN BLOOMSBURY *From the Musical "THE BOY FRIEND"*

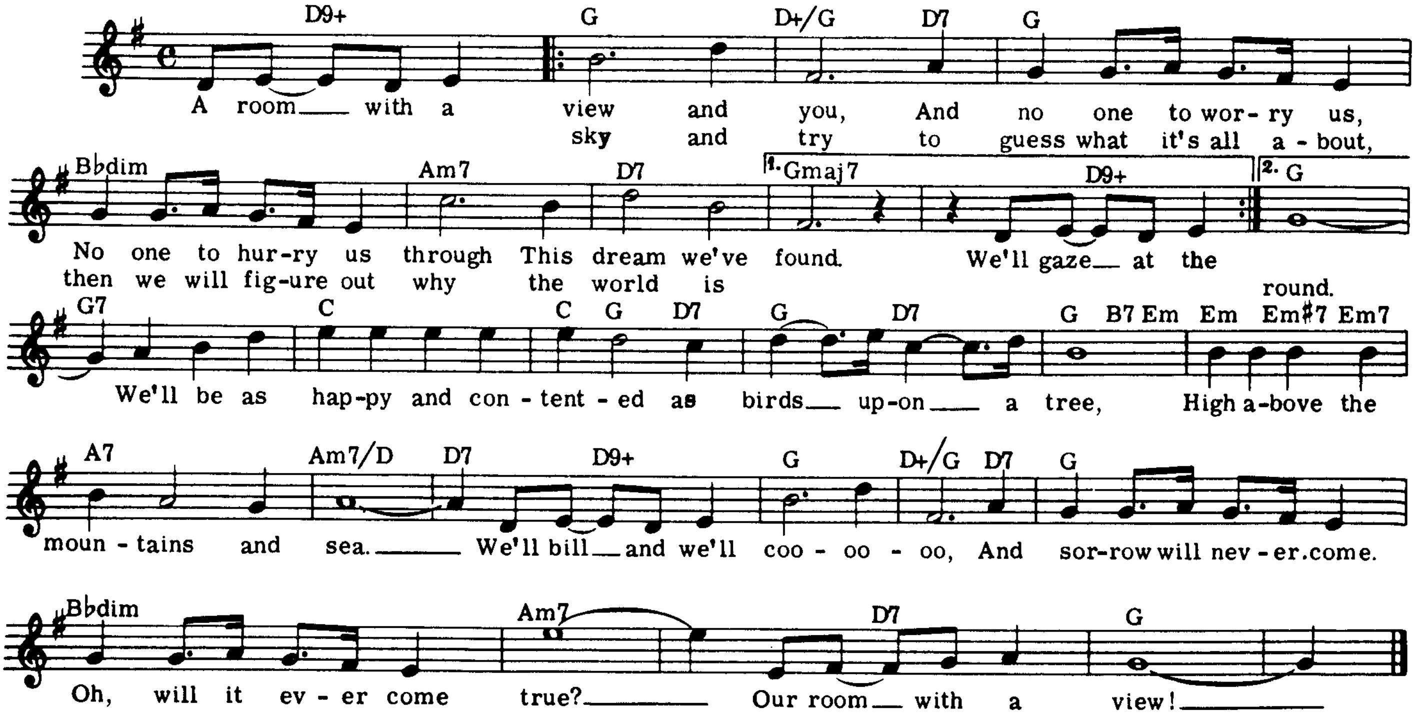
SANDY WILSON


With a quiet swing
C C7+ F Adim Em7 A7 Dm7 G7 C Cdim
All I want is a room In Blooms-bu-ry, Just a room that will
All I want is a room In Blooms-bu-ry, Just a room that will
Dm7 G7 Em E♭dim Dm7 G7 Em7 Am7 Dm7 G7 C
do For you and me. One room's e-nough for us, Tho' it's on the top
do For you and me. I'll sew the cov-ers for Two old co-sy arm
Dm6 E7 Am Dm6 E7 Am7 D7 Dm7 G7
floor. Life may be rough for us, But its trou-bles we'll ig-nore.
chairs. Neigh-bours will love us, for We shall laugh at all our cares.
C C7+ F Adim Em7 A7 Dm7 G7 C Cdim
On a win-ter-y night I'll light a fire. Ev-'ry-thing I shall
While you're read-ing a book, I'll cook a stew. Then I'll bake a plum
Dm7 G7 Em E♭dim Gm7 C7 F F Cdim
do As you de-sire. I'll be sit-ting And you'll be knit-ting And
duff, E-nough for two. In our at-tic We'll be ec-stat-ic As
C6 Fm6 C Am7 Dm7 G7 C Fm C
so con-tent-ed we'll be, In our dear lit-tle room in Blooms-bu-ry.
love birds up in a tree. All we want is a room in Blooms-bu-ry.

Copyright © 1954 by Chappell & Co., Ltd., London. Used by permission.

A ROOM WITH A VIEW *From the Musical "THIS YEAR OF GRACE"*

By NOEL COWARD

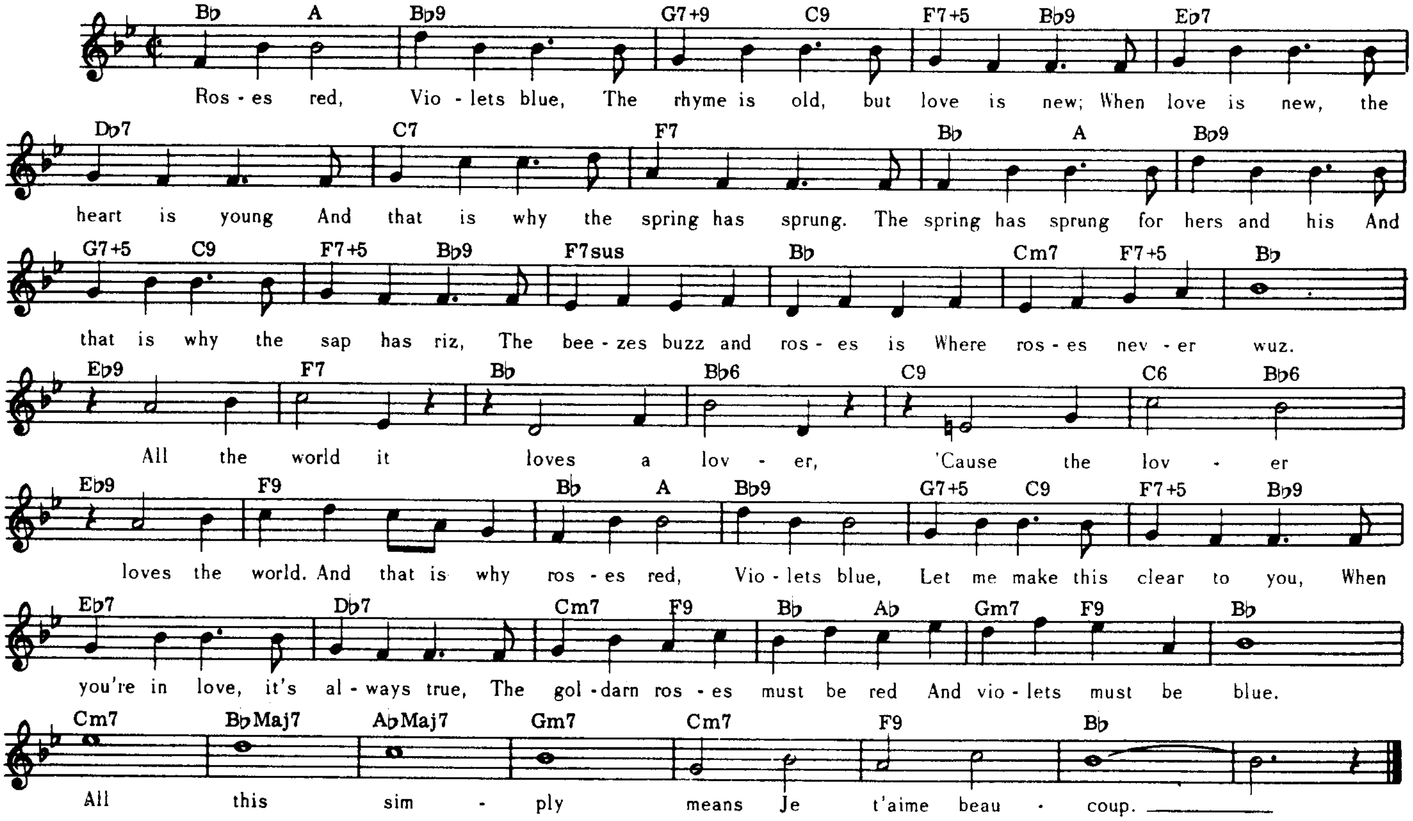

D9+ G D+/G D7 G
A room with a view and you, And no one to wor-ry us,
sky and try to guess what it's all a-bout,
B♭dim Am7 D7 1. Gmaj7 D9+ 2. G
No one to hur-ry us through This dream we've found. We'll gaze at the
then we will fig-ure out why the world is round.
G7 C C G D7 G D7 G B7 Em Em Em♯7 Em7
We'll be as hap-py and con-tent-ed as birds up-on a tree, High a-bove the
A7 Am7/D D7 D9+ G D+/G D7 G
moun-tains and sea. We'll bill and we'll coo-oo-oo, And sor-row will nev-er come.
B♭dim Am7 D7 G
Oh, will it ev-er come true? Our room with a view!

Copyright © 1928 by Chappell & Co., Ltd. Copyright renewed. Chappell & Co., Inc., publisher. Used by permission.

ROSES RED — VIOLETS BLUE

From the Film "GAY PURR-EE"

Lyric by E.Y. HARBURG
Music by HAROLD ARLEN

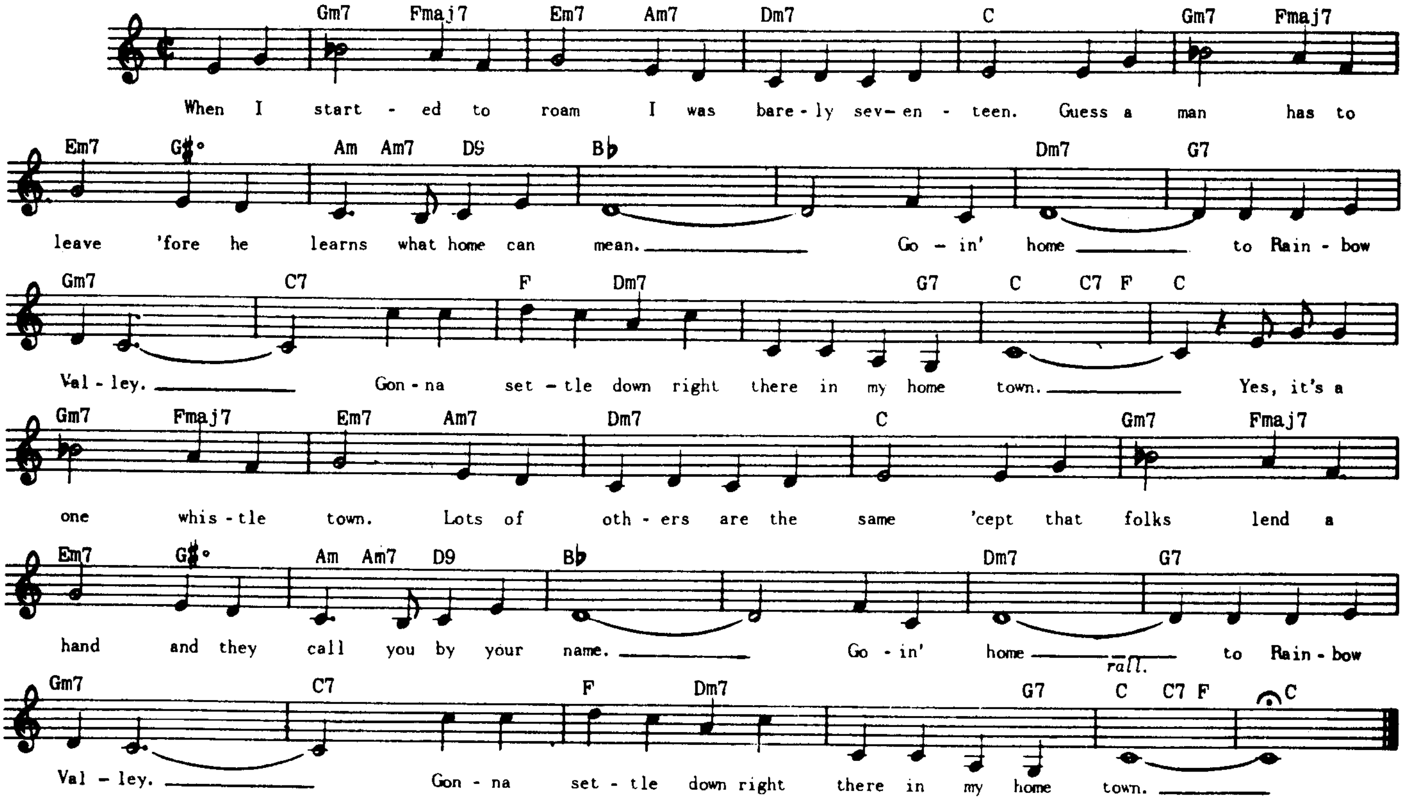

Bb A Bb9 G7+9 C9 F7+5 Bb9 Eb7
Ros - es red, Vio - lets blue, The rhyme is old, but love is new; When love is new, the
Db7 C7 F7 Bb A Bb9
heart is young And that is why the spring has sprung. The spring has sprung for hers and his And
G7+5 C9 F7+5 Bb9 F7sus Bb Cm7 F7+5 Bb
that is why the sap has riz, The bee - zes buzz and ros - es is Where ros - es nev - er wuz.
Eb9 F7 Bb Bb6 C9 C6 Bb6
All the world it loves a lov - er, 'Cause the lov - er
Eb9 F9 Bb A Bb9 G7+5 C9 F7+5 Bb9
loves the world. And that is why ros - es red, Vio - lets blue, Let me make this clear to you, When
Eb7 Db7 Cm7 F9 Bb Ab Gm7 F9 Bb
you're in love, it's al - ways true, The gol - darn ros - es must be red And vio - lets must be blue.
Cm7 BbMaj7 AbMaj7 Gm7 Cm7 F9 Bb
All this sim - ply means Je t'aime beau - coup.

Copyright © 1961 and 1962 by Harwin Music Corporation, New York, N.Y. Used by permission.

RAINBOW VALLEY

Words by ROBERT WELLS
Music by DAVE GRUSIN

Moderately Slow and Simply

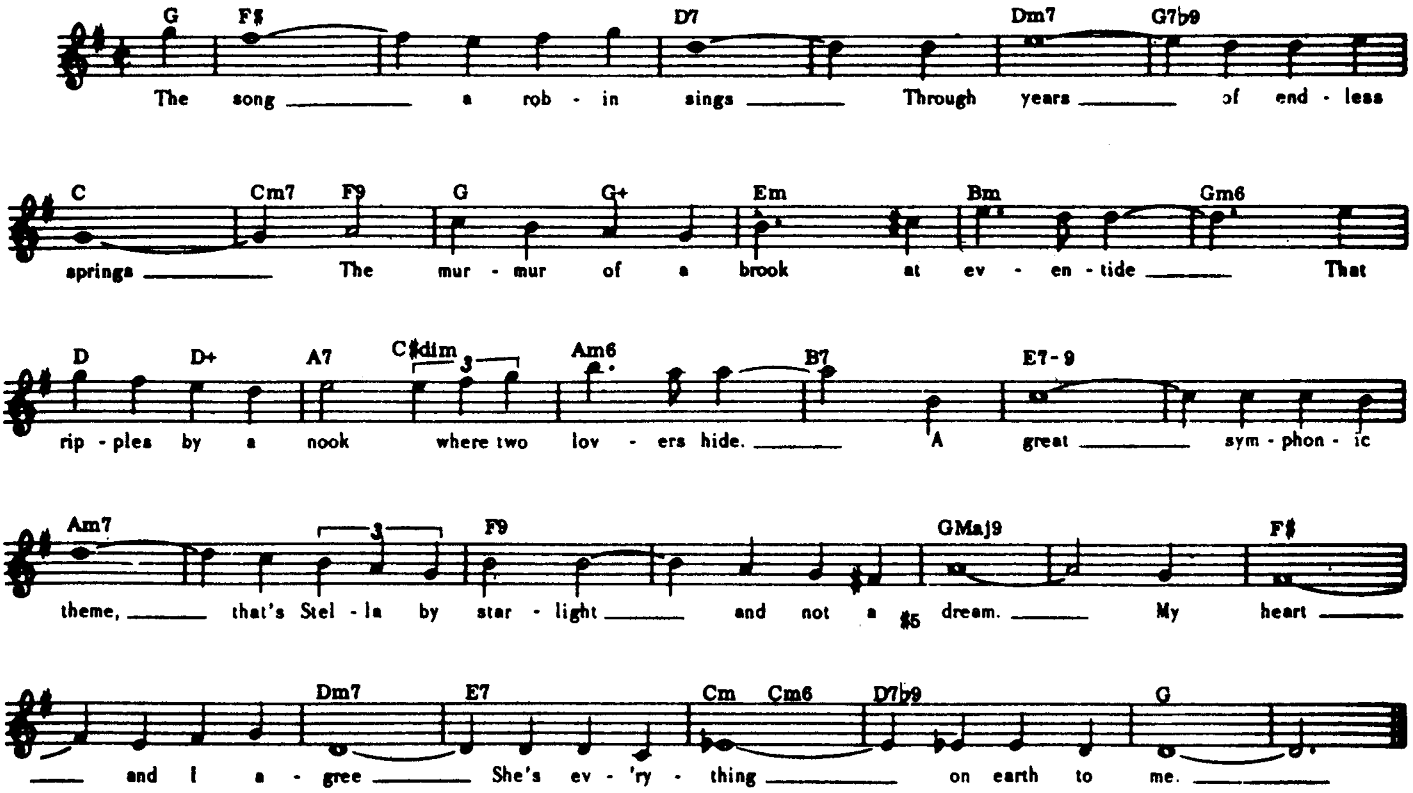

Gm7 Fmaj7 Em7 Am7 Dm7 C Gm7 Fmaj7
When I start - ed to roam I was bare - ly sev - en - teen. Guess a man has to
Em7 G#° Am Am7 D9 Bb Dm7 G7
leave 'fore he learns what home can mean. Go - in' home to Rain - bow
Gm7 C7 F Dm7 G7 C C7 F C
Val - ley. Gon - na set - tle down right there in my home town. Yes, it's a
Gm7 Fmaj7 Em7 Am7 Dm7 C Gm7 Fmaj7
one whis - tle town. Lots of oth - ers are the same 'cept that folks lend a
Em7 G#° Am Am7 D9 Bb Dm7 G7
hand and they call you by your name. Go - in' home rall. to Rain - bow
Gm7 C7 F Dm7 G7 C C7 F C
Val - ley. Gon - na set - tle down right there in my home town.

Copyright © 1967 by Famous Music Corporation. Used by permission.

STELLA BY STARLIGHT

From the Paramount Picture "THE UNINVITED"

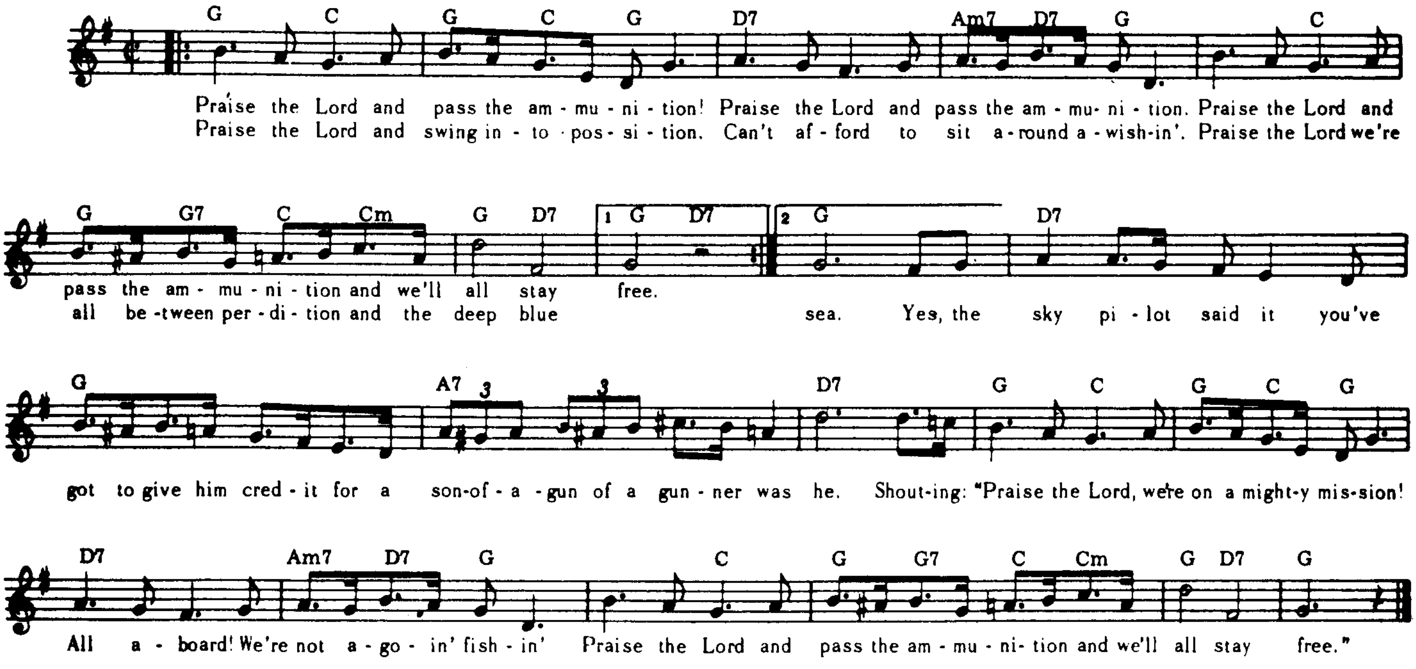
NED WASHINGTON and VICTOR YOUNG


G F♯ D7 Dm7 G7♭9
The song a rob-in sings Through years of end-less
C Cm7 F9 G G+ Em Bm Gm6
springs The mur-mur of a brook at ev-en-tide That
D D+ A7 C♯dim Am6 B7 E7-9
rip-ples by a nook where two lov-ers hide. A great sym-phon-ic
Am7 F9 GMaj9 F♯
theme, that's Stel-la by star-light and not a dream. My heart
♯5
Dm7 E7 Cm Cm6 D7♭9 G
and I a-gree She's ev-'ry-thing on earth to me.
3

Copyright © 1946 by Famous Music Corporation. Copyright renewed 1973 by Famous Music Corporation. Used by permission.

PRAISE THE LORD AND PASS THE AMMUNITION!

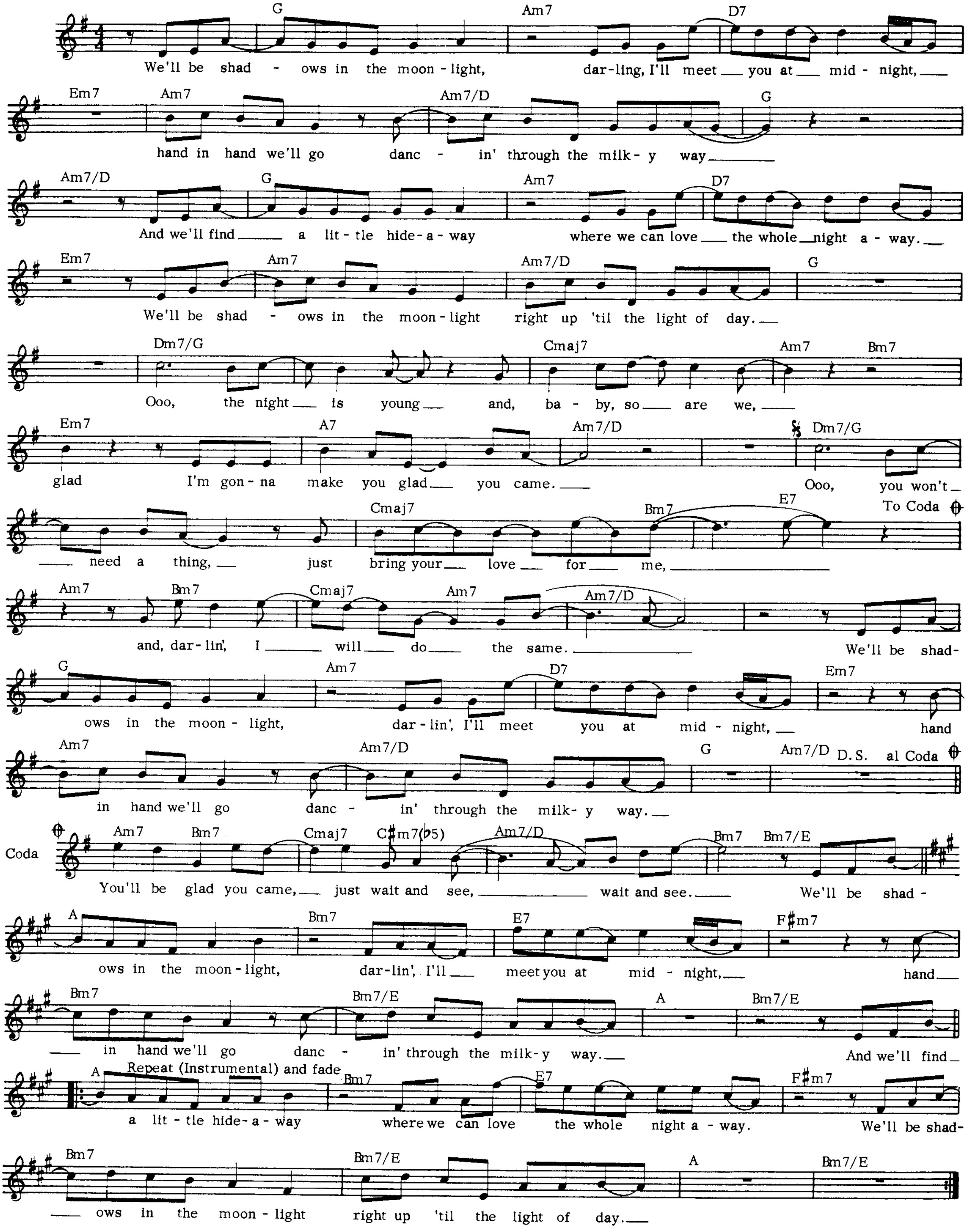
FRANK LOESSER


G C G C G D7 Am7 D7 G C
Praise the Lord and pass the am-mu-ni-tion! Praise the Lord and pass the am-mu-ni-tion. Praise the Lord and
Praise the Lord and swing in-to pos-si-tion. Can't af-ford to sit a-round a-wish-in'. Praise the Lord we're
G G7 C Cm G D7 1 G D7 2 G D7
pass the am-mu-ni-tion and we'll all stay free.
all be-tween per-di-tion and the deep blue sea. Yes, the sky pi-lot said it you've
G A7 D7 G C G C G
got to give him cred-it for a son-of-a-gun of a gun-ner was he. Shout-ing: "Praise the Lord, we're on a might-y mis-sion!
3
D7 Am7 D7 G C G G7 C Cm G D7 G
All a-board! We're not a-go-in' fish-in' Praise the Lord and pass the am-mu-ni-tion and we'll all stay free."

Copyright © 1942 by Famous Music Corporation. Copyright renewed 1969. Used by permission.

SHADOWS IN THE MOONLIGHT

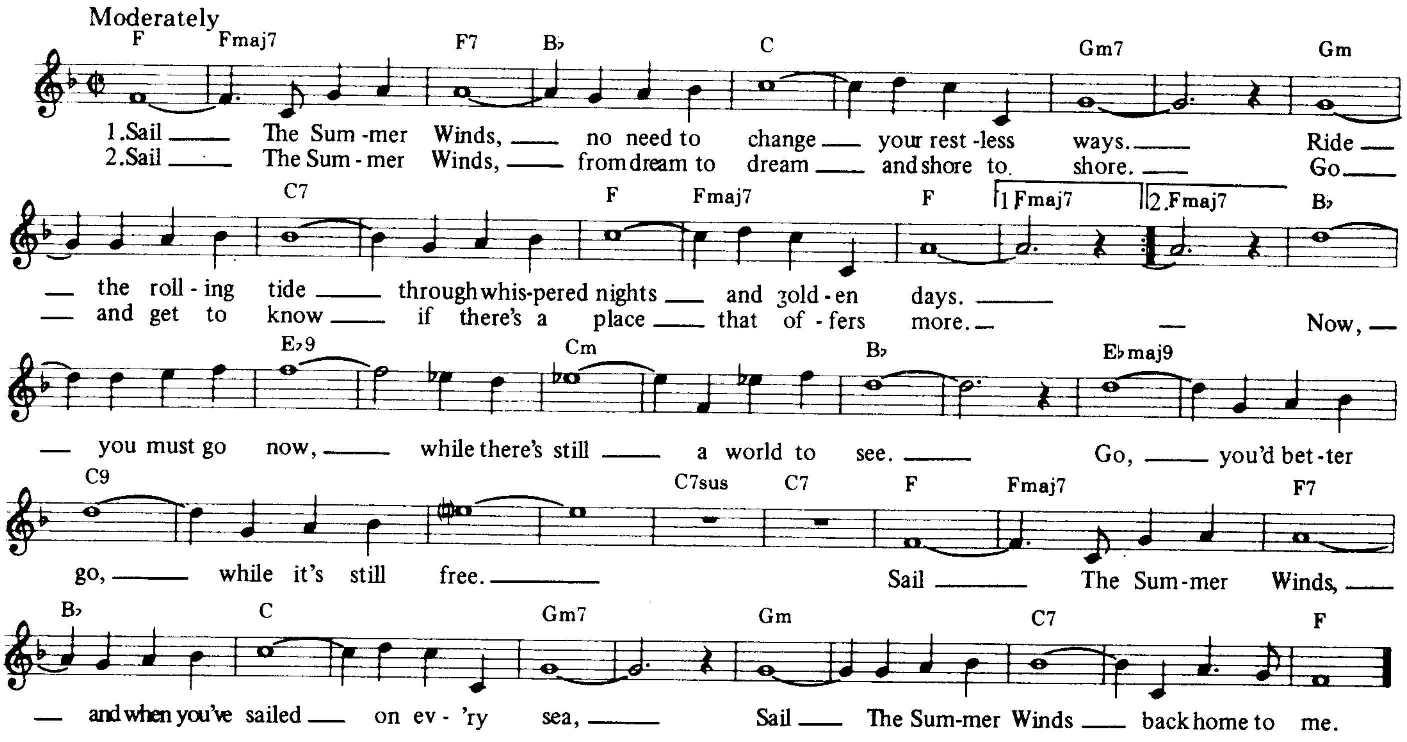
Words and Music by
CHARLIE BLACK and RORY BOURKE


G Am7 D7
We'll be shad - ows in the moon - light, dar - ling, I'll meet you at mid - night,
Em7 Am7 Am7/D G
hand in hand we'll go danc - in' through the milk - y way
Am7/D G Am7 D7
And we'll find a lit - tle hide - a - way where we can love the whole night a - way.
Em7 Am7 Am7/D G
We'll be shad - ows in the moon - light right up 'til the light of day.
Dm7/G Cmaj7 Am7 Bm7
Ooo, the night is young and, ba - by, so are we,
Em7 A7 Am7/D Dm7/G
glad I'm gon - na make you glad you came. Ooo, you won't
Cmaj7 Bm7 E7 To Coda
need a thing, just bring your love for me,
Am7 Bm7 Cmaj7 Am7 Am7/D
and, dar - lin', I will do the same. We'll be shad -
G Am7 D7 Em7
ows in the moon - light, dar - lin', I'll meet you at mid - night, hand
Am7 Am7/D G Am7/D D.S. al Coda
in hand we'll go danc - in' through the milk - y way.
Coda
Am7 Bm7 Cmaj7 C♯m7(♭5) Am7/D Bm7 Bm7/E
You'll be glad you came, just wait and see, wait and see. We'll be shad -
A Bm7 E7 F♯m7
ows in the moon - light, dar - lin', I'll meet you at mid - night, hand
Bm7 Bm7/E A Bm7/E
in hand we'll go danc - in' through the milk - y way. And we'll find
Repeat (Instrumental) and fade
A Bm7 E7 F♯m7
a lit - tle hide - a - way where we can love the whole night a - way. We'll be shad -
Bm7 Bm7/E A Bm7/E
ows in the moon - light right up 'til the light of day.

Copyright © 1979 by Chappell & Co., Inc. and Tri-Chappell Music, Inc. Used by permission.

SAIL THE SUMMER WINDS *From the Film "THE DOVE"*

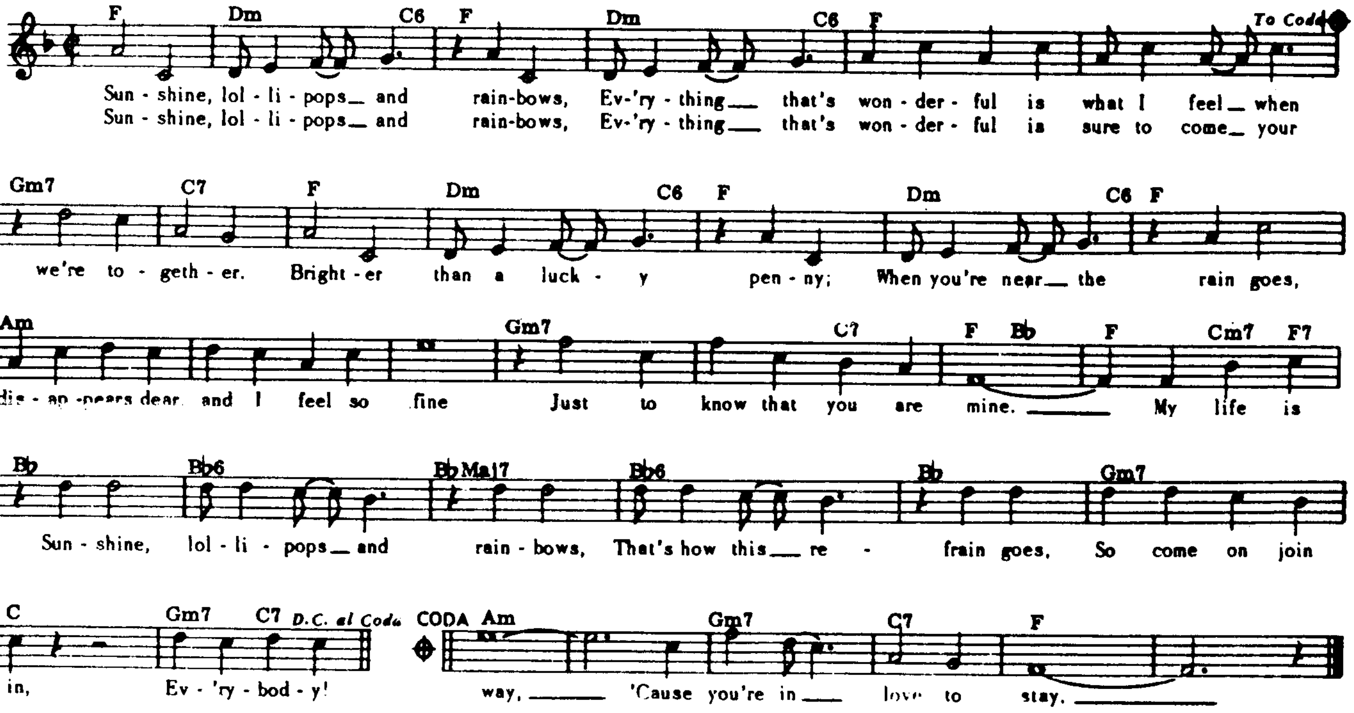
Words by DON BLACK
Music by JOHN BARRY


Moderately
F Fmaj7 F7 B♭ C Gm7 Gm
1.Sail The Sum-mer Winds, no need to change your rest-less ways. Ride
2.Sail The Sum-mer Winds, from dream to dream and shore to shore. Go
C7 F Fmaj7 F 1.Fmaj7 2.Fmaj7 B♭
the roll-ing tide through whis-pered nights and gold-en days.
and get to know if there's a place that of-fers more. Now,
E♭9 Cm B♭ E♭maj9
you must go now, while there's still a world to see. Go, you'd bet-ter
C9 C7sus C7 F Fmaj7 F7
go, while it's still free. Sail The Sum-mer Winds,
B♭ C Gm7 Gm C7 F
and when you've sailed on ev-'ry sea, Sail The Sum-mer Winds back home to me.

Copyright © 1974 by Ensign Music Corporation, New York, N.Y.
Ensign Music Corporation controls rights for the western hemisphere. Used by permission.

SUNSHINE, LOLLIPOPS AND RAINBOWS

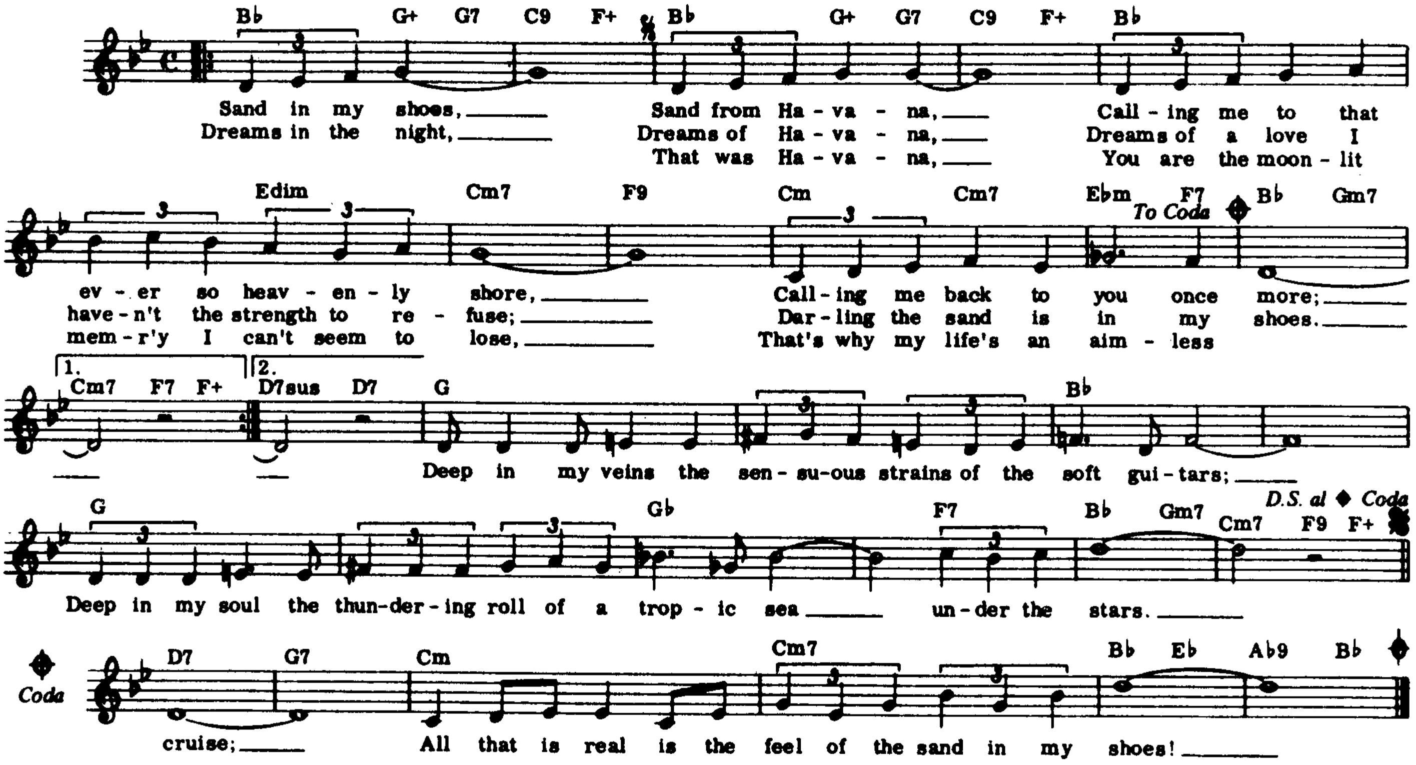
HOWARD LIEBLING and MARVIN HAMLISCH


F Dm C6 F Dm C6 F To Coda
Sun-shine, lol-li-pops and rain-bows, Ev-'ry-thing that's won-der-ful is what I feel when
Sun-shine, lol-li-pops and rain-bows, Ev-'ry-thing that's won-der-ful is sure to come your
Gm7 C7 F Dm C6 F Dm C6 F
we're to-geth-er. Bright-er than a luck-y pen-ny; When you're near the rain goes,
Am Gm7 C7 F B♭ F Cm7 F7
dis-ap-pears dear and I feel so fine Just to know that you are mine. My life is
B♭ B♭6 B♭Maj7 B♭6 B♭ Gm7
Sun-shine, lol-li-pops and rain-bows, That's how this re-frain goes, So come on join
C Gm7 C7 D.C. al Coda CODA Am Gm7 C7 F
in, Ev-'ry-bod-y! way, 'Cause you're in love to stay.

Copyright © 1963 by Charles Hansen Educational Music & Books, Inc., New York, N.Y. Used by permission.
All rights for the world, excluding U.S.A. and Canada controlled by Campbell, Connelly & Co., Ltd., London, England.

SAND IN MY SHOES *From the Film "KISS THE BOYS GOODBYE"*

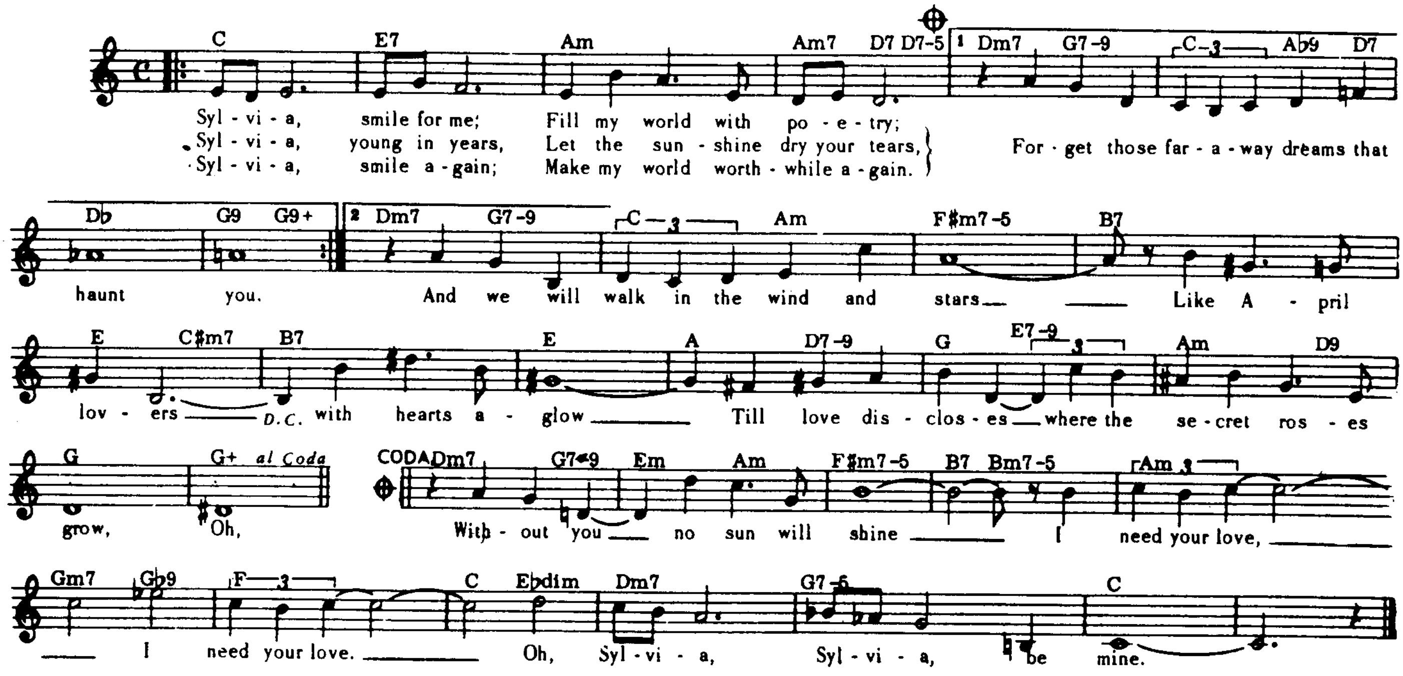
FRANK LOESSER and VICTOR SCHERTZINGER


B♭ G+ G7 C9 F+ B♭ G+ G7 C9 F+ B♭
Sand in my shoes, Sand from Ha - va - na, Call - ing me to that
Dreams in the night, Dreams of Ha - va - na, Dreams of a love I
That was Ha - va - na, You are the moon - lit
Edim Cm7 F9 Cm Cm7 E♭m F7 B♭ Gm7
To Coda
ev - er so heav - en - ly shore, Call - ing me back to you once more;
have - n't the strength to re - fuse; Dar - ling the sand is in my shoes.
mem - r'y I can't seem to lose, That's why my life's an aim - less
1. Cm7 F7 F+
2. D7sus D7 G B♭
Deep in my veins the sen - su - ous strains of the soft gui - tars;
G G♭ F7 B♭ Gm7 Cm7 F9 F+
D.S. al ◆ Coda
Deep in my soul the thun - der - ing roll of a trop - ic sea un - der the stars.
Coda
D7 G7 Cm Cm7 B♭ E♭ A♭9 B♭
cruise; All that is real is the feel of the sand in my shoes!

Copyright © 1941 by Famous Music Corporation. Copyright renewed 1968. Used by permission.

SYLVIA *From the Film "SYLVIA"*

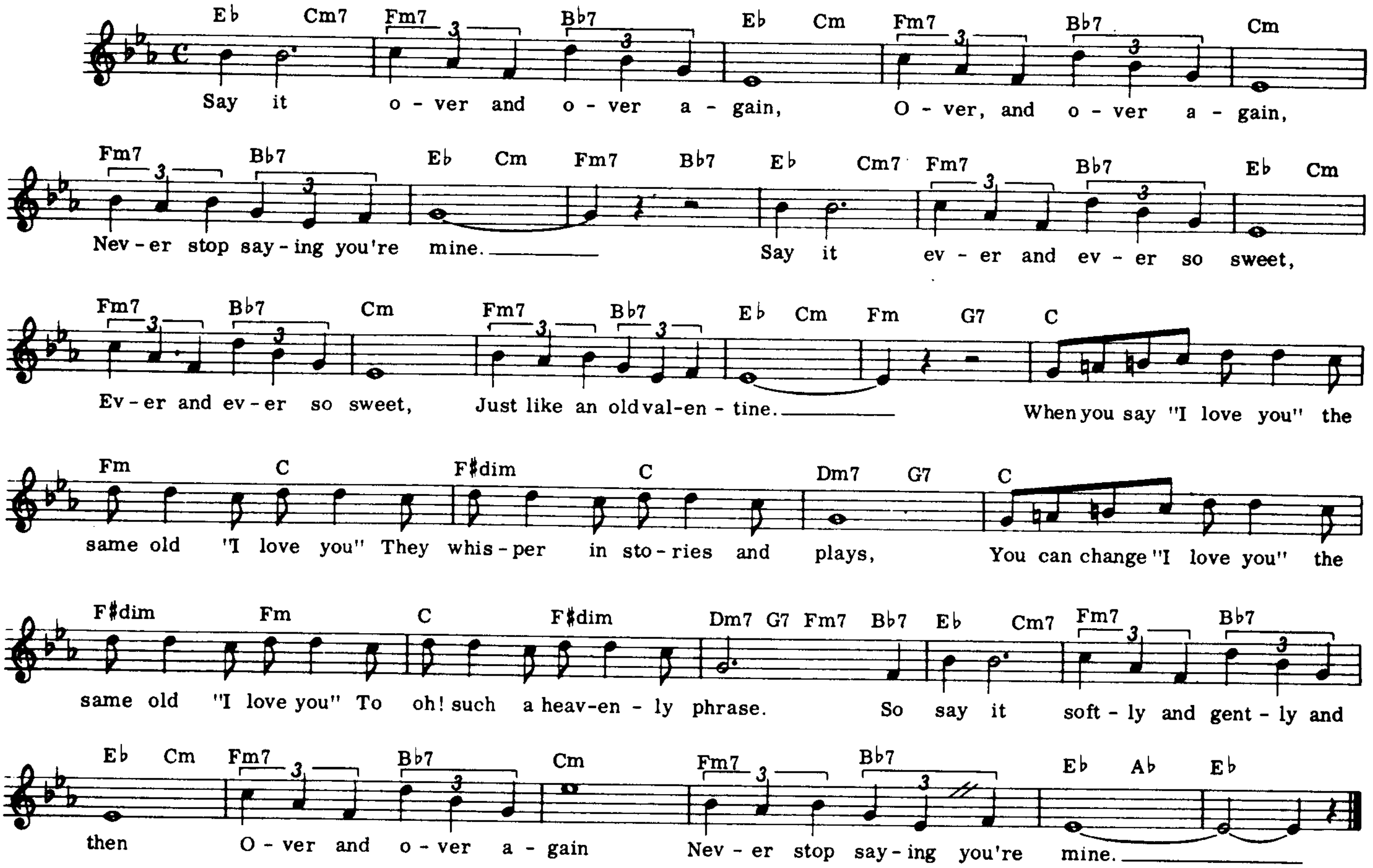
PAUL FRANCIS WEBSTER and DAVID RAKSIN


C E7 Am Am7 D7 D7-5 1 Dm7 G7-9 C Ab9 D7
Syl - vi - a, smile for me; Fill my world with po - e - try;
Syl - vi - a, young in years, Let the sun - shine dry your tears,
Syl - vi - a, smile a - gain; Make my world worth - while a - gain.
For - get those far - a - way dreams that
D♭ G9 G9+ 2 Dm7 G7-9 C Am F♯m7-5 B7
haunt you. And we will walk in the wind and stars Like A - pril
E C♯m7 B7 E A D7-9 G E7-9 Am D9
lov - ers D.C. with hearts a - glow Till love dis - clos - es where the se - cret ros - es
G G+ al Coda CODA Dm7 G7-9 Em Am F♯m7-5 B7 Bm7-5 Am
grow, Oh, With - out you no sun will shine I need your love,
Gm7 G♭9 F C E♭dim Dm7 G7-5 C
I need your love. Oh, Syl - vi - a, Syl - vi - a, be mine.

Copyright © 1964 by Famous Music Corporation. Used by permission.

SAY IT (Over And Over Again) *From the Film "BUCK BENNY RIDES AGAIN"*

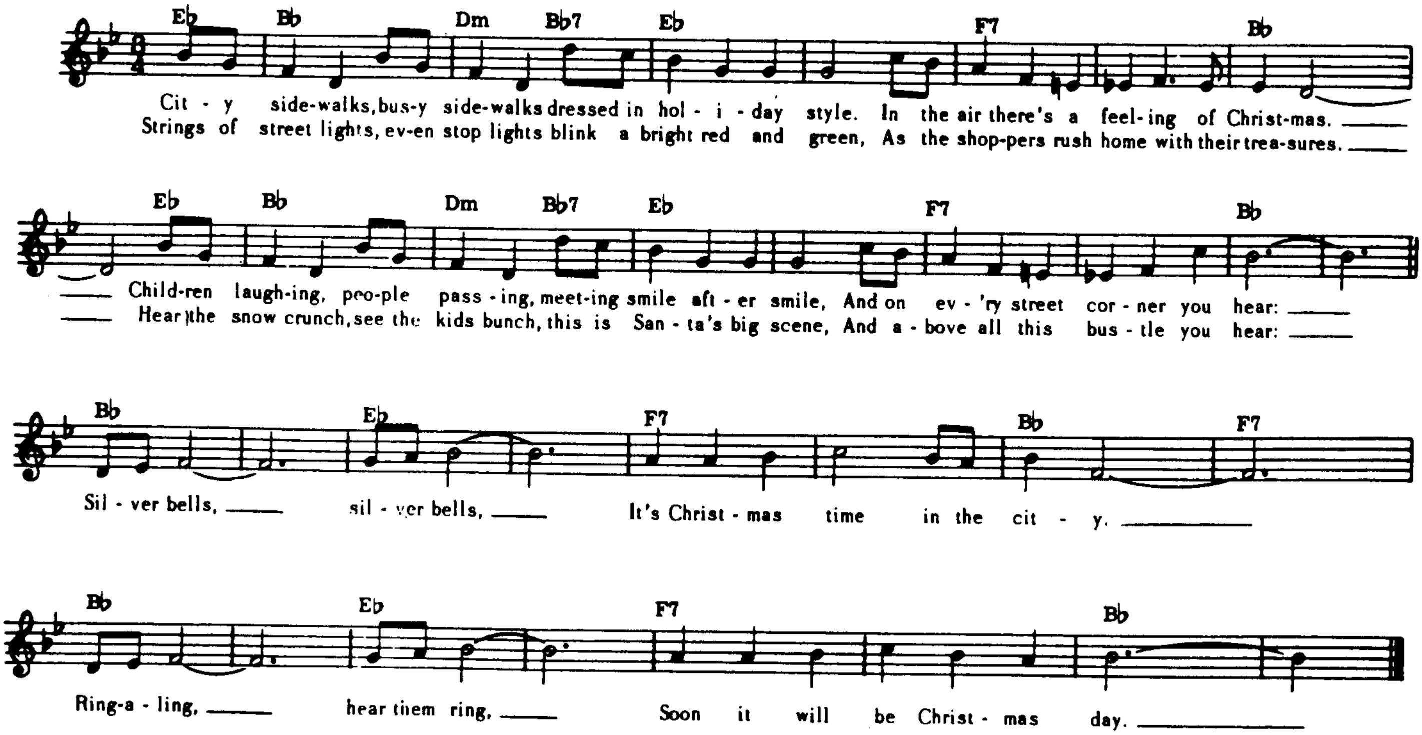
FRANK LOESSER and JIMMY McHUGH


Eb Cm7 Fm7 Bb7 Eb Cm Fm7 Bb7 Cm
Say it o - ver and o - ver a - gain, O - ver, and o - ver a - gain,
Fm7 Bb7 Eb Cm Fm7 Bb7 Eb Cm7 Fm7 Bb7 Eb Cm
Nev - er stop say - ing you're mine. Say it ev - er and ev - er so sweet,
Fm7 Bb7 Cm Fm7 Bb7 Eb Cm Fm G7 C
Ev - er and ev - er so sweet, Just like an old val - en - tine. When you say "I love you" the
Fm C F#dim C Dm7 G7 C
same old "I love you" They whis - per in sto - ries and plays, You can change "I love you" the
F#dim Fm C F#dim Dm7 G7 Fm7 Bb7 Eb Cm7 Fm7 Bb7
same old "I love you" To oh! such a heav - en - ly phrase. So say it soft - ly and gent - ly and
Eb Cm Fm7 Bb7 Cm Fm7 Bb7 Eb Ab Eb
then O - ver and o - ver a - gain Nev - er stop say - ing you're mine.

Copyright © 1940 by Famous Music Corporation. Copyright renewed 1967. Used by permission.

SILVER BELLS *From the Film "THE LEMON DROP KID"*

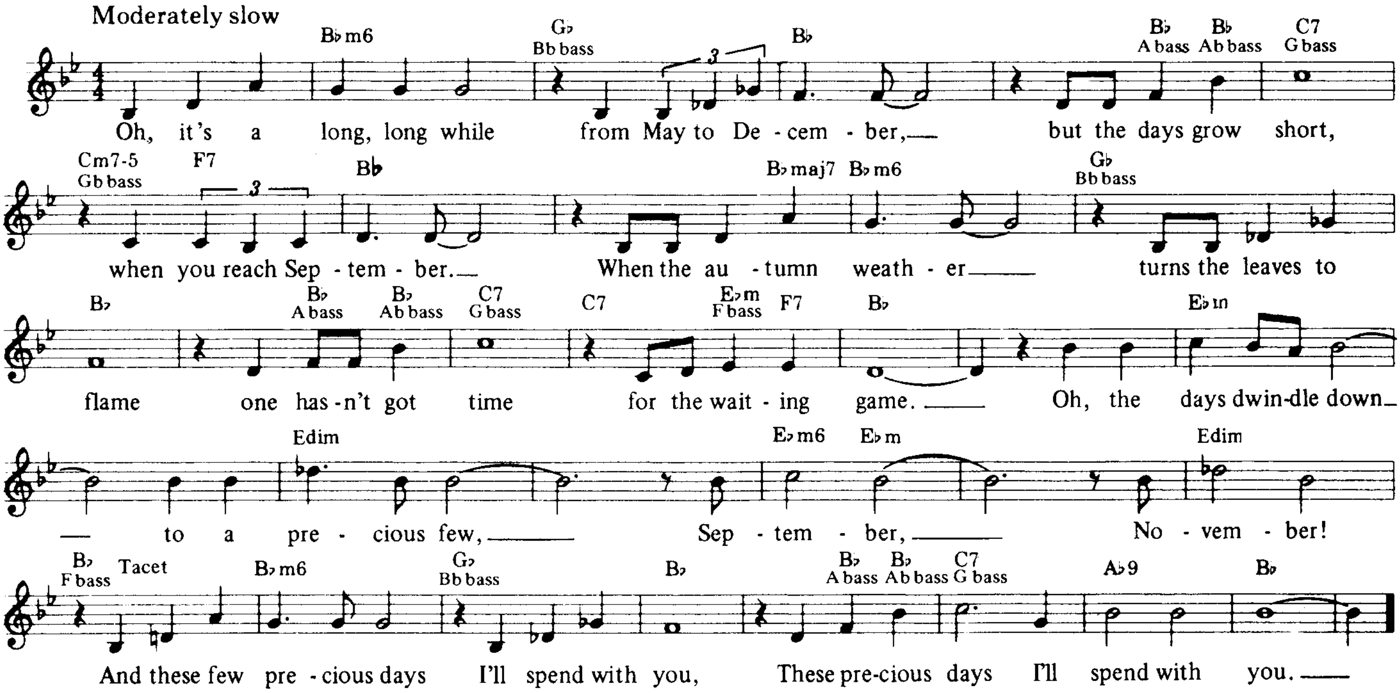
JAY LIVINGSTON and RAY EVANS


Eb Bb Dm Bb7 Eb F7 Bb
Cit - y side-walks, bus-y side-walks dressed in hol - i - day style. In the air there's a feel - ing of Christ-mas.
Strings of street lights, ev-en stop lights blink a bright red and green, As the shop-pers rush home with their trea-sures.
Eb Bb Dm Bb7 Eb F7 Bb
Child-ren laugh-ing, peo-ple pass - ing, meet-ing smile aft - er smile, And on ev - 'ry street cor - ner you hear:
Hear the snow crunch, see the kids bunch, this is San - ta's big scene, And a - bove all this bus - tle you hear:
Bb Eb F7 Bb F7
Sil - ver bells, sil - ver bells, It's Christ - mas time in the cit - y.
Bb Eb F7 Bb
Ring-a - ling, hear them ring, Soon it will be Christ - mas day.

Copyright © 1950 by Paramount Music Corporation, New York, N.Y. Used by permission.

SEPTEMBER SONG *From the Musical "KNICKERBOCKER HOLIDAY"*

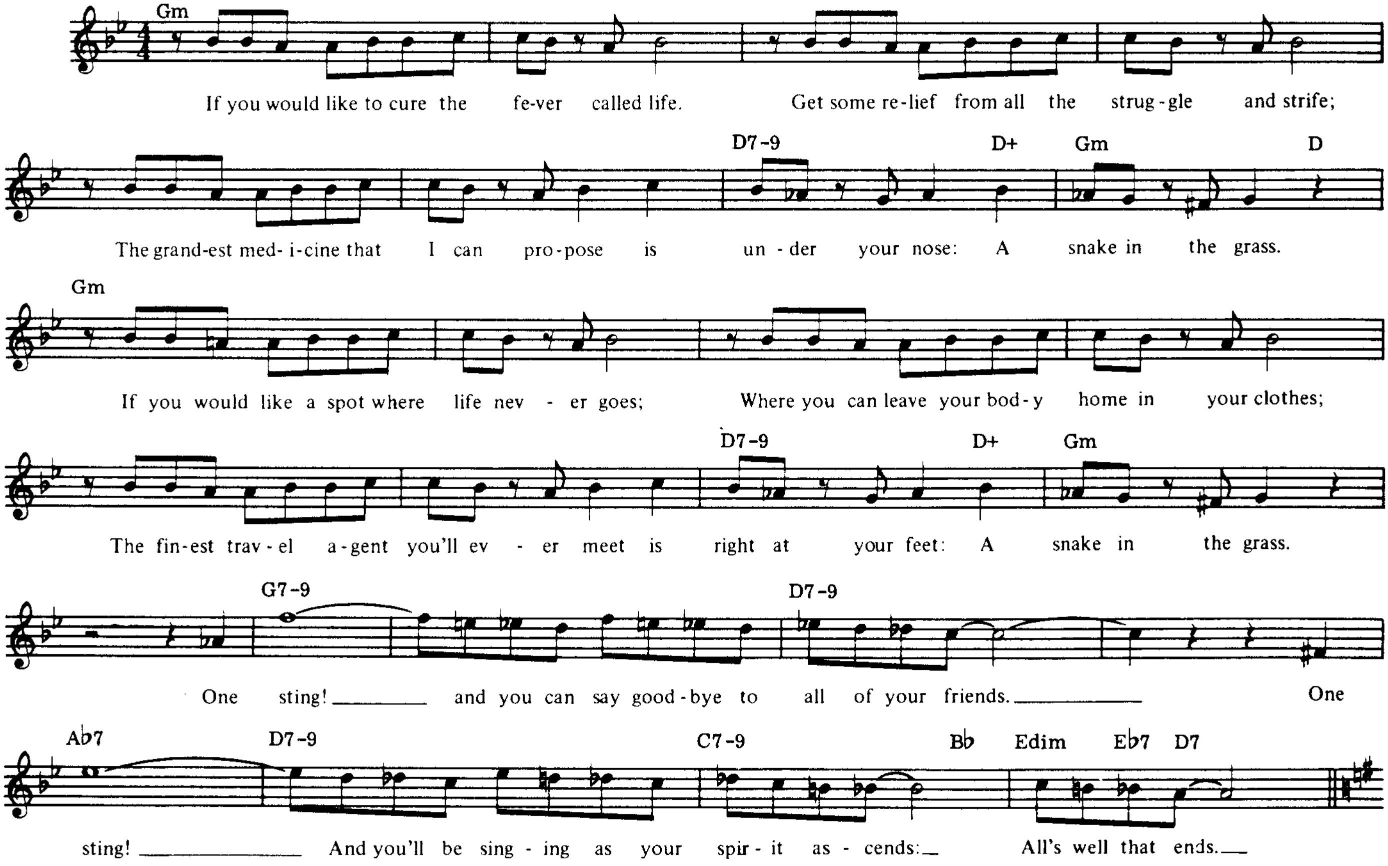
Lyric by MAXWELL ANDERSON
Music by KURT WEILL


Moderately slow
B♭m6
G♭ B♭bass
B♭
B♭ A bass
B♭ A♭bass
C7 G bass
Oh, it's a long, long while from May to De - cem - ber, but the days grow short,
Cm7-5 G♭bass
F7
B♭
B♭maj7
B♭m6
G♭ B♭bass
when you reach Sep - tem - ber. When the au - tumn weath - er turns the leaves to
B♭
B♭ A bass
B♭ A♭bass
C7 G bass
C7
E♭m F bass
F7
B♭
E♭m
flame one has-n't got time for the wait - ing game. Oh, the days dwin-dle down
Edim
E♭m6
E♭m
Edim
to a pre - cious few, Sep - tem - ber, No - vem - ber!
B♭ F bass
Tacet
B♭m6
G♭ B♭bass
B♭
B♭ A bass
B♭ A♭bass
C7 G bass
A♭9
B♭
And these few pre - cious days I'll spend with you, These pre-cious days I'll spend with you.

Copyright © 1938 by DeSylva, Brown & Henderson, Inc.
Copyright renewed and assigned to Chappell & Co., Inc. Used by permission.

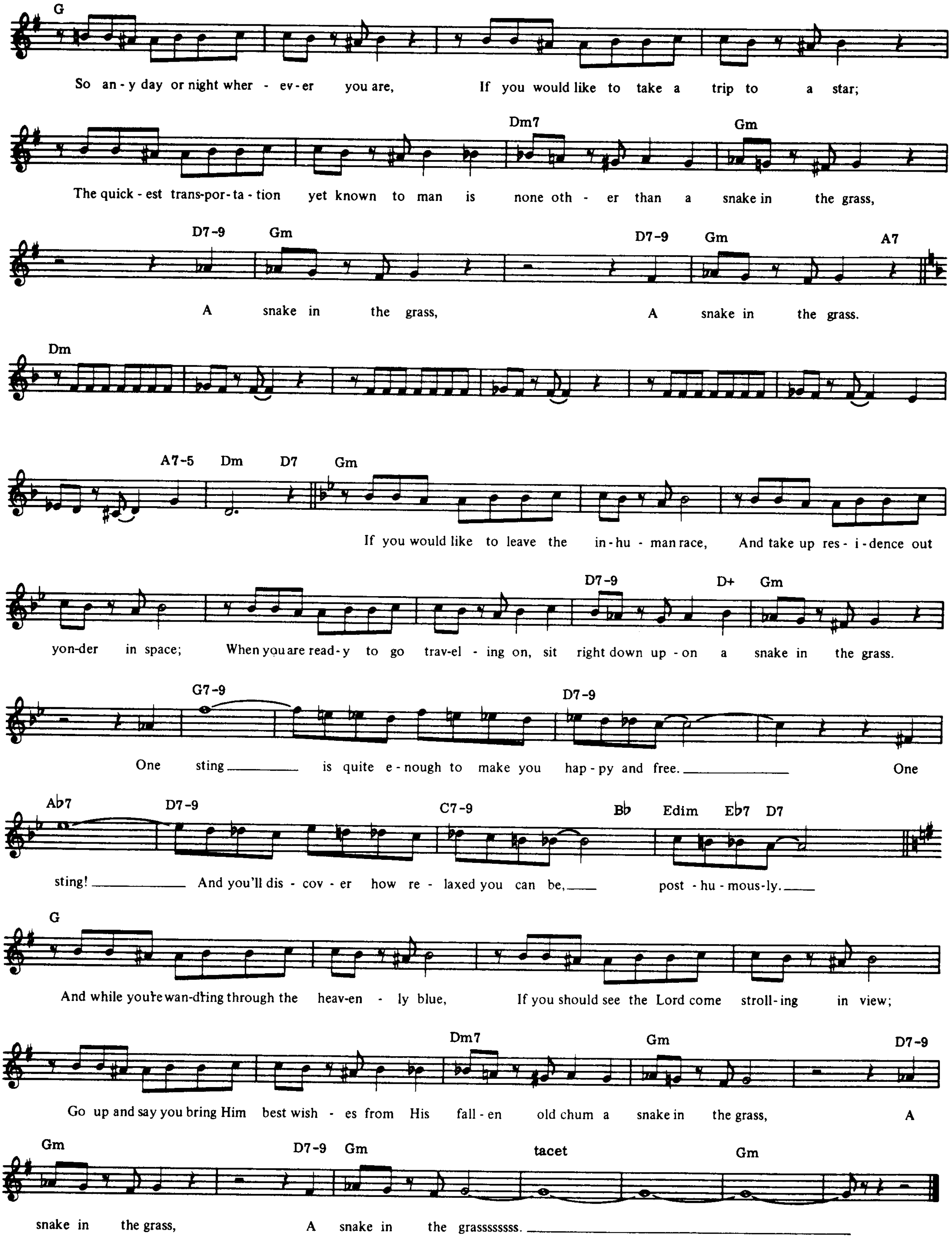
A SNAKE IN THE GRASS *From the Film "THE LITTLE PRINCE"*

Music by FREDERICK LOEWE
Words by ALAN JAY LERNER


Tango
Gm
If you would like to cure the fe-ver called life. Get some re-lief from all the strug-gle and strife;
D7-9
D+
Gm
D
The grand-est med- i-cine that I can pro-pose is un - der your nose: A snake in the grass.
Gm
If you would like a spot where life nev - er goes; Where you can leave your bod-y home in your clothes;
D7-9
D+
Gm
The fin-est trav-el a-gent you'll ev - er meet is right at your feet: A snake in the grass.
G7-9
D7-9
One sting! and you can say good-bye to all of your friends. One
A♭7
D7-9
C7-9
B♭
Edim
E♭7
D7
sting! And you'll be sing - ing as your spir - it as - cends: All's well that ends.

Copyright © 1974 by Famous Music Corporation, New York, N.Y. Used by permission.

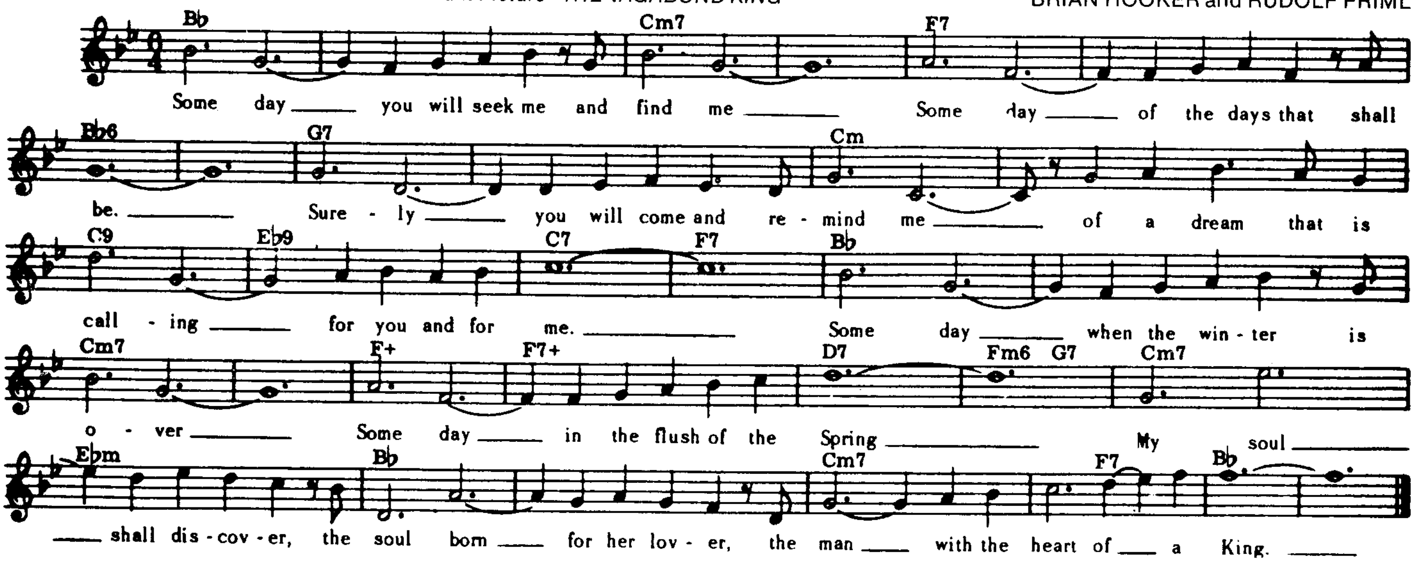
A SNAKE IN THE GRASS *Continued . . .*


G
So an-y day or night wher - ev-er you are, If you would like to take a trip to a star;
Dm7 Gm
The quick-est trans-por-ta-tion yet known to man is none oth - er than a snake in the grass,
D7-9 Gm D7-9 Gm A7
A snake in the grass, A snake in the grass.
Dm
A7-5 Dm D7 Gm
If you would like to leave the in-hu - man race, And take up res - i-dence out
D7-9 D+ Gm
yon-der in space; When you are read-y to go trav-el - ing on, sit right down up - on a snake in the grass.
G7-9 D7-9
One sting is quite e-nough to make you hap-py and free. One
Ab7 D7-9 C7-9 Bb Edim Eb7 D7
sting! And you'll dis - cov - er how re - laxed you can be, post - hu - mous-ly.
G
And while you're wan-d'ring through the heav-en - ly blue, If you should see the Lord come stroll-ing in view;
Dm7 Gm D7-9
Go up and say you bring Him best wish - es from His fall-en old chum a snake in the grass, A
Gm D7-9 Gm tacet Gm
snake in the grass, A snake in the grasssssssss.

SOME DAY

From The Paramount Picture "THE VAGABOND KING"

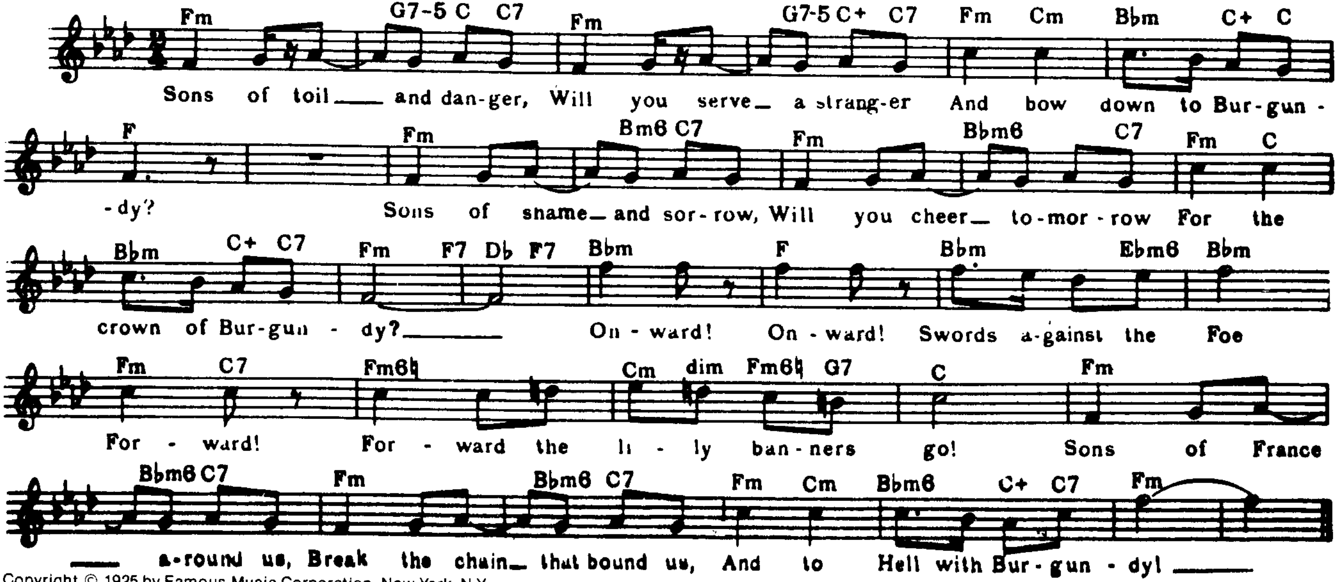
BRIAN HOOKER and RUDOLF FRIML


Bb Cm7 F7
Some day you will seek me and find me Some day of the days that shall
Bb6 G7 Cm
be. Sure - ly you will come and re - mind me of a dream that is
C9 Eb9 C7 F7 Bb
call - ing for you and for me. Some day when the win - ter is
Cm7 F+ F7+ D7 Fm6 G7 Cm7
o - ver Some day in the flush of the Spring My soul
Ebm Bb Cm7 F7 Bb
shall dis - cov - er, the soul born for her lov - er, the man with the heart of a King.

Copyright © 1925 by Famous Music Corporation, New York, N.Y. Copyright renewed 1952 and assigned to Famous Music Corporation. Used by permission.

SONG OF THE VAGABONDS

BRIAN HOOKER and RUDOLF FRIML

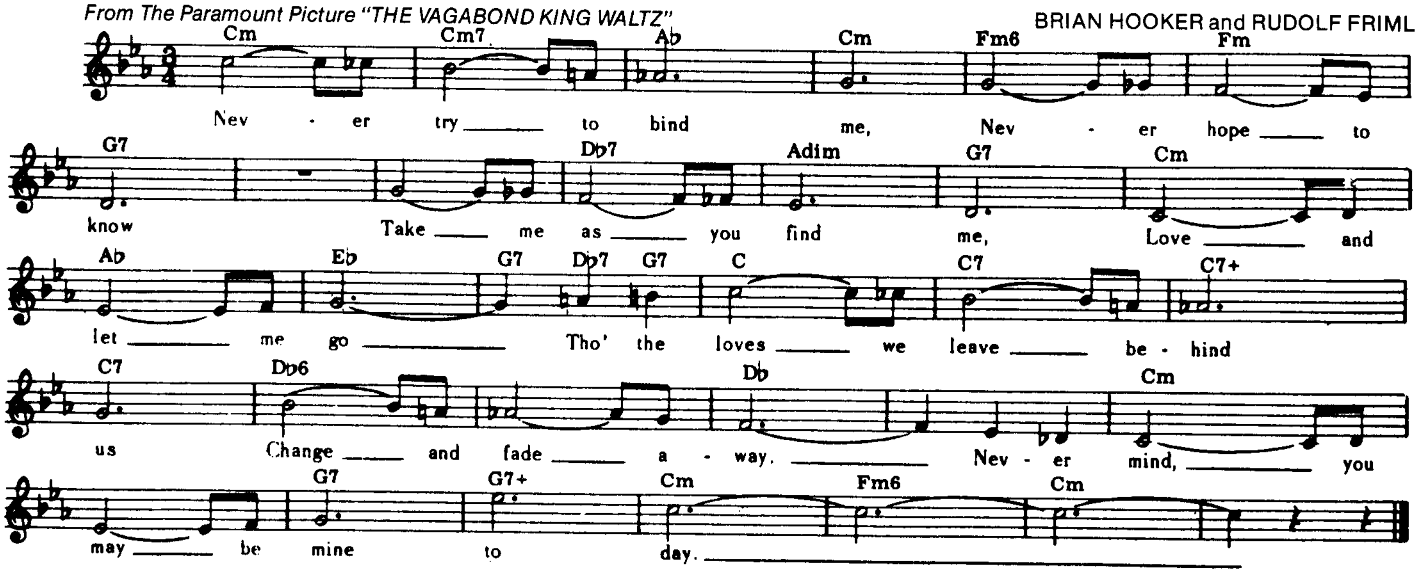

Fm G7-5 C C7 Fm G7-5 C+ C7 Fm Cm Bbm C+ C
Sons of toil and dan-ger, Will you serve a strang-er And bow down to Bur-gun -
F Fm Bm6 C7 Fm Bbm6 C7 Fm C
- dy? Sons of shame and sor-row, Will you cheer to-mor-row For the
Bbm C+ C7 Fm F7 Db F7 Bbm F Bbm Ebm6 Bbm
crown of Bur-gun - dy? On - ward! On - ward! Swords a-gainst the Foe
Fm C7 Fm6♮ Cm dim Fm6♮ G7 C Fm
For - ward! For - ward the li - ly ban-ners go! Sons of France
Bbm6 C7 Fm Bbm6 C7 Fm Cm Bbm6 C+ C7 Fm
a-round us, Break the chain that bound us, And to Hell with Bur-gun - dy!

Copyright © 1925 by Famous Music Corporation, New York, N.Y.
Copyright renewed 1952 and assigned to Famous Music Corporation. Used by permission.

THE VAGABOND KING WALTZ

From The Paramount Picture "THE VAGABOND KING WALTZ"

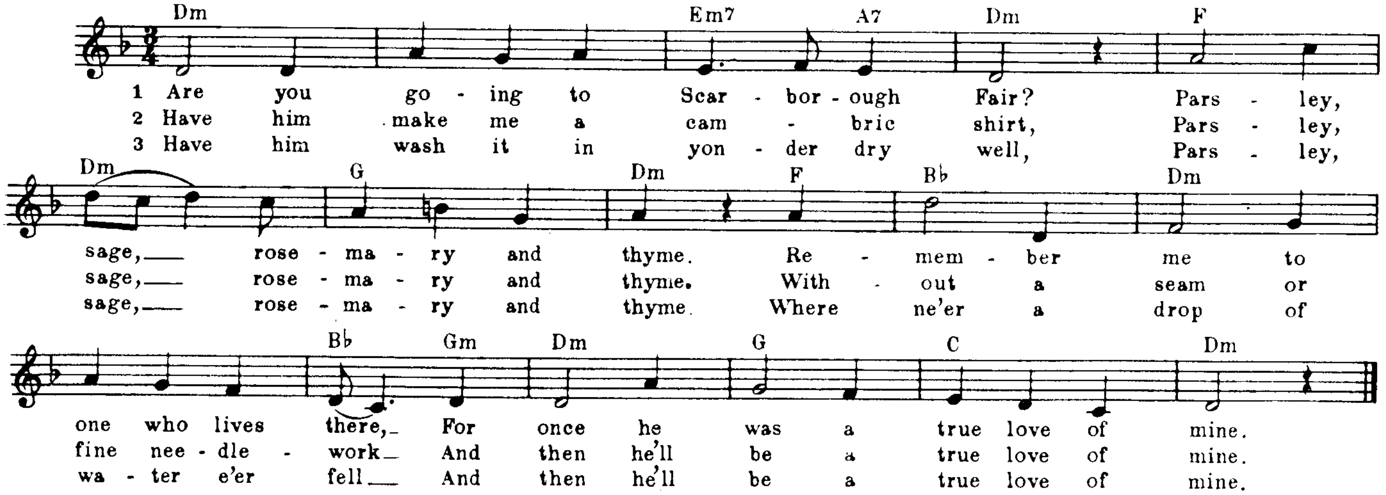
BRIAN HOOKER and RUDOLF FRIML


Cm Cm7 Ab Cm Fm6 Fm
Nev - er try to bind me, Nev - er hope to
G7 Db7 Adim G7 Cm
know Take me as you find me, Love and
Ab Eb G7 Db7 G7 C C7 C7+
let me go Tho' the loves we leave be - hind
C7 Db6 Db Cm
us Change and fade a - way. Nev - er mind, you
G7 G7+ Cm Fm6 Cm
may be mine to day.

Copyright © 1926 by Famous Music Corporation. Copyright renewed 1953 and assigned to Famous Music Corporation. Used by permission.

SCARBOROUGH FAIR

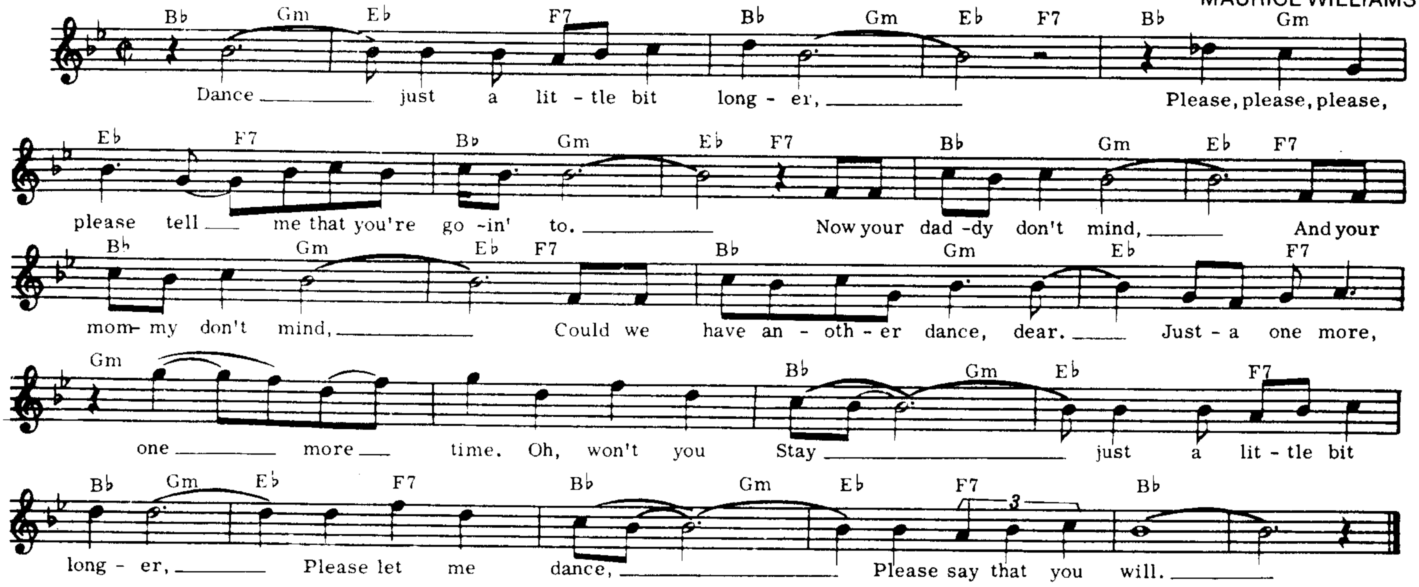
Adaptation by ALBERT GAMSE


Dm Em7 A7 Dm F
1 Are you go - ing to Scar - bor - ough Fair? Pars - ley,
2 Have him make me a cam - bric shirt, Pars - ley,
3 Have him wash it in yon - der dry well, Pars - ley,
Dm G Dm F B♭ Dm
sage, rose - ma - ry and thyme. Re - mem - ber me to
sage, rose - ma - ry and thyme. With - out a seam or
sage, rose - ma - ry and thyme. Where ne'er a drop of
B♭ Gm Dm G C Dm
one who lives there, For once he was a true love of mine.
fine nee - dle - work And then he'll be a true love of mine.
wa - ter e'er fell And then he'll be a true love of mine.

Copyright © 1968 by Lewis Publishing Co., Inc., Carlstadt, N.J. Used by permission.

STAY

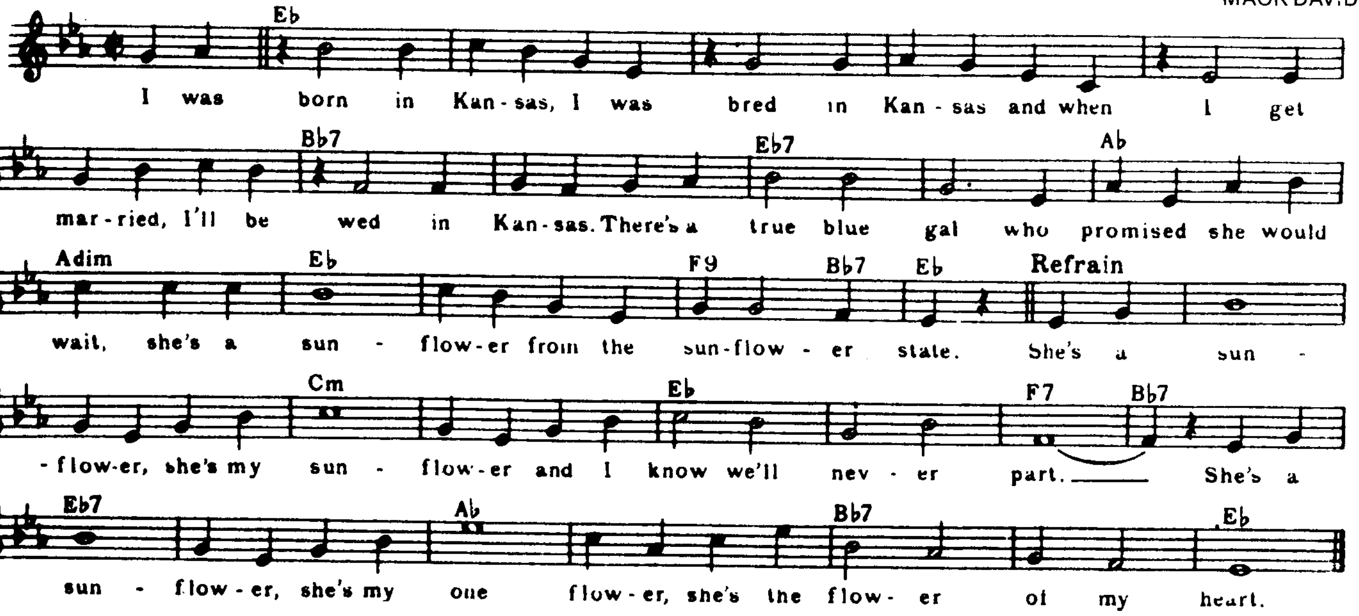
MAURICE WILLIAMS


B♭ Gm E♭ F7 B♭ Gm E♭ F7 B♭ Gm
Dance just a lit - tle bit long - er, Please, please, please,
E♭ F7 B♭ Gm E♭ F7 B♭ Gm E♭ F7
please tell me that you're go -in' to. Now your dad - dy don't mind, And your
B♭ Gm E♭ F7 B♭ Gm E♭ F7
mom- my don't mind, Could we have an - oth - er dance, dear. Just - a one more,
Gm B♭ Gm E♭ F7
one more time. Oh, won't you Stay just a lit - tle bit
B♭ Gm E♭ F7 B♭ Gm E♭ F7 B♭
long - er, Please let me dance, Please say that you will.

Copyright © 1960 by Cherio Corp., New York, N.Y. Used by permission.

SUNFLOWER

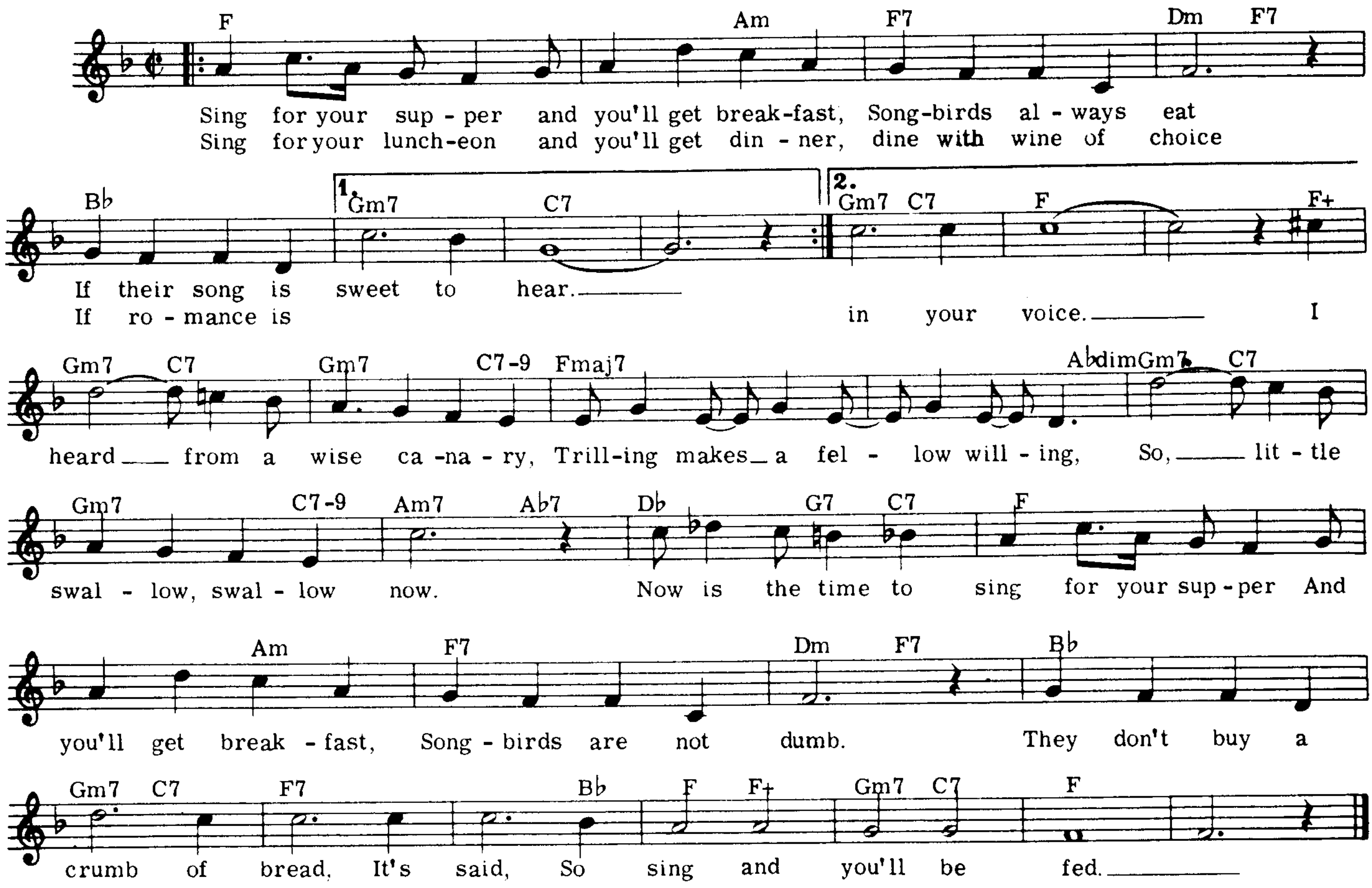
MACK DAVID


E♭
I was born in Kan - sas, I was bred in Kan - sas and when I get
B♭7 E♭7 A♭
mar - ried, I'll be wed in Kan - sas. There's a true blue gal who promised she would
Adim E♭ F9 B♭7 E♭ Refrain
wait, she's a sun - flow - er from the sun - flow - er state. She's a sun -
Cm E♭ F7 B♭7
- flow - er, she's my sun - flow - er and I know we'll nev - er part. She's a
E♭7 A♭ B♭7 E♭
sun - flow - er, she's my one flow - er, she's the flow - er of my heart.

Copyright © 1948 by Famous Music Corporation, New York, N.Y. Used by permission.

SING FOR YOUR SUPPER *From the Musical "THE BOYS FROM SYRACUSE"*

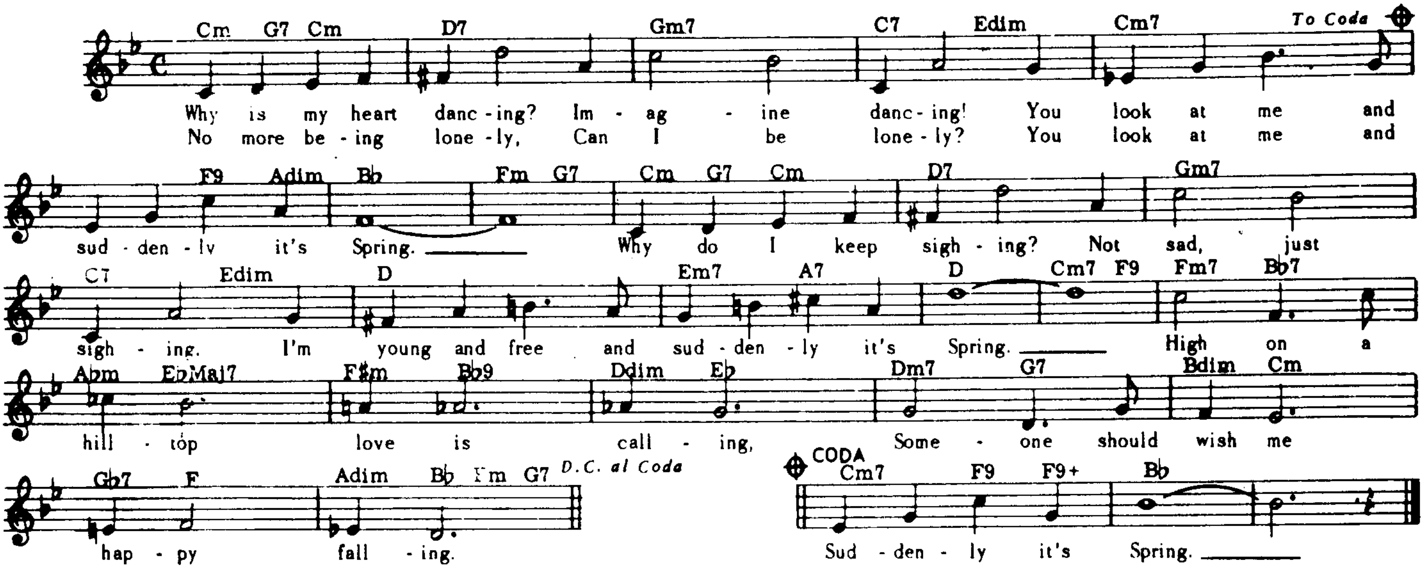
Lyric by LORENZ HART
Music by RICHARD RODGERS


F Am F7 Dm F7
Sing for your sup - per and you'll get break-fast, Song-birds al - ways eat
Sing for your lunch-eon and you'll get din - ner, dine with wine of choice
B♭ 1. Gm7 C7 2. Gm7 C7 F F+
If their song is sweet to hear.
If ro - mance is in your voice. I
Gm7 C7 Gm7 C7-9 Fmaj7 A♭dim Gm7 C7
heard from a wise ca - na - ry, Trill-ing makes a fel - low will - ing, So, lit - tle
Gm7 C7-9 Am7 A♭7 D♭ G7 C7 F
swal - low, swal - low now. Now is the time to sing for your sup - per And
Am F7 Dm F7 B♭
you'll get break - fast, Song - birds are not dumb. They don't buy a
Gm7 C7 F7 B♭ F F+ Gm7 C7 F
crumb of bread, It's said, So sing and you'll be fed.

Copyright © 1938 by Chappell & Co., Inc., New York, N.Y. Copyright renewed. Used by permission.

SUDDENLY IT'S SPRING *From the Film "LADY IN THE DARK"*

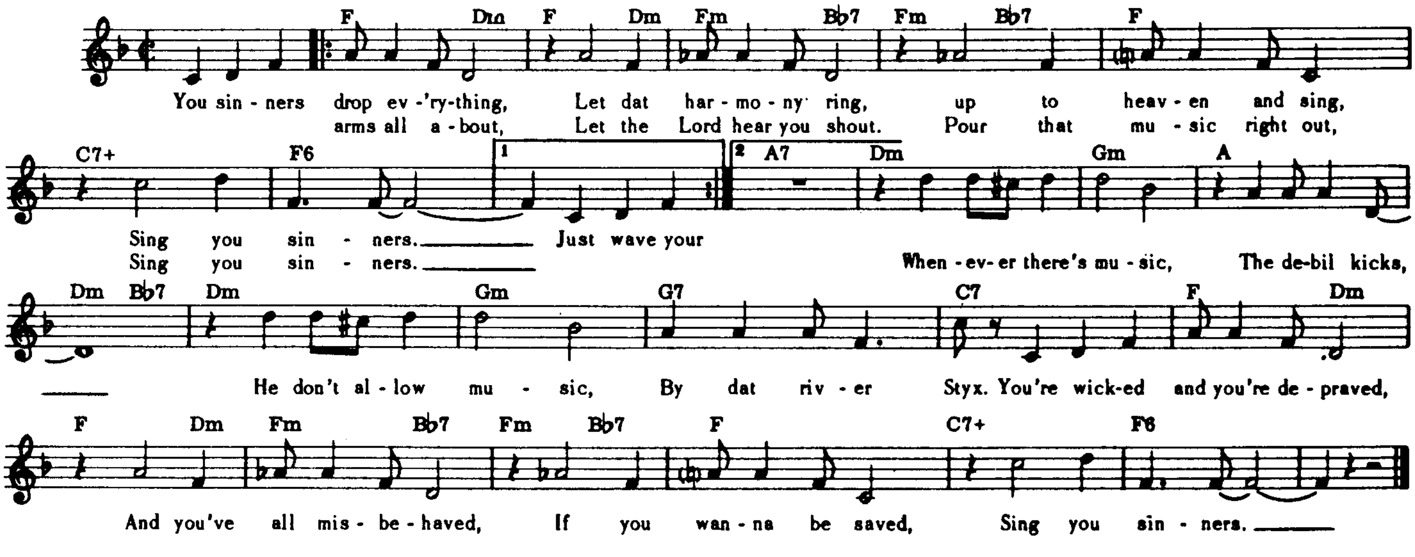
JOHNNY BURKE and JIMMY VAN HEUSEN


Cm G7 Cm D7 Gm7 C7 Edim Cm7 To Coda
Why is my heart danc - ing? Im - ag - ine danc - ing! You look at me and
No more be - ing lone - ly, Can I be lone - ly? You look at me and
F9 Adim B♭ Fm G7 Cm G7 Cm D7 Gm7
sud - den - ly it's Spring. Why do I keep sigh - ing? Not sad, just
C7 Edim D Em7 A7 D Cm7 F9 Fm7 B♭7
sigh - ing. I'm young and free and sud - den - ly it's Spring. High on a
A♭m E♭Maj7 F♯m B♭9 Ddim E♭ Dm7 G7 Bdim Cm
hill - top love is call - ing, Some - one should wish me
G♭7 F Adim B♭ Fm G7 D.C. al Coda
hap - py fall - ing.
CODA Cm7 F9 F9+ B♭
Sud - den - ly it's Spring.

Copyright © 1943 by Famous Music Corporation. Copyright renewed 1970 by Famous Music Corporation. Used by permission.

SING YOU SINNERS *From the Film "HONEY" and "I'LL CRY TOMORROW"*

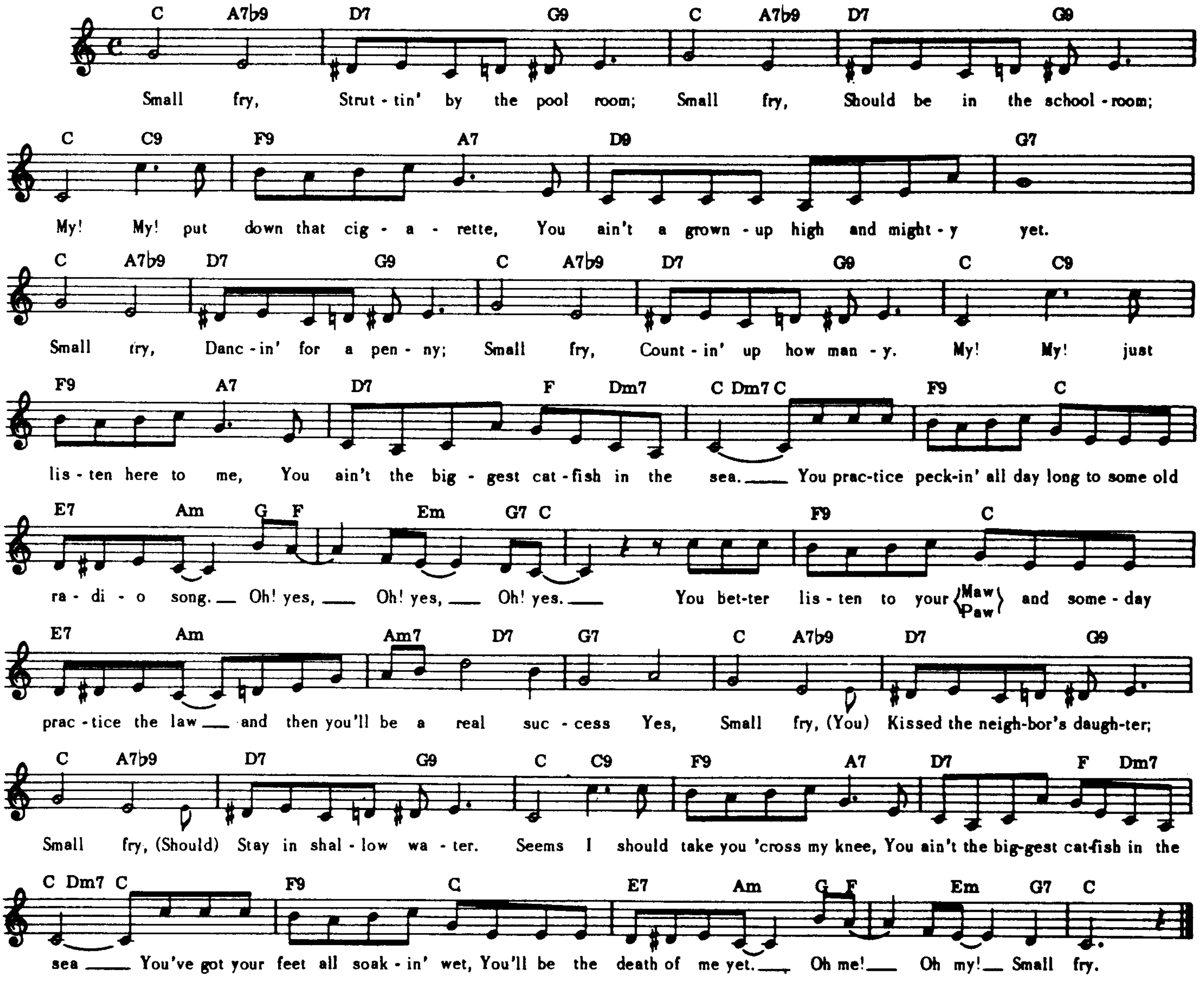
SAM COSLOW and FRANKE HARLING


F Dm F Dm Fm B♭7 Fm B♭7 F
You sin - ners drop ev - 'ry-thing, Let dat har - mo - ny ring, up to heav - en and sing,
arms all a - bout, Let the Lord hear you shout. Pour that mu - sic right out,
C7+ F6 1 2 A7 Dm Gm A
Sing you sin - ners. Just wave your
Sing you sin - ners. When - ev - er there's mu - sic, The de-bil kicks,
Dm B♭7 Dm Gm G7 C7 F Dm
He don't al - low mu - sic, By dat riv - er Styx. You're wick-ed and you're de - praved,
F Dm Fm B♭7 Fm B♭7 F C7+ F6
And you've all mis - be - haved, If you wan - na be saved, Sing you sin - ners.

Copyright © 1930 (renewed 1957) by Famous Music Corporation. Used by permission.

SMALL FRY *From the Film "SING YOU SINNERS"*

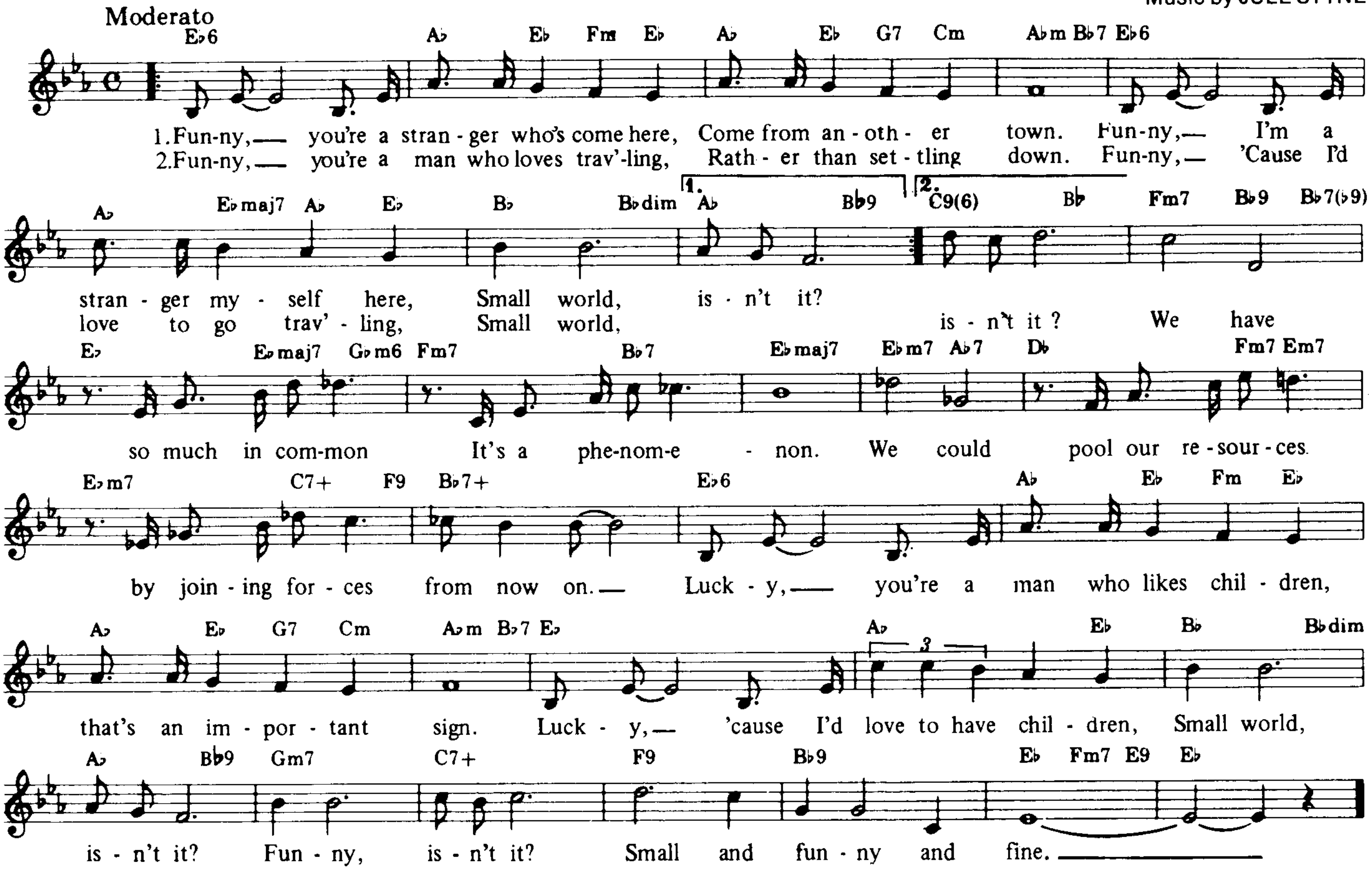
FRANK LOESSER and HOAGY CARMICHAEL


C A7♭9 D7 G9 C A7♭9 D7 G9
Small fry, Strut - tin' by the pool room; Small fry, Should be in the school - room;
C C9 F9 A7 D9 G7
My! My! put down that cig - a - rette, You ain't a grown - up high and might - y yet.
C A7♭9 D7 G9 C A7♭9 D7 G9 C C9
Small fry, Danc - in' for a pen - ny; Small fry, Count - in' up how man - y. My! My! just
F9 A7 D7 F Dm7 C Dm7 C F9 C
lis - ten here to me, You ain't the big - gest cat - fish in the sea. You prac-tice peck-in' all day long to some old
E7 Am G F Em G7 C F9 C
ra - di - o song. Oh! yes, Oh! yes, Oh! yes. You bet-ter lis - ten to your {Maw Paw} and some - day
E7 Am Am7 D7 G7 C A7♭9 D7 G9
prac - tice the law and then you'll be a real suc - cess Yes, Small fry, (You) Kissed the neigh-bor's daugh-ter;
C A7♭9 D7 G9 C C9 F9 A7 D7 F Dm7
Small fry, (Should) Stay in shal - low wa - ter. Seems I should take you 'cross my knee, You ain't the big-gest cat-fish in the
C Dm7 C F9 C E7 Am G F Em G7 C
sea You've got your feet all soak - in' wet, You'll be the death of me yet. Oh me! Oh my! Small fry.

Copyright © 1938 by Famous Music Corporation. Copyright renewed 1965. Used by permission.

SMALL WORLD *From the Musical "GYPSY"*

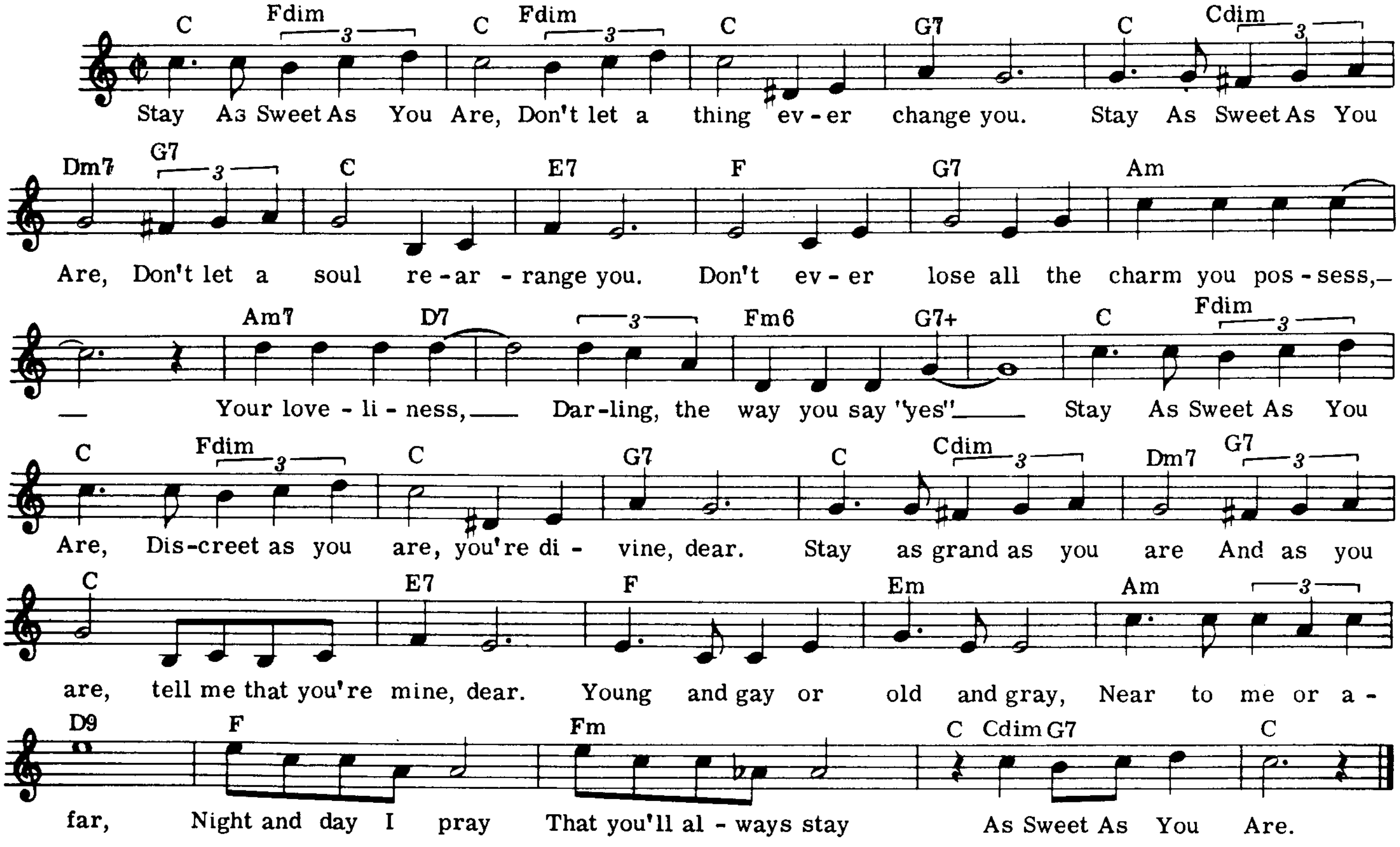
Words by STEPHEN SONDHEIM
Music by JULE STYNE


Moderato
E♭6 A♭ E♭ Fm E♭ A♭ E♭ G7 Cm A♭m B♭7 E♭6
1.Fun-ny, you're a stran-ger who's come here, Come from an-oth-er town. Fun-ny, I'm a
2.Fun-ny, you're a man who loves trav'-ling, Rath-er than set-tling down. Fun-ny, 'Cause I'd
A♭ E♭maj7 A♭ E♭ B♭ B♭dim 1. A♭ B♭9 2. C9(6) B♭ Fm7 B♭9 B♭7(♭9)
stran-ger my-self here, Small world, is-n't it?
love to go trav'-ling, Small world, is-n't it? We have
E♭ E♭maj7 G♭m6 Fm7 B♭7 E♭maj7 E♭m7 A♭7 D♭ Fm7 Em7
so much in com-mon It's a phe-nom-e-non. We could pool our re-sour-ces
E♭m7 C7+ F9 B♭7+ E♭6 A♭ E♭ Fm E♭
by join-ing for-ces from now on. Luck-y, you're a man who likes chil-dren,
A♭ E♭ G7 Cm A♭m B♭7 E♭ A♭ E♭ B♭ B♭dim
that's an im-por-tant sign. Luck-y, 'cause I'd love to have chil-dren, Small world,
A♭ B♭9 Gm7 C7+ F9 B♭9 E♭ Fm7 E9 E♭
is-n't it? Fun-ny, is-n't it? Small and fun-ny and fine.

Copyright © 1959 by Norbeth Productions, Inc., and Stephen Sondheim.
Stratford Music Corporation and Williamson Music, Inc., owners of publication and allied rights for the western hemisphere.
Chappell & Co., Inc., sole selling agent. Used by permission.

STAY AS SWEET AS YOU ARE *From the Film "COLLEGE RHYTHM"*

By MACK GORDON and HARRY REVEL

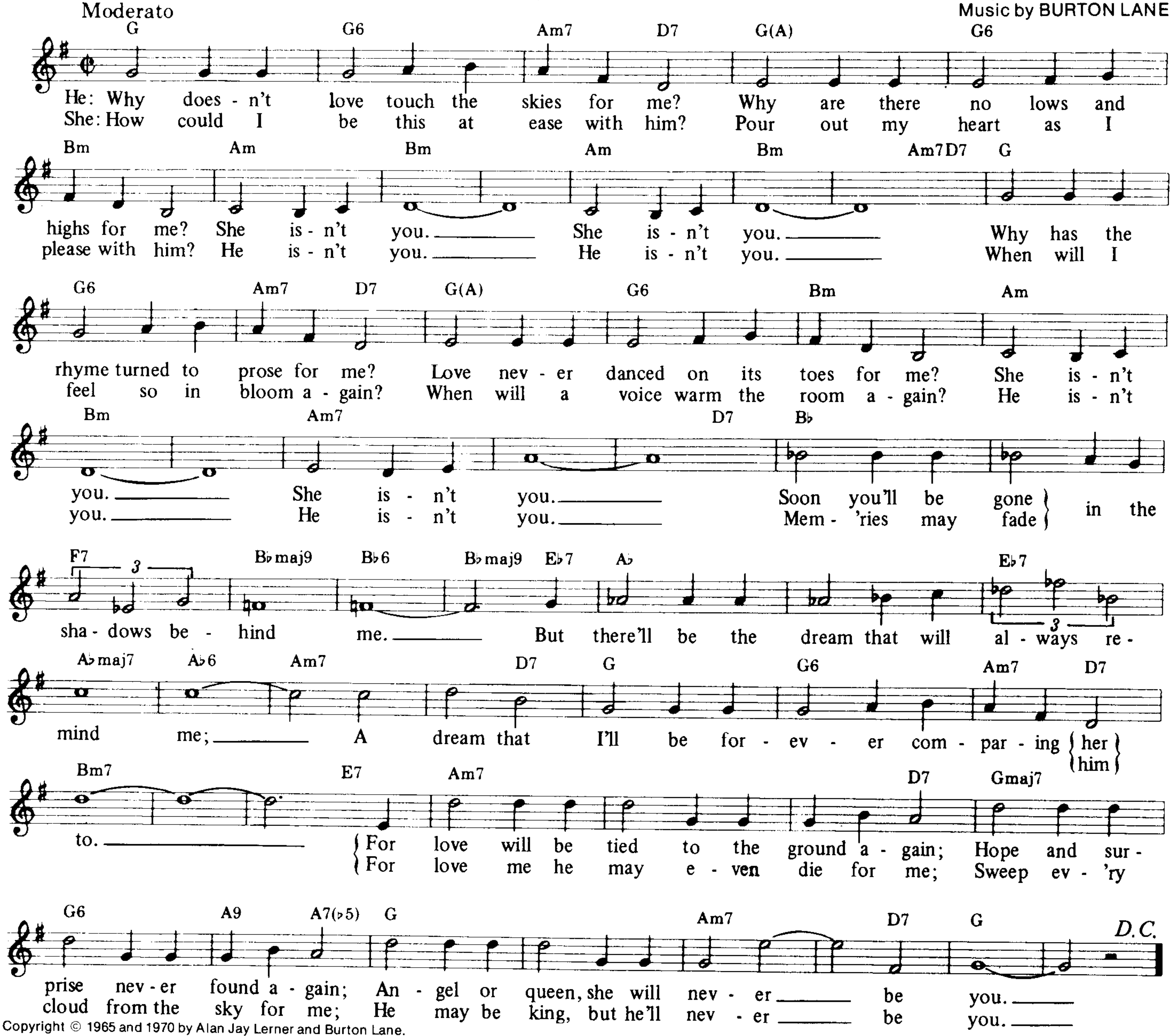

C Fdim C Fdim C G7 C Cdim
Stay As Sweet As You Are, Don't let a thing ev-er change you. Stay As Sweet As You
Dm7 G7 C E7 F G7 Am
Are, Don't let a soul re-ar-range you. Don't ev-er lose all the charm you pos-sess,
Am7 D7 Fm6 G7+ C Fdim
Your love-li-ness, Dar-ling, the way you say "yes" Stay As Sweet As You
C Fdim C G7 C Cdim Dm7 G7
Are, Dis-creet as you are, you're di-vine, dear. Stay as grand as you are And as you
C E7 F Em Am
are, tell me that you're mine, dear. Young and gay or old and gray, Near to me or a-
D9 F Fm C Cdim G7 C
far, Night and day I pray That you'll al-ways stay As Sweet As You Are.

Copyright © 1934 by DeSylva, Brown & Henderson, Inc. Copyright renewed and assigned to Chappell & Co., Inc. Used by permission.

SHE ISN'T YOU

From the Musical "ON A CLEAR DAY (You Can See Forever)"

Words by ALAN JAY LERNER
Music by BURTON LANE

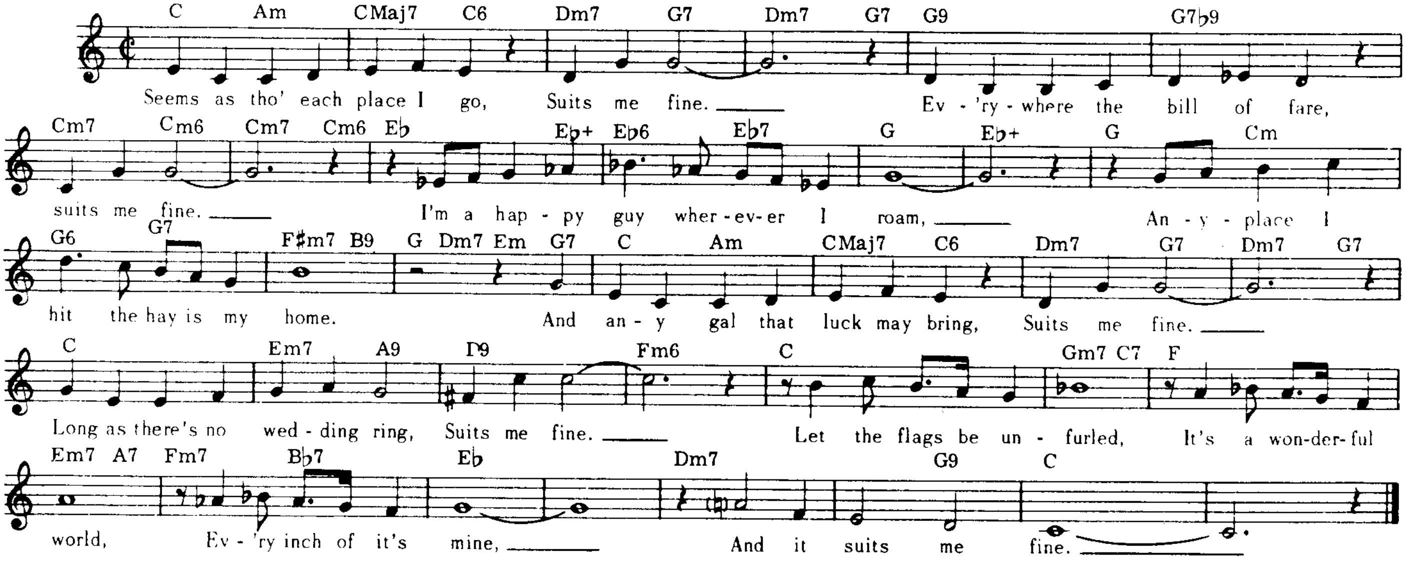

Moderato
G G6 Am7 D7 G(A) G6
He: Why does-n't love touch the skies for me? Why are there no lows and
She: How could I be this at ease with him? Pour out my heart as I
Bm Am Bm Am Bm Am7 D7 G
highs for me? She is-n't you. She is-n't you. Why has the
please with him? He is-n't you. He is-n't you. When will I
G6 Am7 D7 G(A) G6 Bm Am
rhyme turned to prose for me? Love nev-er danced on its toes for me? She is-n't
feel so in bloom a-gain? When will a voice warm the room a-gain? He is-n't
Bm Am7 D7 B♭
you. She is-n't you. Soon you'll be gone in the
you. He is-n't you. Mem-'ries may fade
F7 3 B♭maj9 B♭6 B♭maj9 E♭7 A♭ E♭7 3
sha-dows be-hind me. But there'll be the dream that will al-ways re-
A♭maj7 A♭6 Am7 D7 G G6 Am7 D7
mind me; A dream that I'll be for-ev-er com-par-ing her him
Bm7 E7 Am7 D7 Gmaj7
to. For love will be tied to the ground a-gain; Hope and sur-
For love me he may e-ven die for me; Sweep ev-'ry
G6 A9 A7(♭5) G Am7 D7 G D.C.
prise nev-er found a-gain; An-gel or queen, she will nev-er be you.
cloud from the sky for me; He may be king, but he'll nev-er be you.

Copyright © 1965 and 1970 by Alan Jay Lerner and Burton Lane.
Chappell & Co., Inc., publisher and owner of allied rights throughout the world. Used by permission.

SUITS ME FINE

From the Musical "MAKE A WISH"

Lyric and Music by HUGH MARTIN

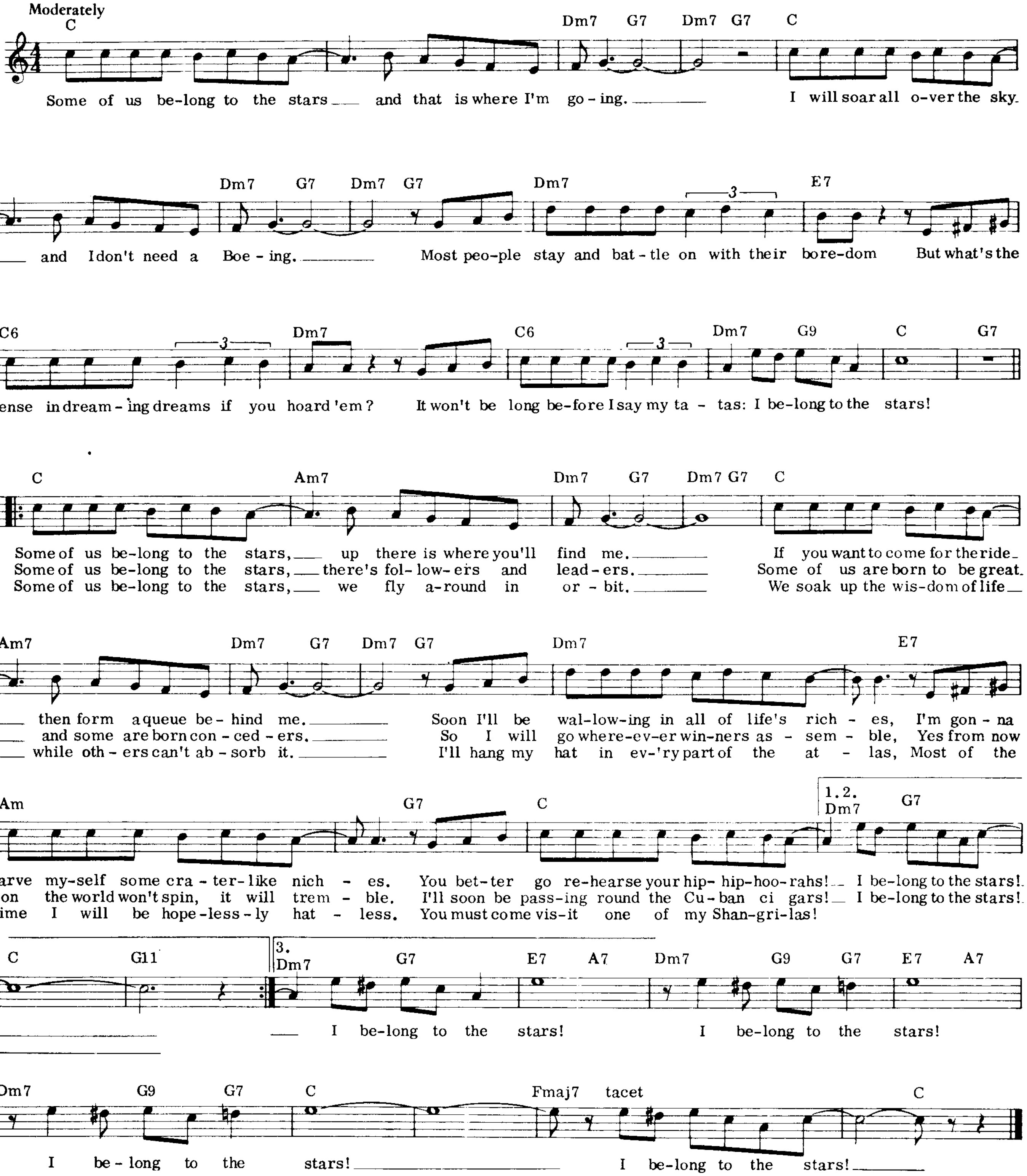

C Am CMaj7 C6 Dm7 G7 Dm7 G7 G9 G7♭9
Seems as tho' each place I go, Suits me fine. Ev-'ry-where the bill of fare,
Cm7 Cm6 Cm7 Cm6 E♭ E♭+ E♭6 E♭7 G E♭+ G Cm
suits me fine. I'm a hap-py guy wher-ev-er I roam, An-y-place I
G6 G7 F♯m7 B9 G Dm7 Em G7 C Am CMaj7 C6 Dm7 G7 Dm7 G7
hit the hay is my home. And an-y gal that luck may bring, Suits me fine.
C Em7 A9 D9 Fm6 C Gm7 C7 F
Long as there's no wed-ding ring, Suits me fine. Let the flags be un-furled, It's a won-der-ful
Em7 A7 Fm7 B♭7 E♭ Dm7 G9 C
world, Ev-'ry inch of it's mine, And it suits me fine.

Copyright © 1951 by Hugh Martin.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

SOME OF US BELONG TO THE STARS

From the Musical "BILLY"

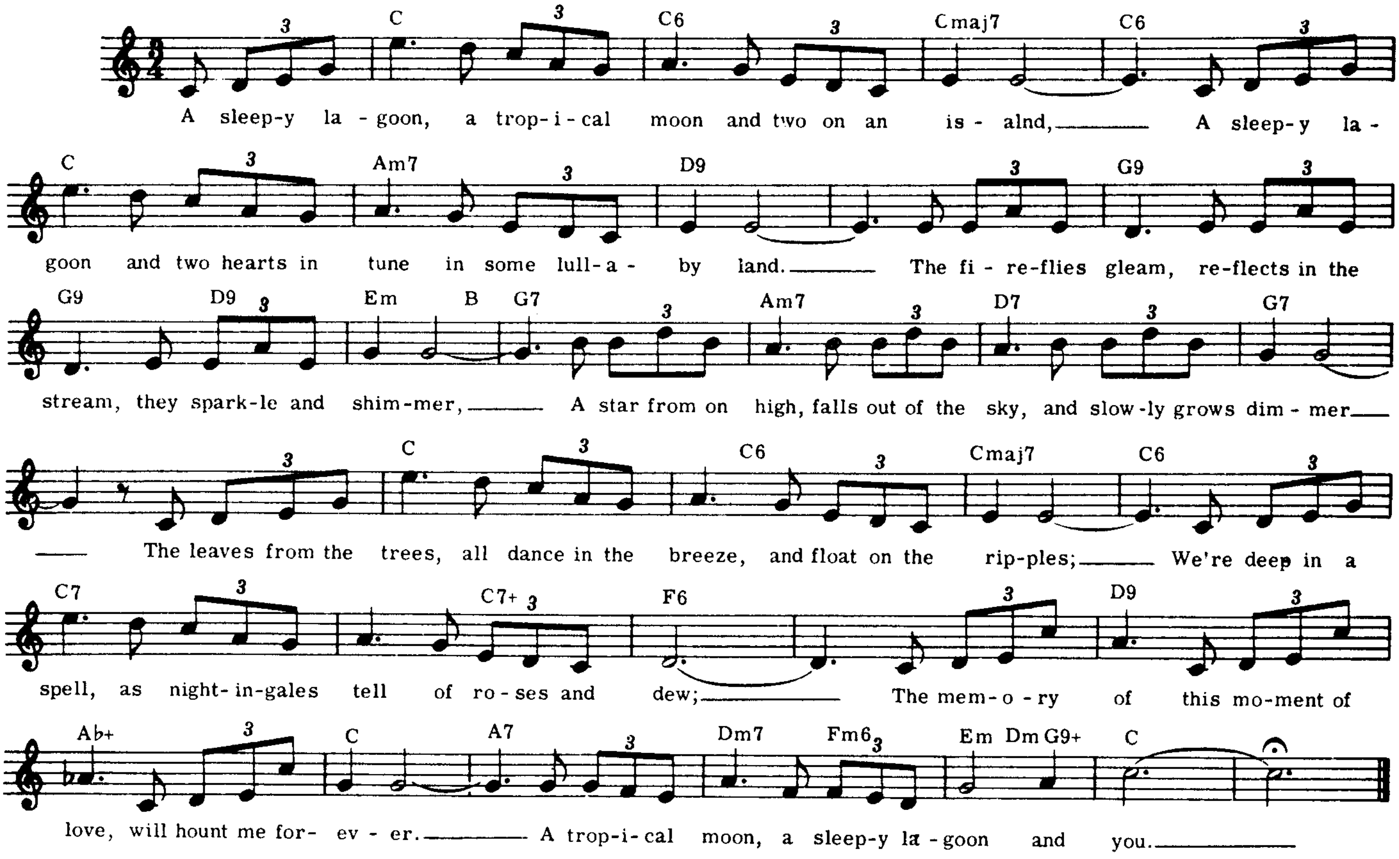
Music by JOHN BARRY
Lyric by DON BLACK


Moderately
C
Dm7 G7 Dm7 G7 C
Some of us be-long to the stars and that is where I'm go-ing. I will soar all o-ver the sky
Dm7 G7 Dm7 G7 Dm7 3 E7
and I don't need a Boe-ing. Most peo-ple stay and bat-tle on with their bore-dom But what's the
C6 3 Dm7 C6 3 Dm7 G9 C G7
sense in dream-ing dreams if you hoard 'em? It won't be long be-fore I say my ta-tas: I be-long to the stars!
C Am7 Dm7 G7 Dm7 G7 C
Some of us be-long to the stars, up there is where you'll find me. If you want to come for the ride
Some of us be-long to the stars, there's fol-low-ers and lead-ers. Some of us are born to be great
Some of us be-long to the stars, we fly a-round in or-bit. We soak up the wis-dom of life
Am7 Dm7 G7 Dm7 G7 Dm7 E7
then form a queue be-hind me. Soon I'll be wal-low-ing in all of life's rich-es, I'm gon-na
and some are born con-ced-ers. So I will go where-ev-er win-ners as-sem-ble, Yes from now
while oth-ers can't ab-sorb it. I'll hang my hat in ev-'ry part of the at-las, Most of the
Am G7 C 1.2. Dm7 G7
carve my-self some cra-ter-like nich-es. You bet-ter go re-hearse your hip-hip-hoo-rahs! I be-long to the stars!
on the world won't spin, it will trem-ble. I'll soon be pass-ing round the Cu-ban ci gars! I be-long to the stars!
time I will be hope-less-ly hat-less. You must come vis-it one of my Shan-gri-las!
C G11 3. Dm7 G7 E7 A7 Dm7 G9 G7 E7 A7
I be-long to the stars! I be-long to the stars!
Dm7 G9 G7 C Fmaj7 tacet C
I be-long to the stars! I be-long to the stars!

Copyright © 1974 by Winmor Music, Inc. Used by permission.

SLEEPY LAGOON

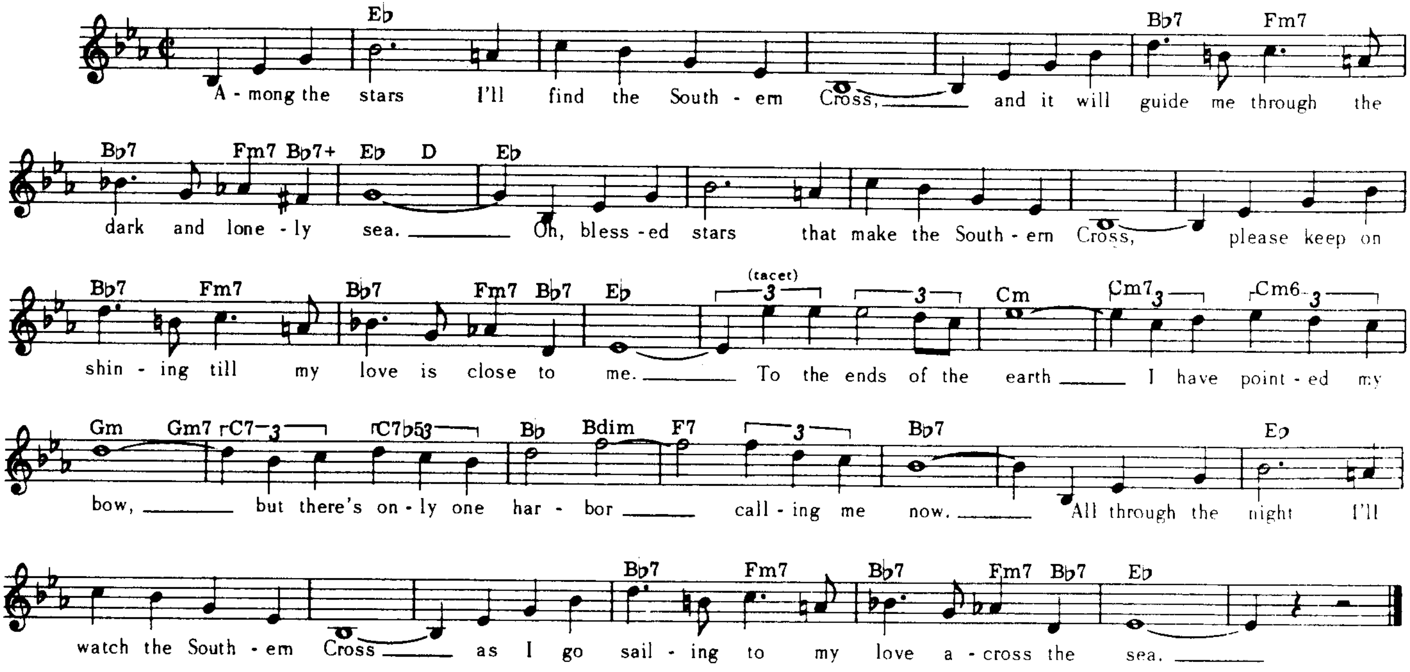
Words by JACK LAWRENCE
Music by ERIC COATES


C C6 Cmaj7 C6
A sleep-y la - goon, a trop-i-cal moon and two on an is - alnd, A sleep-y la -
C Am7 D9 G9
goon and two hearts in tune in some lull-a - by land. The fi - re-flies gleam, re-flects in the
G9 D9 Em B G7 Am7 D7 G7
stream, they spark-le and shim-mer, A star from on high, falls out of the sky, and slow-ly grows dim - mer
C C6 Cmaj7 C6
The leaves from the trees, all dance in the breeze, and float on the rip-ples; We're deep in a
C7 C7+ F6 D9
spell, as night-in-gales tell of ro-ses and dew; The mem-o-ry of this mo-ment of
Ab+ C A7 Dm7 Fm6 Em Dm G9+ C
love, will hount me for- ev - er. A trop-i-cal moon, a sleep-y la - goon and you.

Copyright © 1930 and 1940 by Chappell & Co., Inc. Copyright renewed. Used by permission.

SOUTHERN CROSS *From the Musical "HAPPILY EVER AFTER"*

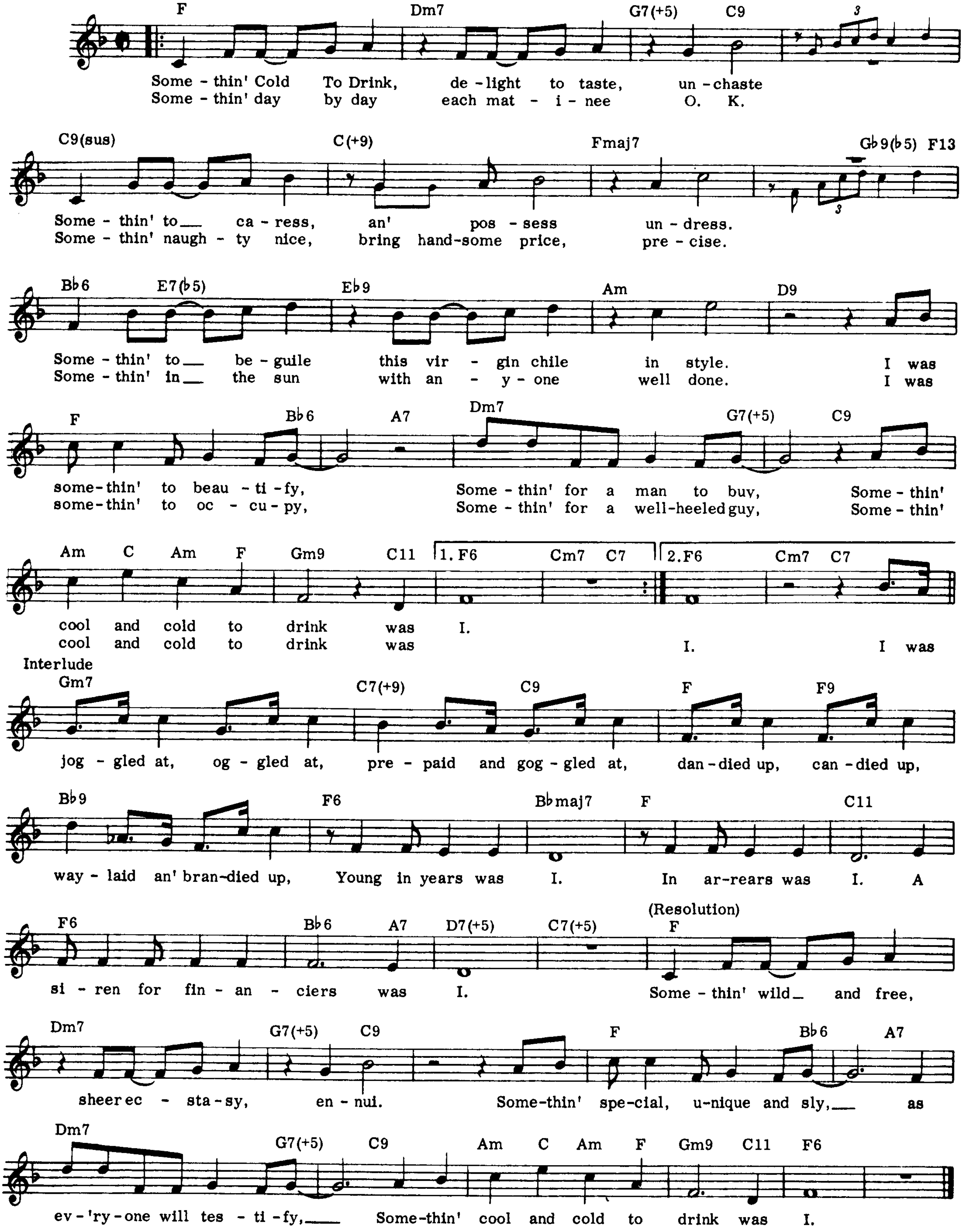
Lyric by BOB HILLIARD
Music by DAVID MANN


Eb Bb7 Fm7
A - mong the stars I'll find the South - ern Cross, and it will guide me through the
Bb7 Fm7 Bb7+ Eb D Eb
dark and lone - ly sea. Oh, bless - ed stars that make the South - ern Cross, please keep on
Bb7 Fm7 Bb7 Fm7 Bb7 Eb (tacet) Cm Cm7 Cm6
shin - ing till my love is close to me. To the ends of the earth I have point - ed my
Gm Gm7 C7 C7b5 Bb Bdim F7 Bb7 Eb
bow, but there's on - ly one har - bor call - ing me now. All through the night I'll
Bb7 Fm7 Bb7 Fm7 Bb7 Eb
watch the South - ern Cross as I go sail - ing to my love a - cross the sea.

Copyright © 1955 by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

SOMETHING COLD TO DRINK *From the Musical "HOUSE OF FLOWERS"*

Lyric by TRUMAN CAPOTE and HAROLD ARLEN
Music by HAROLD ARLEN

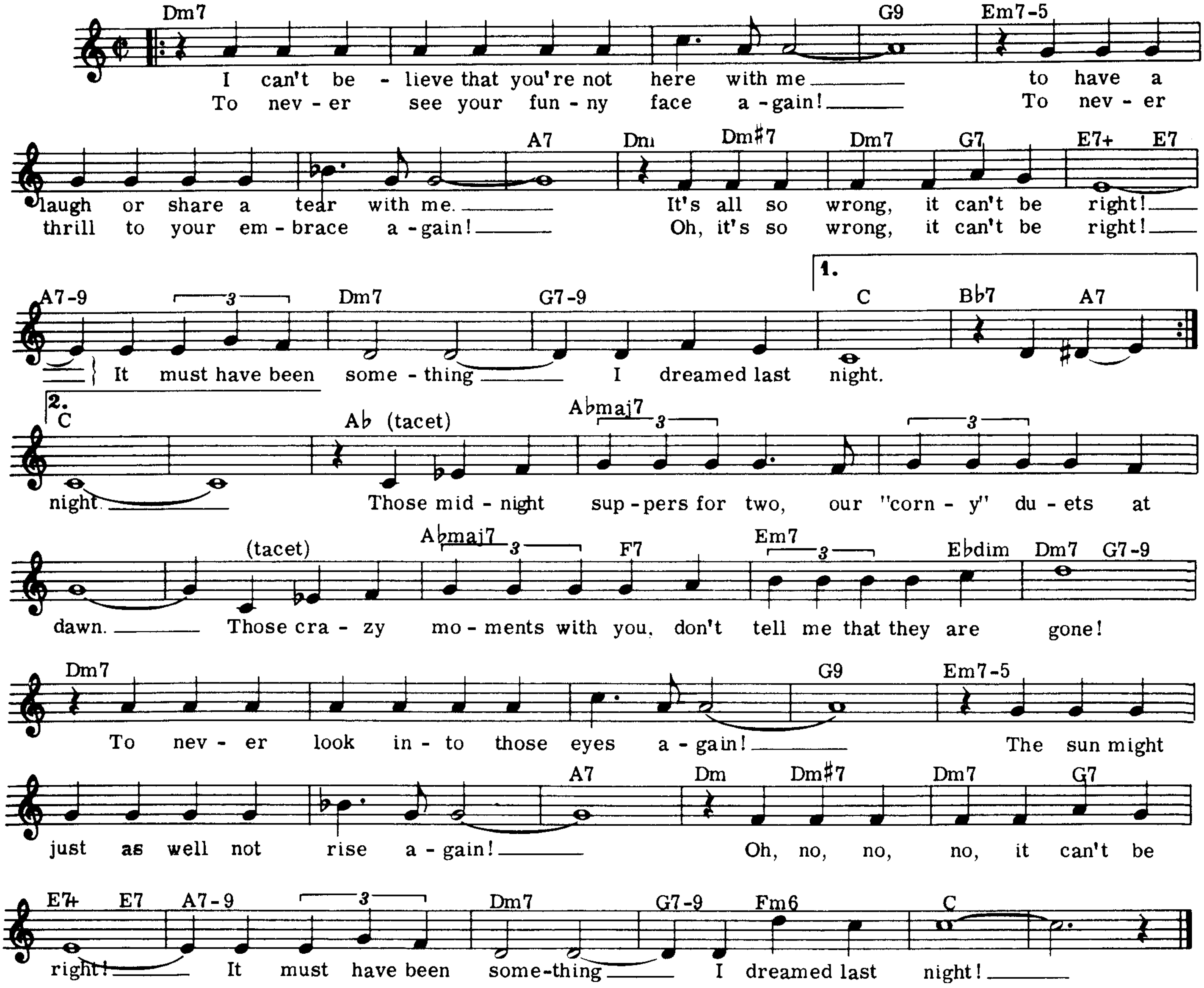

F Dm7 G7(+5) C9
Some - thin' Cold To Drink, de - light to taste, un - chaste
Some - thin' day by day each mat - i - nee O. K.
C9(sus) C(+9) Fmaj7 Gb9(b5) F13
Some - thin' to ca - ress, an' pos - sess un - dress.
Some - thin' naugh - ty nice, bring hand-some price, pre - cise.
Bb6 E7(b5) Eb9 Am D9
Some - thin' to be - guile this vir - gin chile in style. I was
Some - thin' in the sun with an - y - one well done. I was
F Bb6 A7 Dm7 G7(+5) C9
some-thin' to beau - ti - fy, Some - thin' for a man to buy, Some - thin'
some-thin' to oc - cu - py, Some - thin' for a well-heeled guy, Some - thin'
Am C Am F Gm9 C11 1. F6 Cm7 C7 2. F6 Cm7 C7
cool and cold to drink was I.
cool and cold to drink was I. I was
Interlude
Gm7 C7(+9) C9 F F9
jog - gled at, og - gled at, pre - paid and gog - gled at, dan - died up, can - died up,
Bb9 F6 Bbmaj7 F C11
way - laid an' bran-died up, Young in years was I. In ar-rears was I. A
F6 Bb6 A7 D7(+5) C7(+5) (Resolution) F
si - ren for fin - an - ciers was I. Some - thin' wild and free,
Dm7 G7(+5) C9 F Bb6 A7
sheer ec - sta - sy, en - nui. Some-thin' spe-cial, u-nique and sly, as
Dm7 G7(+5) C9 Am C Am F Gm9 C11 F6
ev - 'ry - one will tes - ti - fy, Some-thin' cool and cold to drink was I.

Copyright © 1968 by Harold Arlen and Truman Capote.
All rights throughout the world controlled by Harwin Music Corp. Used by permission.

SOMETHING I DREAMED LAST NIGHT

From the Musical "GEORGE WHITE'S SCANDALS OF 1939-1940"

Words by JACK YELLEN and HERB MAGIDSON
Music by SAMMY FAIN

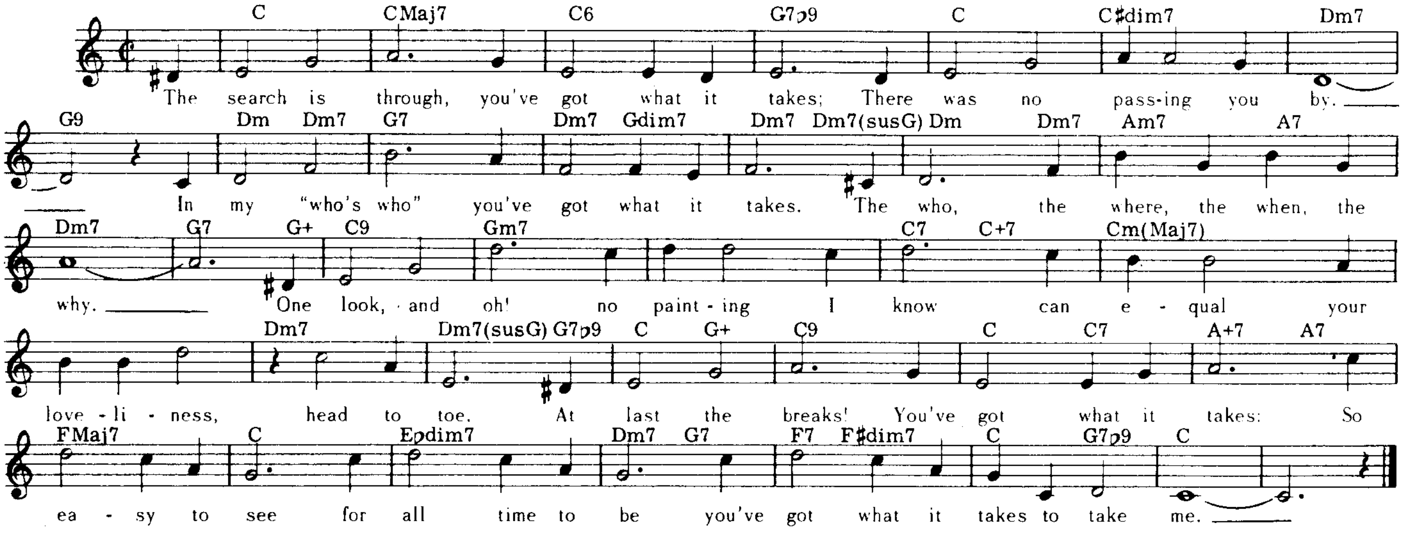

Dm7 G9 Em7-5
I can't be - lieve that you're not here with me ___ to have a
To nev - er see your fun - ny face a - gain! ___ To nev - er
A7 Dm Dm#7 Dm7 G7 E7+ E7
laugh or share a tear with me. ___ It's all so wrong, it can't be right! ___
thrill to your em - brace a - gain! ___ Oh, it's so wrong, it can't be right! ___
A7-9 3 Dm7 G7-9 1. C B♭7 A7
It must have been some - thing ___ I dreamed last night.
2. C A♭ (tacet) A♭maj7 3 3
night. ___ Those mid - night sup - pers for two, our "corn - y" du - ets at
(tacet) A♭maj7 3 F7 Em7 3 E♭dim Dm7 G7-9
dawn. ___ Those cra - zy mo - ments with you, don't tell me that they are gone!
Dm7 G9 Em7-5
To nev - er look in - to those eyes a - gain! ___ The sun might
A7 Dm Dm#7 Dm7 G7
just as well not rise a - gain! ___ Oh, no, no, no, it can't be
E7+ E7 A7-9 3 Dm7 G7-9 Fm6 C
right! ___ It must have been some-thing ___ I dreamed last night! ___

Copyright © 1939 and 1940 by DeSylva, Brown & Henderson, Inc. Copyright renewed and assigned to Chappell & Co., Inc. Used by permission of Chappell & Co., Inc.

THE SEARCH IS THROUGH

From the Film "THE COUNTRY GIRL"

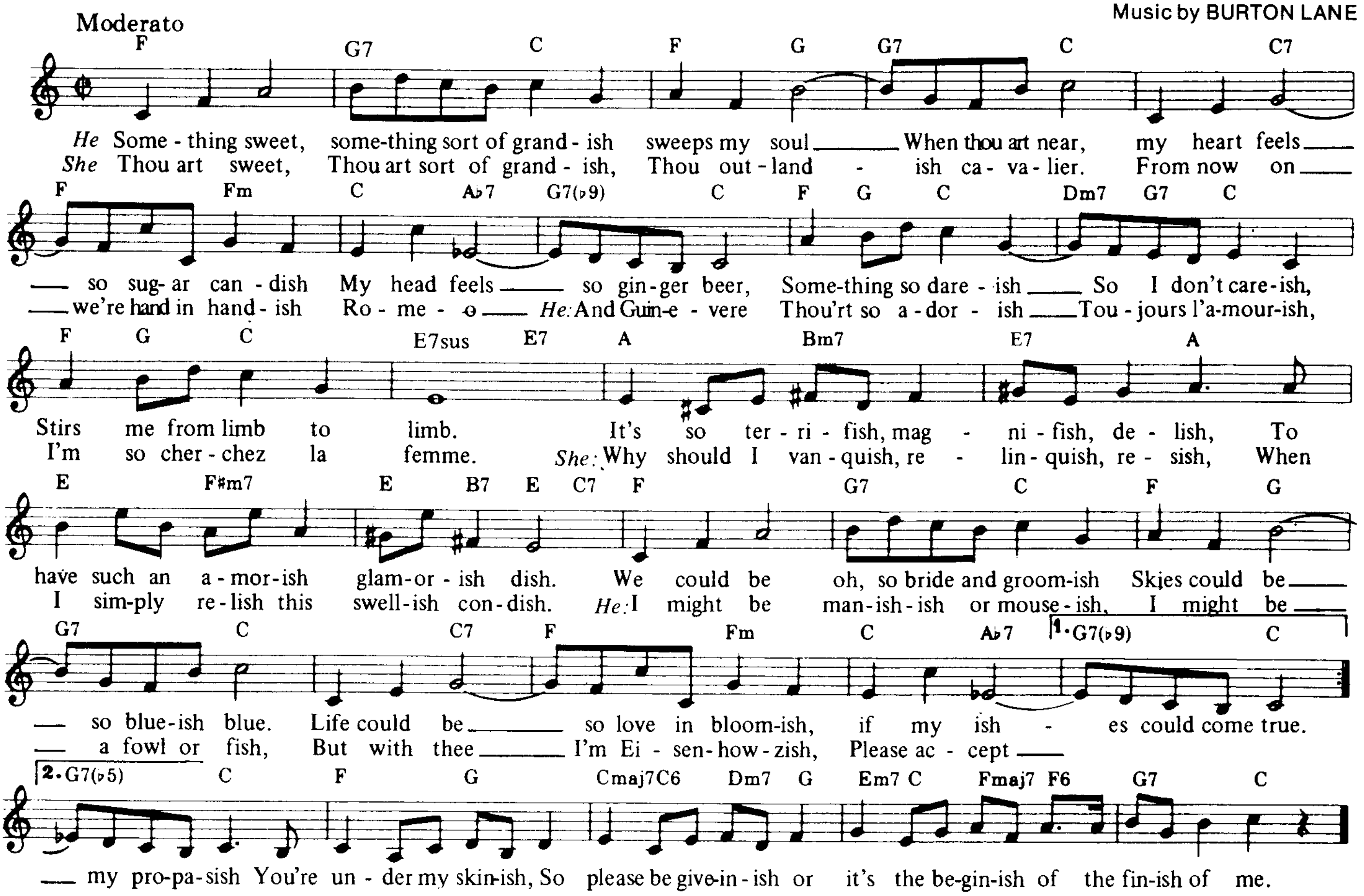
Lyric by IRA GERSHWIN
Music by HAROLD ARLEN


C CMaj7 C6 G7♭9 C C#dim7 Dm7
The search is through, you've got what it takes; There was no pass-ing you by. ___
G9 Dm Dm7 G7 Dm7 Gdim7 Dm7 Dm7(susG) Dm Dm7 Am7 A7
In my "who's who" you've got what it takes. The who, the where, the when, the
Dm7 G7 G+ C9 Gm7 C7 C+7 Cm(Maj7)
why. ___ One look, and oh! no paint - ing I know can e - qual your
Dm7 Dm7(susG) G7♭9 C G+ C9 C C7 A+7 A7
love - li - ness, head to toe. At last the breaks! You've got what it takes: So
FMaj7 C E♭dim7 Dm7 G7 F7 F#dim7 C G7♭9 C
ea - sy to see for all time to be you've got what it takes to take me. ___

Copyright © 1954 by Harwin Music Corporation, New York, N.Y. Used by permission.

SOMETHING SORT OF GRANDISH *From the Musical "FINIAN'S RAINBOW"*

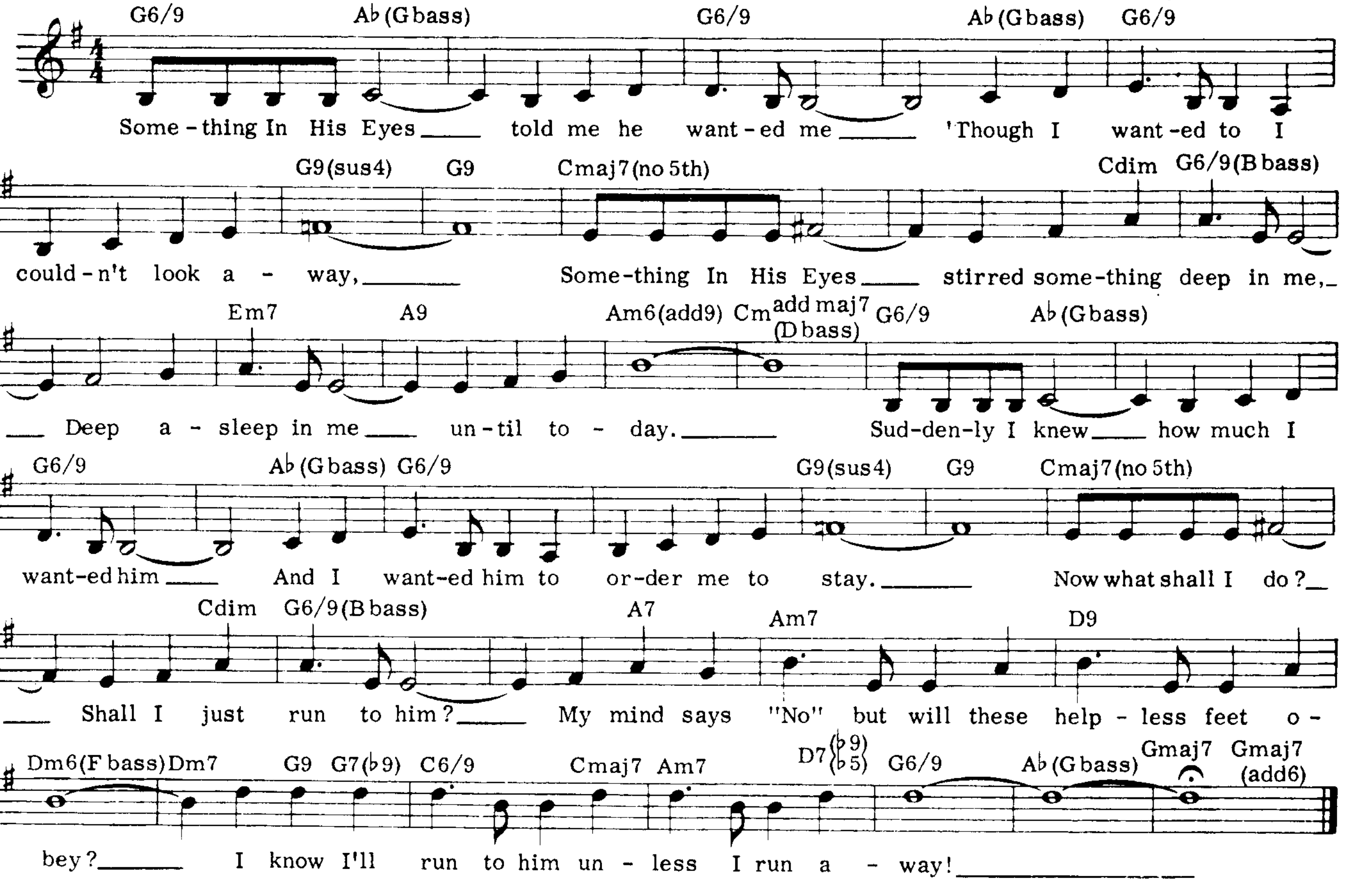
Words by E.Y. HARBURG
Music by BURTON LANE


Moderato
F G7 C F G G7 C C7
He Some-thing sweet, some-thing sort of grand-ish sweeps my soul When thou art near, my heart feels
She Thou art sweet, Thou art sort of grand-ish, Thou out-land - ish ca-va-lier. From now on
F Fm C A♭7 G7(♭9) C F G C Dm7 G7 C
so sug-ar can-dish My head feels so gin-ger beer, Some-thing so dare-ish So I don't care-ish,
we're hand in hand-ish Ro-me-o He: And Guin-e-vere Thou'rt so a-dor-ish Tou-jours l'a-mour-ish,
F G C E7sus E7 A Bm7 E7 A
Stirs me from limb to limb. It's so ter-ri-fish, mag-ni-fish, de-lish, To
I'm so cher-chez la femme. She: Why should I van-quish, re-lin-quish, re-sish, When
E F♯m7 E B7 E C7 F G7 C F G
have such an a-mor-ish glam-or-ish dish. We could be oh, so bride and groom-ish Skies could be
I sim-ply re-lish this swell-ish con-dish. He: I might be man-ish-ish or mouse-ish, I might be
G7 C C7 F Fm C A♭7 1.G7(♭9) C
so blue-ish blue. Life could be so love in bloom-ish, if my ish-es could come true.
a fowl or fish, But with thee I'm Ei-sen-how-zish, Please ac-cept
2.G7(♭5) C F G Cmaj7 C6 Dm7 G Em7 C Fmaj7 F6 G7 C
my pro-pa-sish You're un-der my skin-ish, So please be give-in-ish or it's the be-gin-ish of the fin-ish of me.

Copyright © 1947 by Chappell & Co., Inc. Copyright renewed. Used by permission.

SOMETHING IN HIS EYES *From the Musical "I'M SOLOMON"*

Lyric by ANNE CROSWELL
Music by ERNEST GOLD

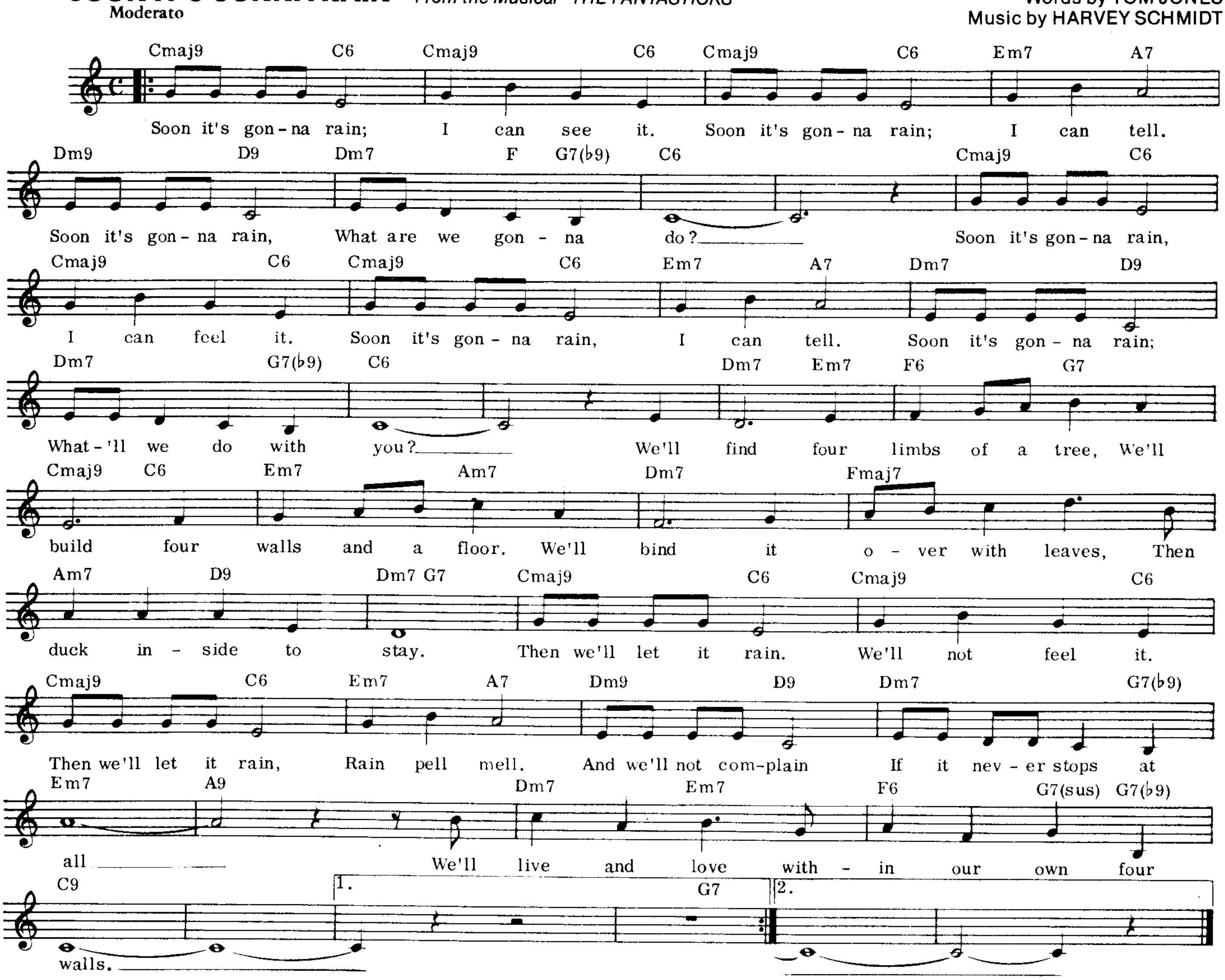

G6/9 A♭(G bass) G6/9 A♭(G bass) G6/9
Some-thing In His Eyes told me he want-ed me 'Though I want-ed to I
G9(sus4) G9 Cmaj7(no 5th) Cdim G6/9(B bass)
could-n't look a-way, Some-thing In His Eyes stirred some-thing deep in me,
Em7 A9 Am6(add9) Cm add maj7 (D bass) G6/9 A♭(G bass)
Deep a-sleep in me un-til to-day. Sud-den-ly I knew how much I
G6/9 A♭(G bass) G6/9 G9(sus4) G9 Cmaj7(no 5th)
want-ed him And I want-ed him to or-der me to stay. Now what shall I do?
Cdim G6/9(B bass) A7 Am7 D9
Shall I just run to him? My mind says "No" but will these help-less feet o-
Dm6(F bass) Dm7 G9 G7(♭9) C6/9 Cmaj7 Am7 D7(♭9 ♭5) G6/9 A♭(G bass) Gmaj7 Gmaj7 (add6)
bey? I know I'll run to him un-less I run a-way!

Copyright © 1968 by Anne Croswell and Ernest Gold.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

SOON IT'S GONNA RAIN

From the Musical "THE FANTASTICKS"

Words by TOM JONES
Music by HARVEY SCHMIDT

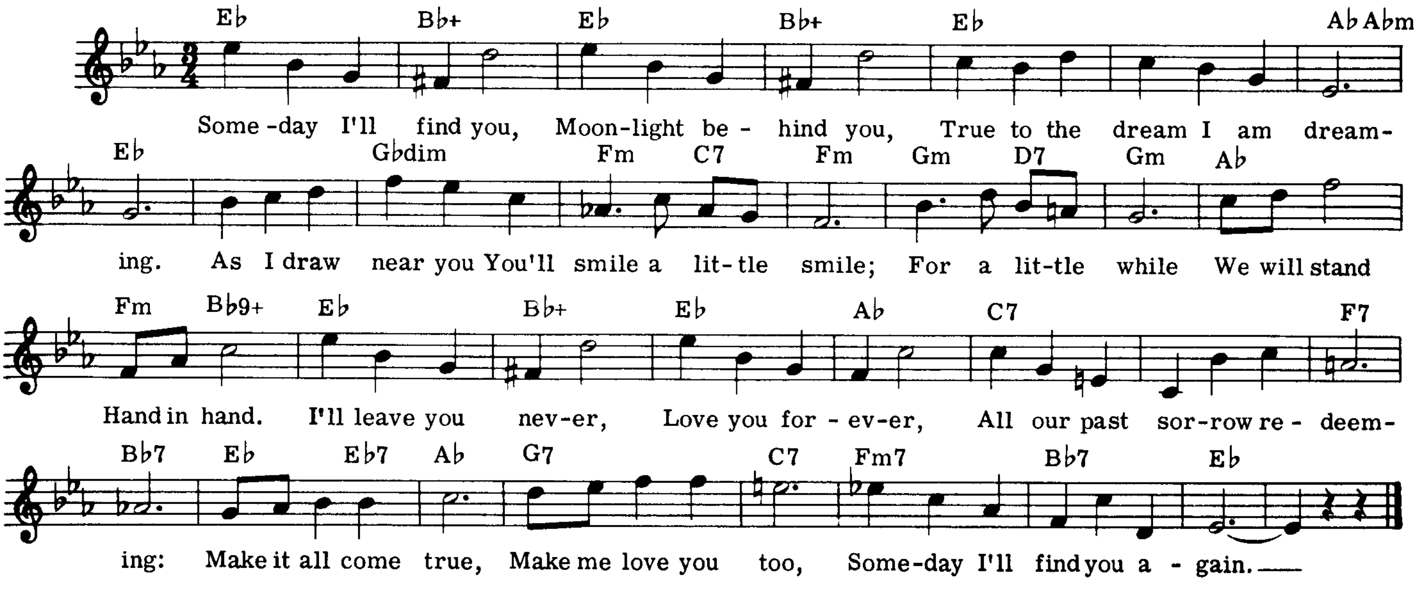

Moderato
Soon it's gon-na rain; I can see it. Soon it's gon-na rain; I can tell.
Soon it's gon-na rain, What are we gon-na do?
Soon it's gon-na rain, I can feel it. Soon it's gon-na rain, I can tell. Soon it's gon-na rain;
What-'ll we do with you? We'll find four limbs of a tree, We'll
build four walls and a floor. We'll bind it o-ver with leaves, Then
duck in-side to stay. Then we'll let it rain. We'll not feel it.
Then we'll let it rain, Rain pell mell. And we'll not com-plain If it nev-er stops at
all We'll live and love with-in our own four
walls.

Copyright © 1960 by Tom Jones and Harvey Schmidt.
Used by permission of Chappell & Co., Inc., owner of publication and allied rights.

SOMEDAY I'LL FIND YOU

From the Musical "PRIVATE LIVES"

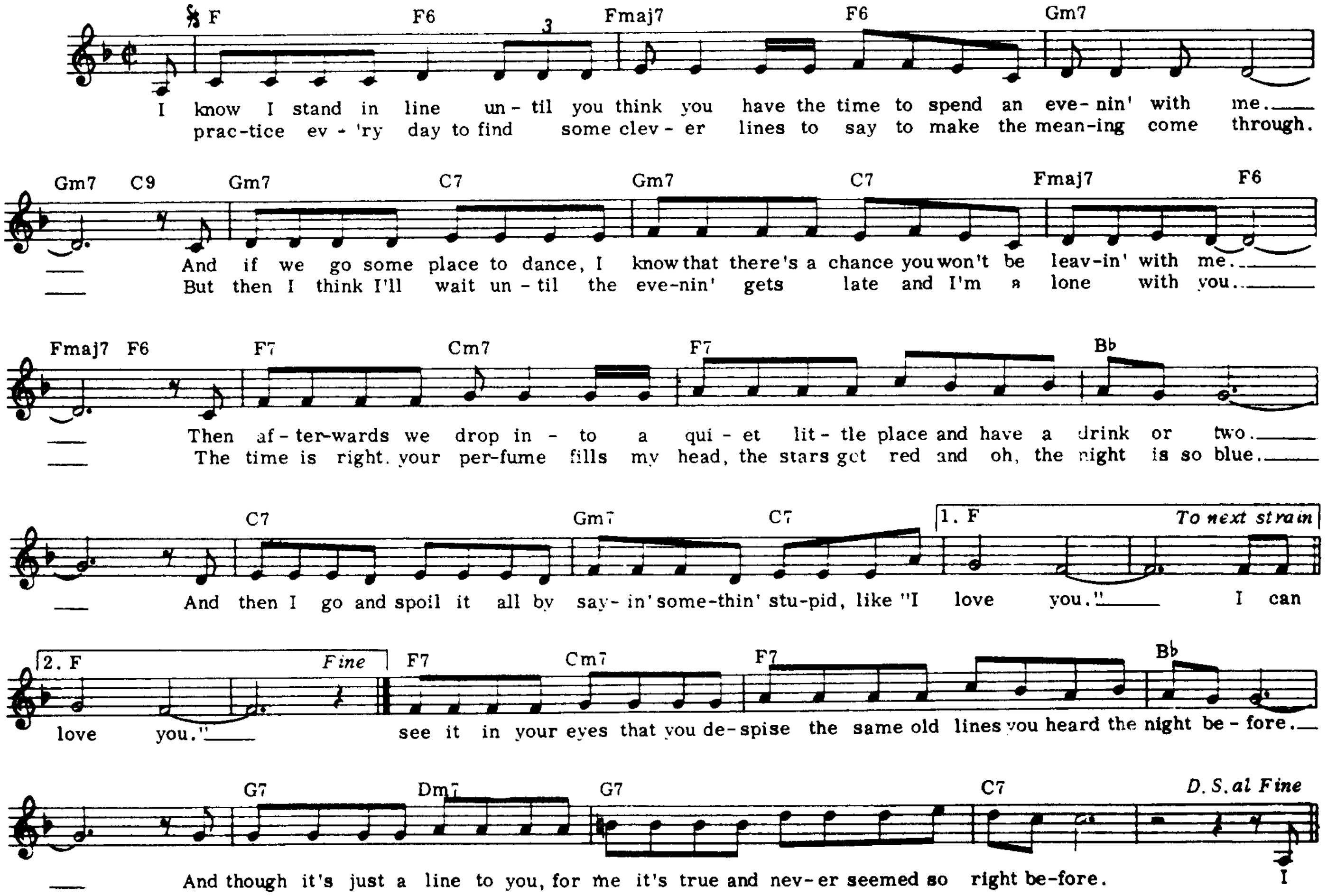
By NOEL COWARD


Some-day I'll find you, Moon-light be-hind you, True to the dream I am dream-
ing. As I draw near you You'll smile a lit-tle smile; For a lit-tle while We will stand
Hand in hand. I'll leave you nev-er, Love you for-ev-er, All our past sor-row re-deem-
ing: Make it all come true, Make me love you too, Some-day I'll find you a-gain.

Copyright © 1930 by Chappell & Co., Ltd., London. Copyright renewed. Chappell & Co., Inc., publisher. Used by permission of Chappell & Co., Inc.

SOMETHIN' STUPID

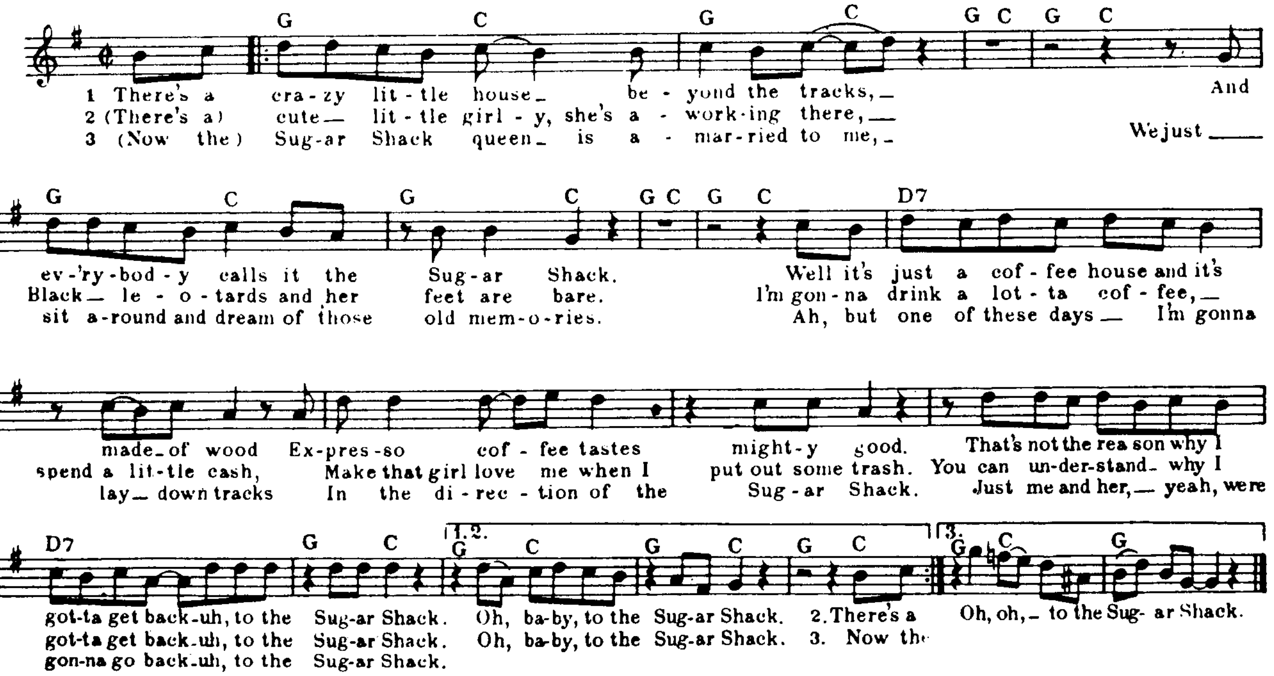
C. CARSON PARKS


F F6 Fmaj7 F6 Gm7
I know I stand in line un-til you think you have the time to spend an eve-nin' with me.
prac-tice ev-'ry day to find some clev-er lines to say to make the mean-ing come through.
Gm7 C9 Gm7 C7 Gm7 C7 Fmaj7 F6
And if we go some place to dance, I know that there's a chance you won't be leav-in' with me.
But then I think I'll wait un-til the eve-nin' gets late and I'm a lone with you.
Fmaj7 F6 F7 Cm7 F7 B♭
Then af-ter-wards we drop in-to a qui-et lit-tle place and have a drink or two.
The time is right, your per-fume fills my head, the stars get red and oh, the night is so blue.
C7 Gm7 C7
And then I go and spoil it all by say-in' some-thin' stu-pid, like "I love you."
1. F To next strain
I can
2. F Fine
love you."
F7 Cm7 F7 B♭
see it in your eyes that you de-spise the same old lines you heard the night be-fore.
G7 Dm7 G7 C7 D.S. al Fine
And though it's just a line to you, for me it's true and nev-er seemed so right be-fore.
I

Copyright © 1967 by Greenwood Music Co. Used by permission.

SUGAR SHACK

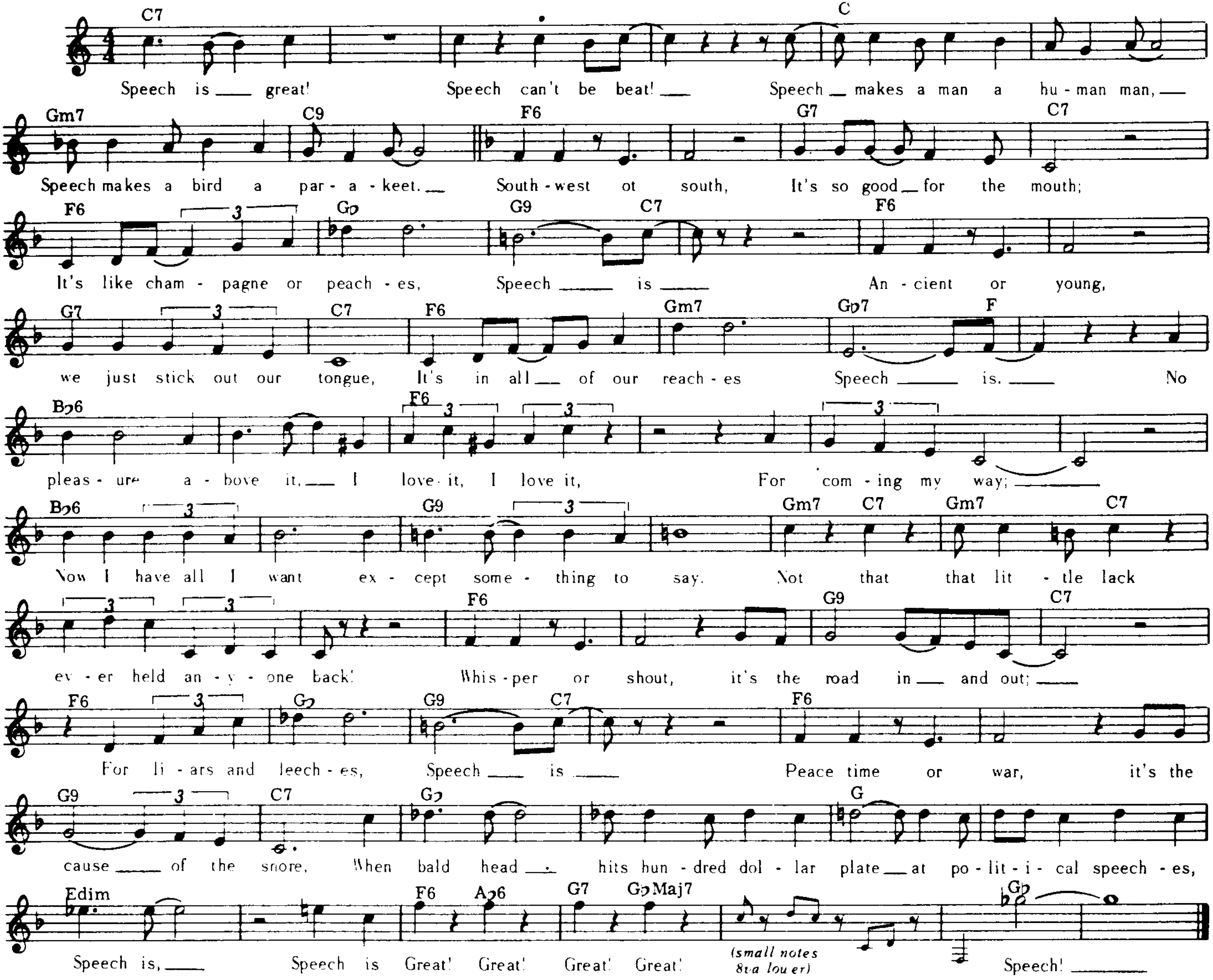
KEITH McCORMACK and FAYE VOSS


G C G C G C G C
1 There's a cra-zy lit-tle house be-yond the tracks,
2 (There's a) cute lit-tle girl-y, she's a-work-ing there,
3 (Now the) Sug-ar Shack queen is a-mar-ried to me,
And
We just
G C G C G C G C D7
ev-'ry-bod-y calls it the Sug-ar Shack. Well it's just a cof-fee house and it's
Black-le-o-tards and her feet are bare. I'm gon-na drink a lot-ta cof-fee,
sit a-round and dream of those old mem-o-ries. Ah, but one of these days I'm gonna
made of wood Ex-pres-so cof-fee tastes might-y good. That's not the rea-son why I
spend a lit-tle cash, Make that girl love me when I put out some trash. You can un-der-stand why I
lay down tracks In the di-rec-tion of the Sug-ar Shack. Just me and her, yeah, were
D7 G C 1.2. G C G C G C 3. G C G
got-ta get back-uh, to the Sug-ar Shack. Oh, ba-by, to the Sug-ar Shack. 2. There's a Oh, oh, to the Sug-ar Shack.
got-ta get back-uh, to the Sug-ar Shack. Oh, ba-by, to the Sug-ar Shack. 3. Now the
gon-na go back-uh, to the Sug-ar Shack.

Copyright © 1962 by Dundee Music, Clovis, New Mexico. Used by permission.

SPEECH *From the Musical "FORTUNA"*

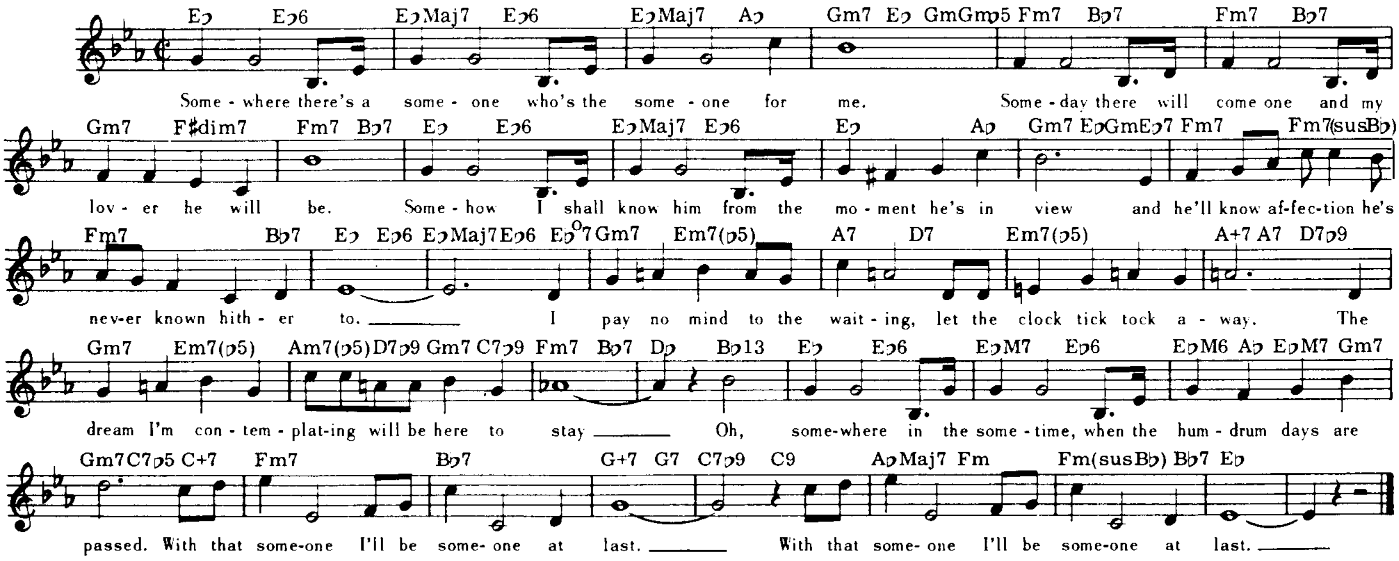
Lyric by ARNOLD WEINSTEIN
Music by FRANCIS THORNE


C7 C
Speech is great! Speech can't be beat! Speech makes a man a hu - man man,
Gm7 C9 F6 G7 C7
Speech makes a bird a par - a - keet. South - west ot south, It's so good for the mouth;
F6 G♭ G9 C7 F6
It's like cham - pagne or peach - es, Speech is An - cient or young,
G7 C7 F6 Gm7 G♭7 F
we just stick out our tongue, It's in all of our reach - es Speech is. No
B♭6 F6
pleas - ure a - bove it. I love it, I love it, For com - ing my way;
B♭6 G9 Gm7 C7 Gm7 C7
Now I have all I want ex - cept some - thing to say. Not that that lit - tle lack
F6 G9 C7
ev - er held an - y - one back! Whis - per or shout, it's the road in and out;
F6 G♭ G9 C7 F6
For li - ars and leech - es, Speech is Peace time or war, it's the
G9 C7 G♭ G
cause of the snore, When bald head hits hun - dred dol - lar plate at po - lit - i - cal speech - es,
Edim F6 A♭6 G7 G♭Maj7 G♭
Speech is, Speech is Great! Great! Great! Great! (small notes 8va lower) Speech!

Copyright © 1961 by Arnold Weinstein and Francis Thorne.
All rights throughout the world controlled by Mesquite Music Corp., New York, N.Y. Used by permission.

SOMEONE AT LAST *From the Film "A STAR IS BORN"*

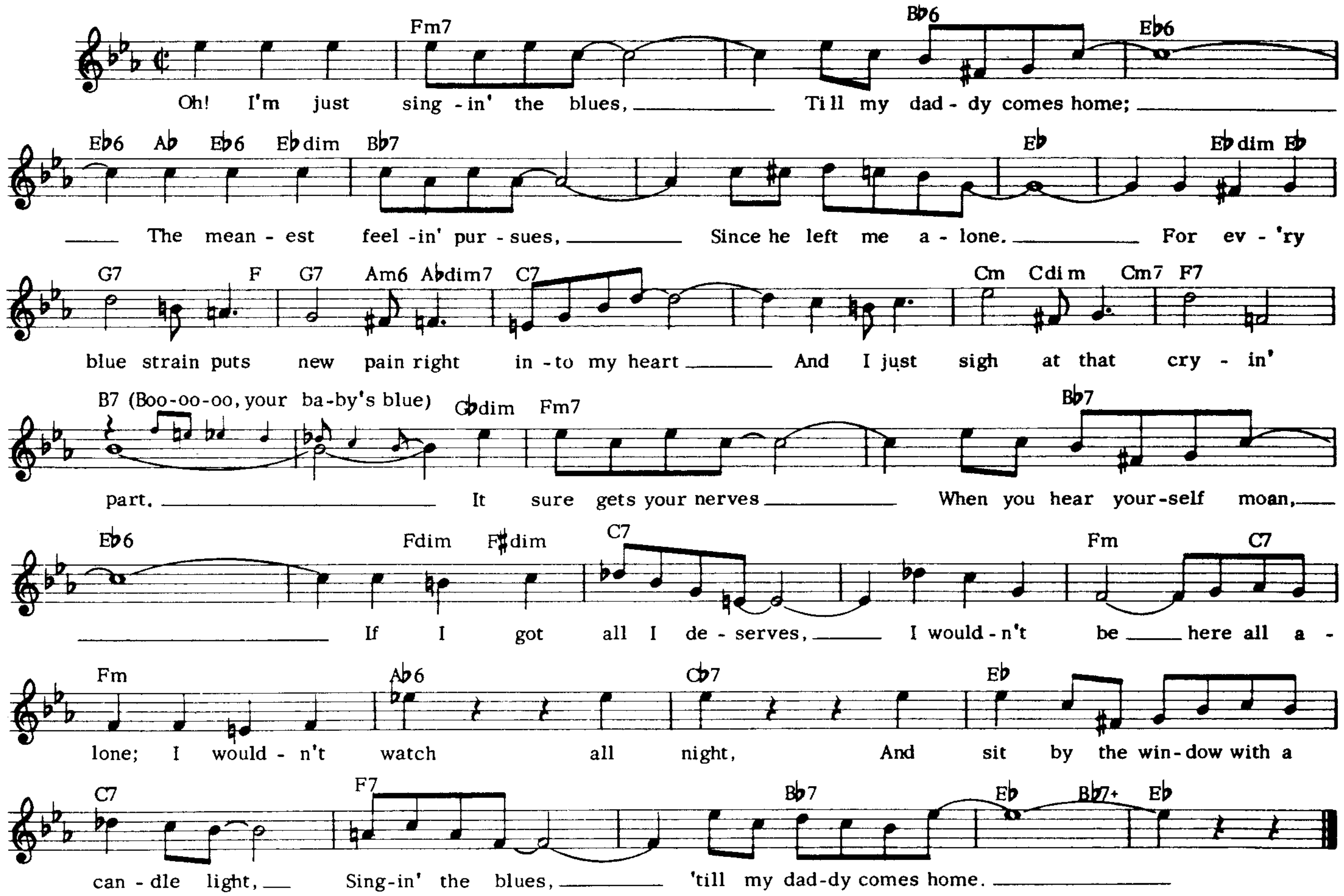
Lyric by IRA GERSHWIN
Music by HAROLD ARLEN


E♭ E♭6 E♭Maj7 E♭6 E♭Maj7 A♭ Gm7 E♭ GmGm♭5 Fm7 B♭7 Fm7 B♭7
Some - where there's a some - one who's the some - one for me. Some - day there will come one and my
Gm7 F♯dim7 Fm7 B♭7 E♭ E♭6 E♭Maj7 E♭6 E♭ A♭ Gm7 E♭GmE♭7 Fm7 Fm7(susB♭)
lov - er he will be. Some - how I shall know him from the mo - ment he's in view and he'll know af - fec - tion he's
Fm7 B♭7 E♭ E♭6 E♭Maj7 E♭6 E♭°7 Gm7 Em7(♭5) A7 D7 Em7(♭5) A+7 A7 D7♭9
nev - er known hith - er to. I pay no mind to the wait - ing, let the clock tick tock a - way. The
Gm7 Em7(♭5) Am7(♭5) D7♭9 Gm7 C7♭9 Fm7 B♭7 D♭ B♭13 E♭ E♭6 E♭M7 E♭6 E♭M6 A♭ E♭M7 Gm7
dream I'm con - tem - plat - ing will be here to stay Oh, some - where in the some - time, when the hum - drum days are
Gm7C7♭5 C+7 Fm7 B♭7 G+7 G7 C7♭9 C9 A♭Maj7 Fm Fm(susB♭) B♭7 E♭
passed. With that some - one I'll be some - one at last. With that some - one I'll be some - one at last.

Copyright © 1954 by Harwin Music Corporation.
Sole selling agent: Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

SINGIN' THE BLUES

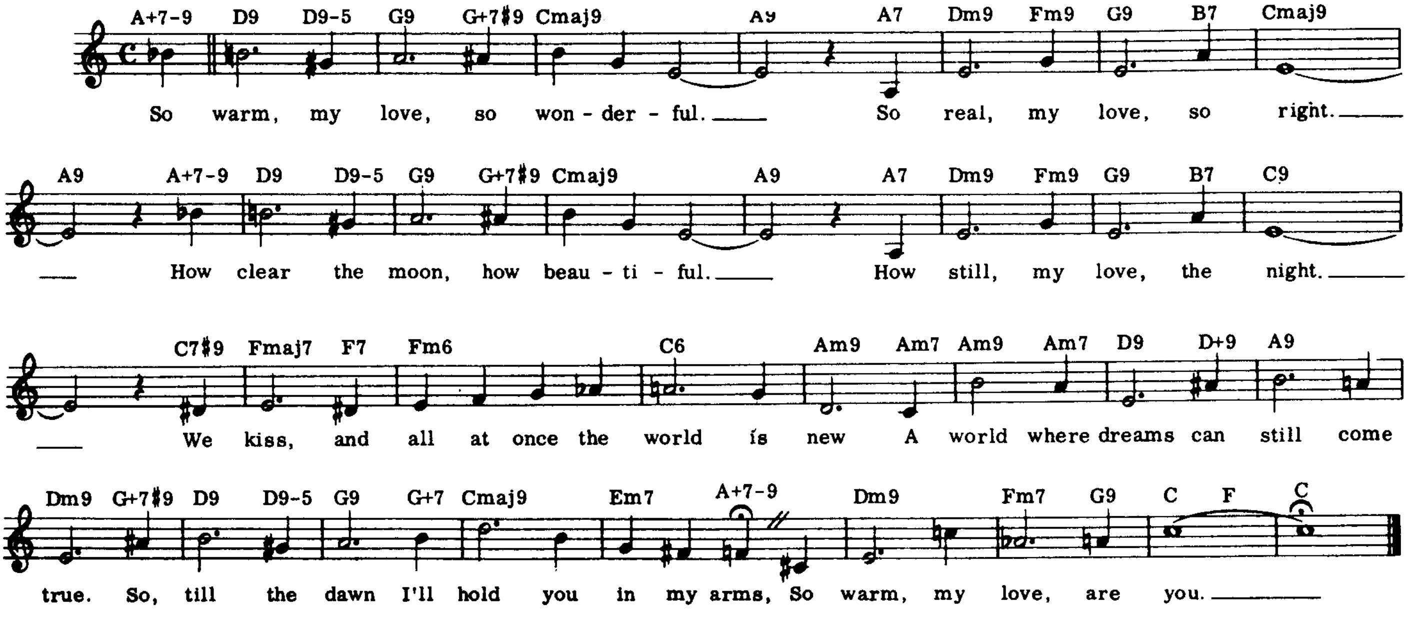
By SAM M. LEWIS, JOE YOUNG, CON CONRAD, J. RUSSEL ROBINSON


Fm7 B♭6 E♭6
Oh! I'm just sing - in' the blues, Till my dad - dy comes home;
E♭6 A♭ E♭6 E♭dim B♭7 E♭ E♭dim E♭
The mean - est feel - in' pur - sues, Since he left me a - lone. For ev - 'ry
G7 F G7 Am6 A♭dim7 C7 Cm Cdim Cm7 F7
blue strain puts new pain right in - to my heart And I just sigh at that cry - in'
B7 (Boo-oo-oo, your ba-by's blue) G♭dim Fm7 B♭7
part. It sure gets your nerves When you hear your-self moan,
E♭6 Fdim F♯dim C7 Fm C7
If I got all I de - serves, I would - n't be here all a -
Fm A♭6 C♭7 E♭
lone; I would - n't watch all night, And sit by the win - dow with a
C7 F7 B♭7 E♭ B♭7+ E♭
can - dle light, Sing-in' the blues, 'till my dad-dy comes home.

Copyright © 1948 By Warock Corp. Copyright renewed. Used by permission.

SO WARM, MY LOVE

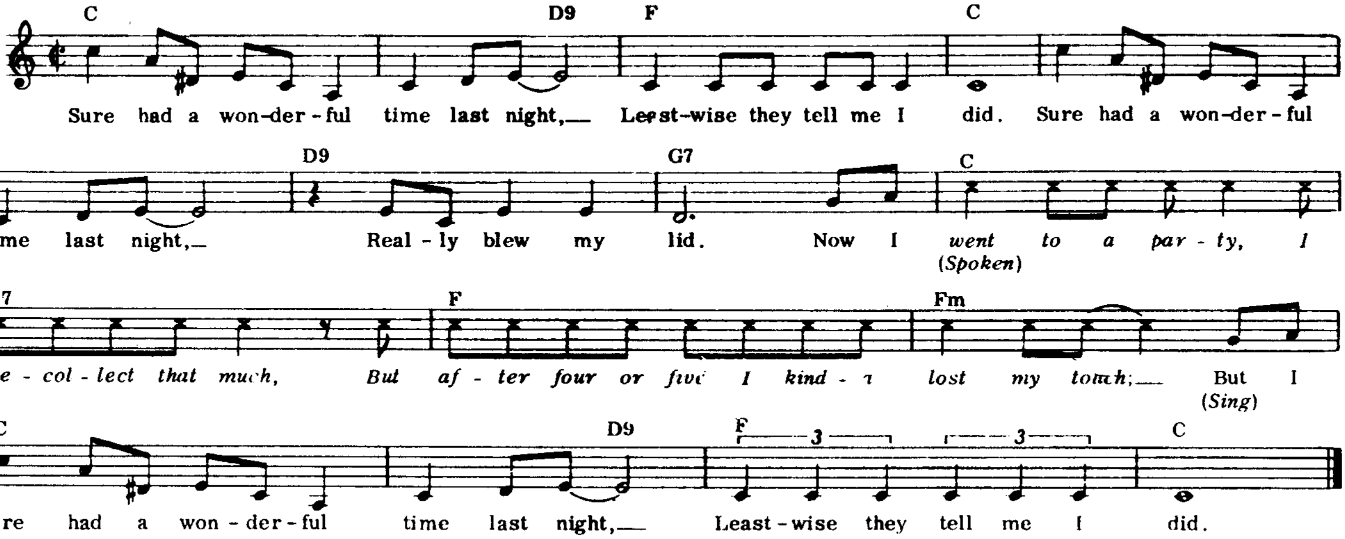
PAUL FRANCIS WEBSTER and PETE KING


A+7-9 D9 D9-5 G9 G+7♯9 Cmaj9 A9 A7 Dm9 Fm9 G9 B7 Cmaj9
So warm, my love, so won - der - ful. So real, my love, so right.
A9 A+7-9 D9 D9-5 G9 G+7♯9 Cmaj9 A9 A7 Dm9 Fm9 G9 B7 C9
How clear the moon, how beau - ti - ful. How still, my love, the night.
C7♯9 Fmaj7 F7 Fm6 C6 Am9 Am7 Am9 Am7 D9 D+9 A9
We kiss, and all at once the world is new A world where dreams can still come
Dm9 G+7♯9 D9 D9-5 G9 G+7 Cmaj9 Em7 A+7-9 Dm9 Fm7 G9 C F C
true. So, till the dawn I'll hold you in my arms, So warm, my love, are you.

Copyright © 1965 by Famous Music Corporation. Used by permission.

SURE HAD A WONDERFUL TIME LAST NIGHT

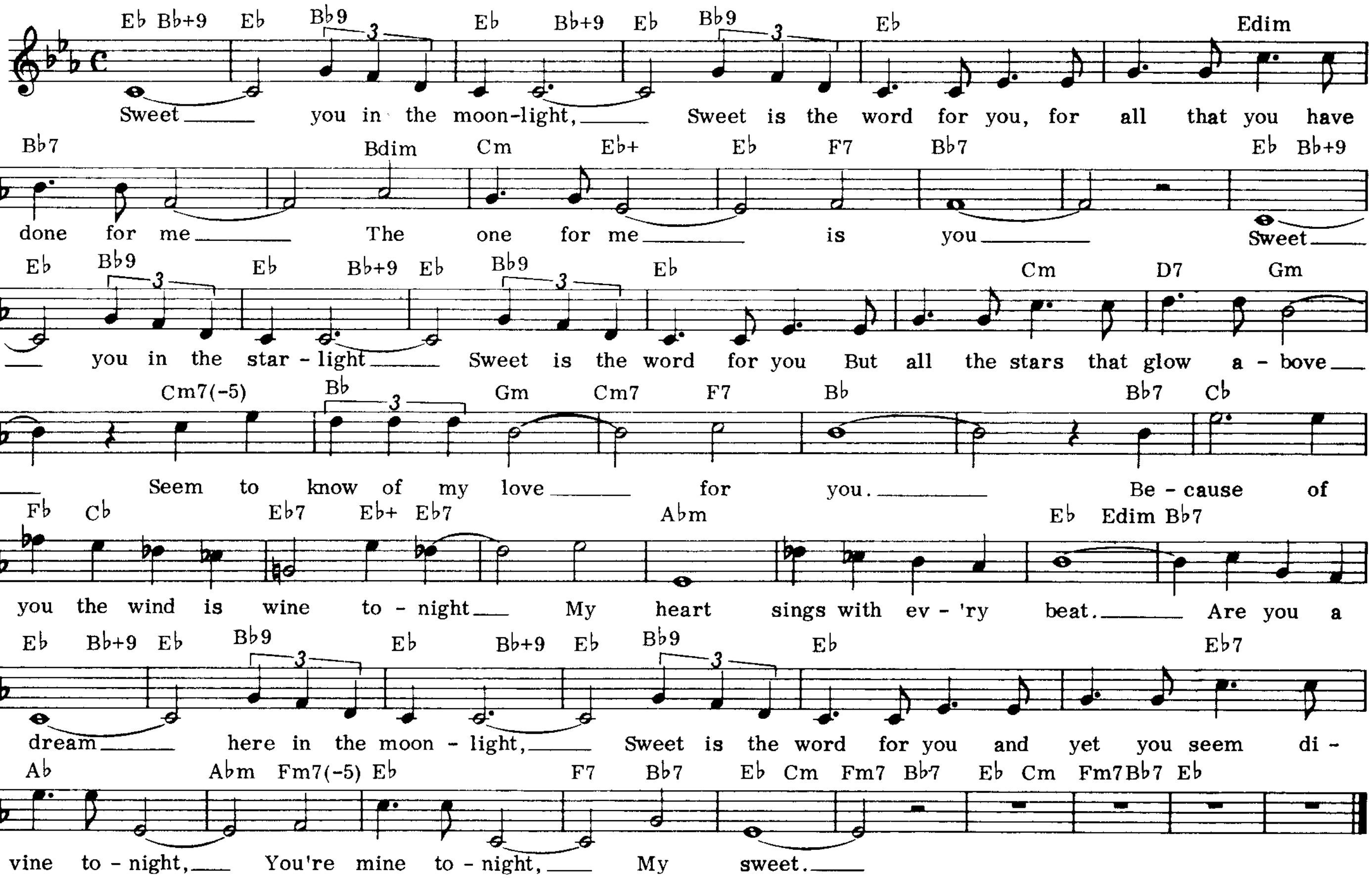
CLAUDE DEMETRIUS and FLEECIE MOORE


C D9 F C
Sure had a won-der-ful time last night, Least-wise they tell me I did. Sure had a won-der-ful
D9 G7 C
time last night, Real-ly blew my lid. Now I *went to a par-ty, I*
(Spoken)
C7 F Fm
re-col-lect that much, But af-ter four or five I kind-a lost my touch; But I
(Sing)
C D9 F C
sure had a won-der-ful time last night, Least-wise they tell me I did.

Copyright © 1946 by Cherio Corp. Copyright renewed. Used by permission.

SWEET IS THE WORD FOR YOU

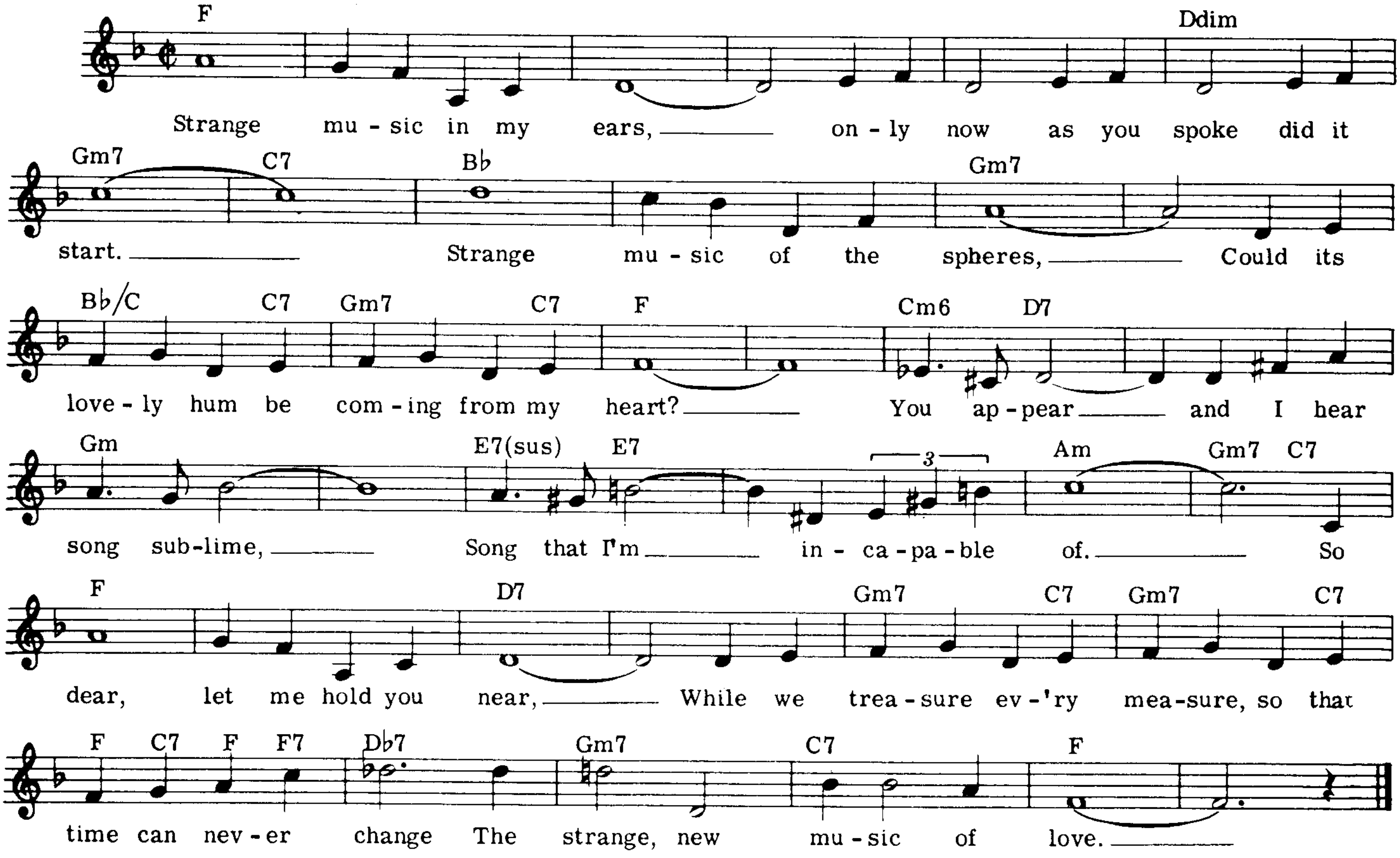
LEO ROBIN and RALPH RAINGER


Eb Bb+9 Eb Bb9 Eb Bb+9 Eb Bb9 Eb Edim
Sweet you in the moon-light, Sweet is the word for you, for all that you have
Bb7 Bdim Cm Eb+ Eb F7 Bb7 Eb Bb+9
done for me The one for me is you Sweet
Eb Bb9 Eb Bb+9 Eb Bb9 Eb Cm D7 Gm
you in the star-light Sweet is the word for you But all the stars that glow a-bove
Cm7(-5) Bb Gm Cm7 F7 Bb Bb7 Cb
Seem to know of my love for you. Be-cause of
Fb Cb Eb7 Eb+ Eb7 Abm Eb Edim Bb7
you the wind is wine to-night My heart sings with ev-'ry beat. Are you a
Eb Bb+9 Eb Bb9 Eb Bb+9 Eb Bb9 Eb Eb7
dream here in the moon-light, Sweet is the word for you and yet you seem di-
Ab Abm Fm7(-5) Eb F7 Bb7 Eb Cm Fm7 Bb7 Eb Cm Fm7 Bb7 Eb
vine to-night, You're mine to-night, My sweet.

Copyright © 1937 by Famous Music Corporation. Copyright renewed. Used by permission.

STRANGE MUSIC *From the Musical "SONG OF NORWAY"*

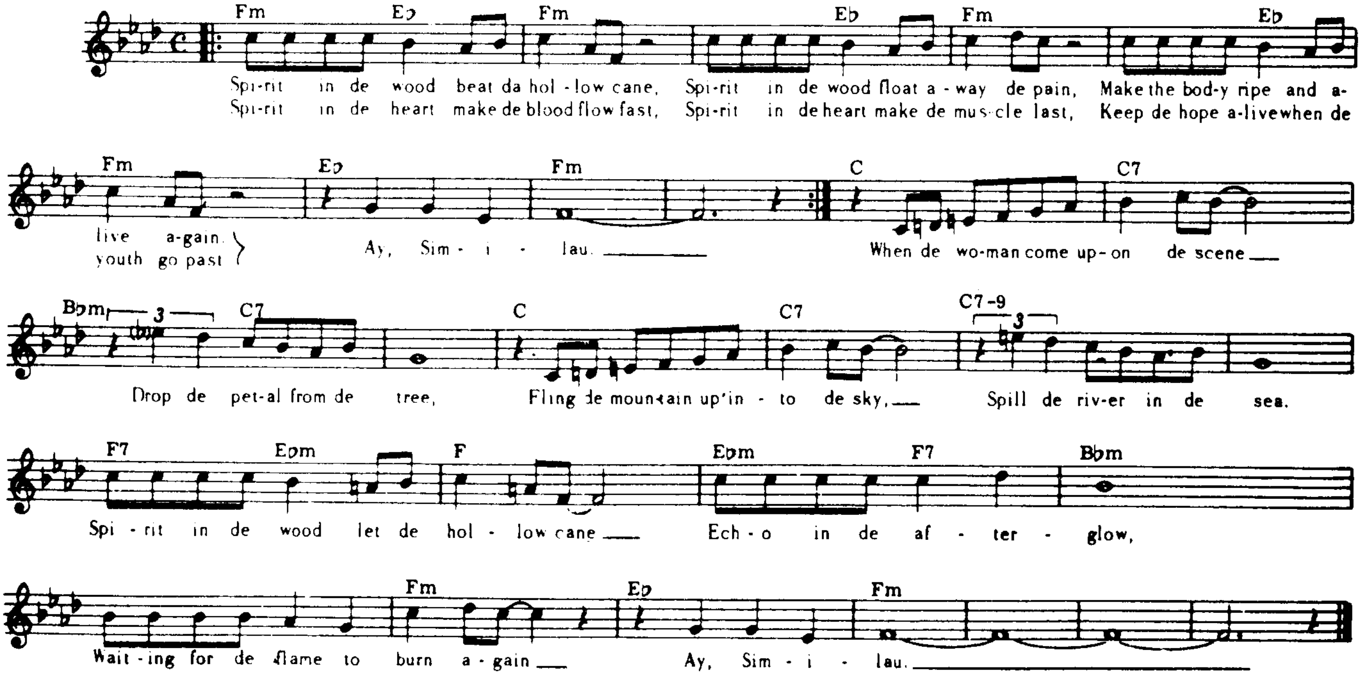
By ROBERT WRIGHT
and GEORGE FORREST


F Ddim
Strange mu-sic in my ears, on-ly now as you spoke did it
Gm7 C7 B♭ Gm7
start. Strange mu-sic of the spheres, Could its
B♭/C C7 Gm7 C7 F Cm6 D7
love-ly hum be com-ing from my heart? You ap-pear and I hear
Gm E7(sus) E7 3 Am Gm7 C7
song sub-lime, Song that I'm in-ca-pa-ble of. So
F D7 Gm7 C7 Gm7 C7
dear, let me hold you near, While we trea-sure ev-'ry mea-sure, so that
F C7 F F7 D♭7 Gm7 C7 F
time can nev-er change The strange, new mu-sic of love.

Copyright © 1944 by Chappell & Co., Inc. Copyright renewed. Used by permission of Chappell & Co., Inc.

SIMILAU (See-me-lo)

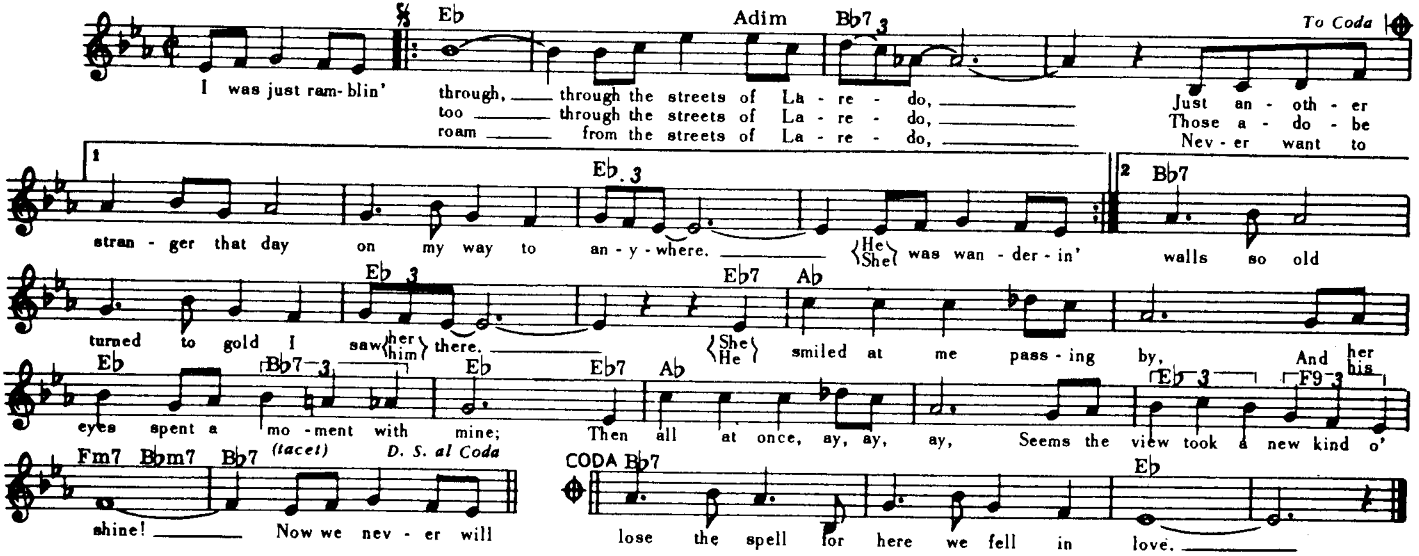
ARDEN CLAR and HARRY COLEMAN


Fm E♭ Fm E♭ Fm E♭
Spi-rit in de wood beat da hol-low cane, Spi-rit in de wood float a-way de pain, Make the bod-y ripe and a-
Spi-rit in de heart make de blood flow fast, Spi-rit in de heart make de mus-cle last, Keep de hope a-live when de
Fm E♭ Fm C C7
live a-gain.
youth go past
Ay, Sim-i-lau.
When de wo-man come up-on de scene
B♭m 3 C7 C C7 C7-9 3
Drop de pet-al from de tree, Fling de moun-tain up'in-to de sky, Spill de riv-er in de sea.
F7 E♭m F E♭m F7 B♭m
Spi-rit in de wood let de hol-low cane Ech-o in de af-ter-glow,
Fm E♭ Fm
Wait-ing for de flame to burn a-gain Ay, Sim-i-lau.

Copyright © 1948 by Cherio Corp. Copyright renewed. Used by permission.

THE STREETS OF LAREDO *From the Film "STREETS OF LAREDO"*

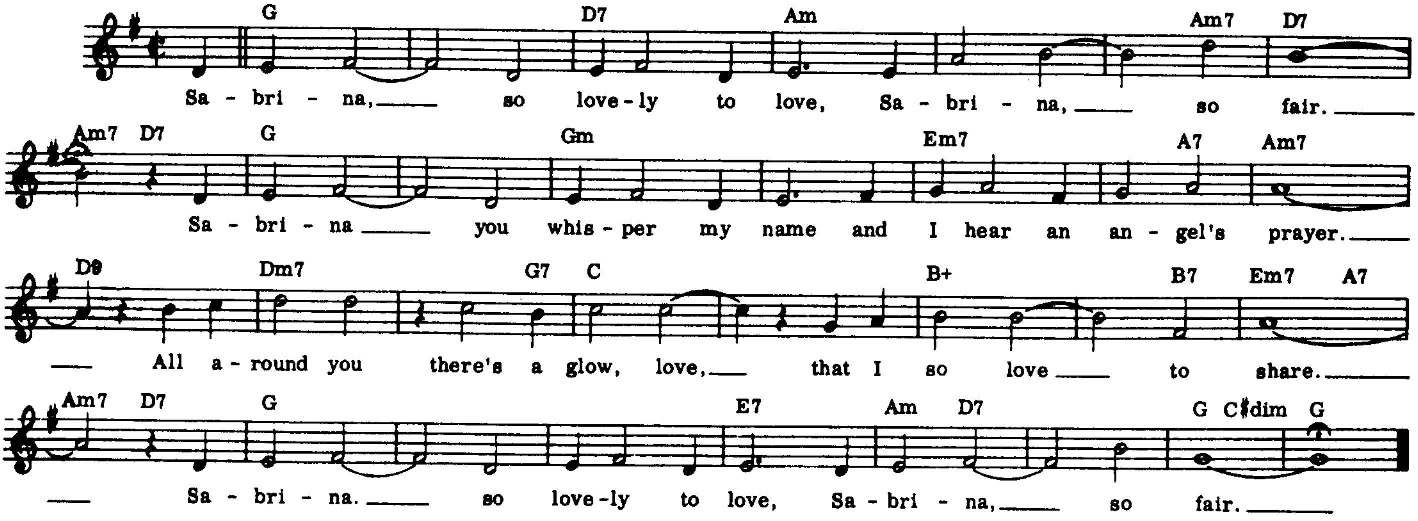
JAY LIVINGSTON and RAY EVANS


Eb Adim Bb7 To Coda
I was just ram-blin' through, through the streets of La - re - do, Just an - oth - er
too through the streets of La - re - do, Those a - do - be
roam from the streets of La - re - do, Nev - er want to
1 Eb 2 Bb7
stran - ger that day on my way to an - y - where. {He / She} was wan - der - in' walls so old
Eb Eb7 Ab
turned to gold I saw {her / him} there. {She / He} smiled at me pass - ing by, And {her / his}
Eb Bb7 Eb Eb7 Ab Eb F9
eyes spent a mo - ment with mine; Then all at once, ay, ay, ay, Seems the view took a new kind o'
Fm7 Bbm7 Bb7 (tacet) D. S. al Coda CODA Bb7 Eb
shine! Now we nev - er will lose the spell for here we fell in love.

Copyright © 1949 by Famous Music Corporation, New York, N.Y. Used by permission.

SABRINA *From the Film "SABRINA FAIR"*

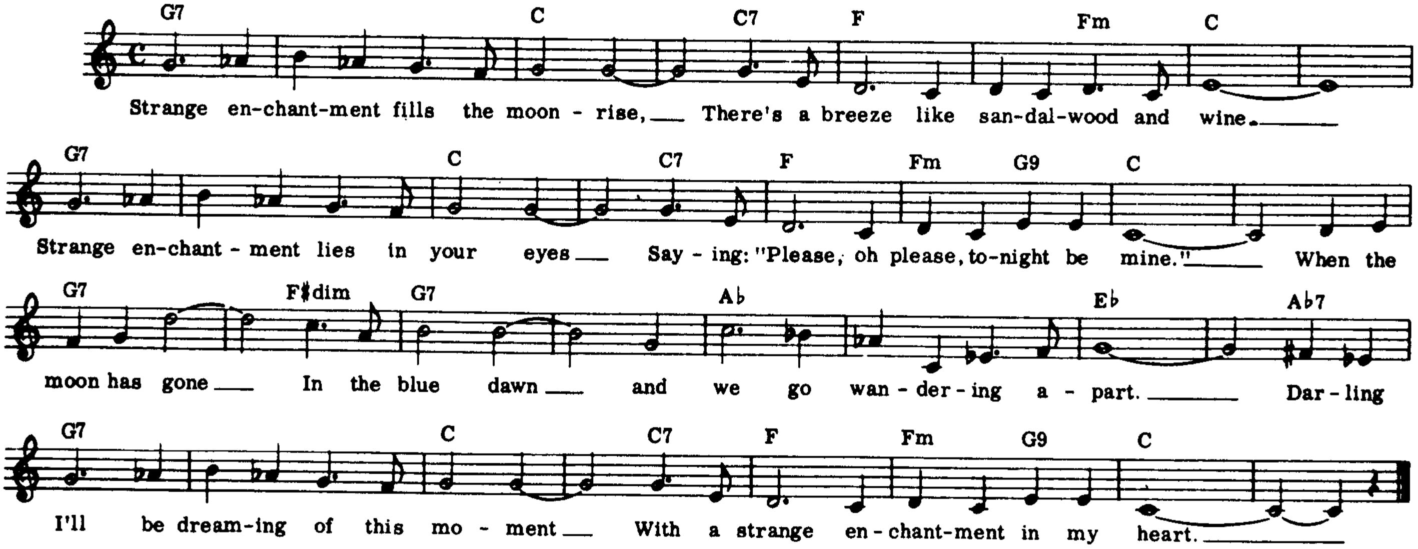
WILSON STONE


G D7 Am Am7 D7
Sa - bri - na, so love - ly to love, Sa - bri - na, so fair.
Am7 D7 G Gm Em7 A7 Am7
Sa - bri - na you whis - per my name and I hear an an - gel's prayer.
D9 Dm7 G7 C B+ B7 Em7 A7
All a - round you there's a glow, love, that I so love to share.
Am7 D7 G E7 Am D7 G C#dim G
Sa - bri - na. so love - ly to love, Sa - bri - na, so fair.

Copyright © 1954 by Famous Music Corporation. Used by permission.

STRANGE ENCHANTMENT *From the Film "MAN ABOUT TOWN"*

FRANK LOESSER and FREDERICK HOLLANDER

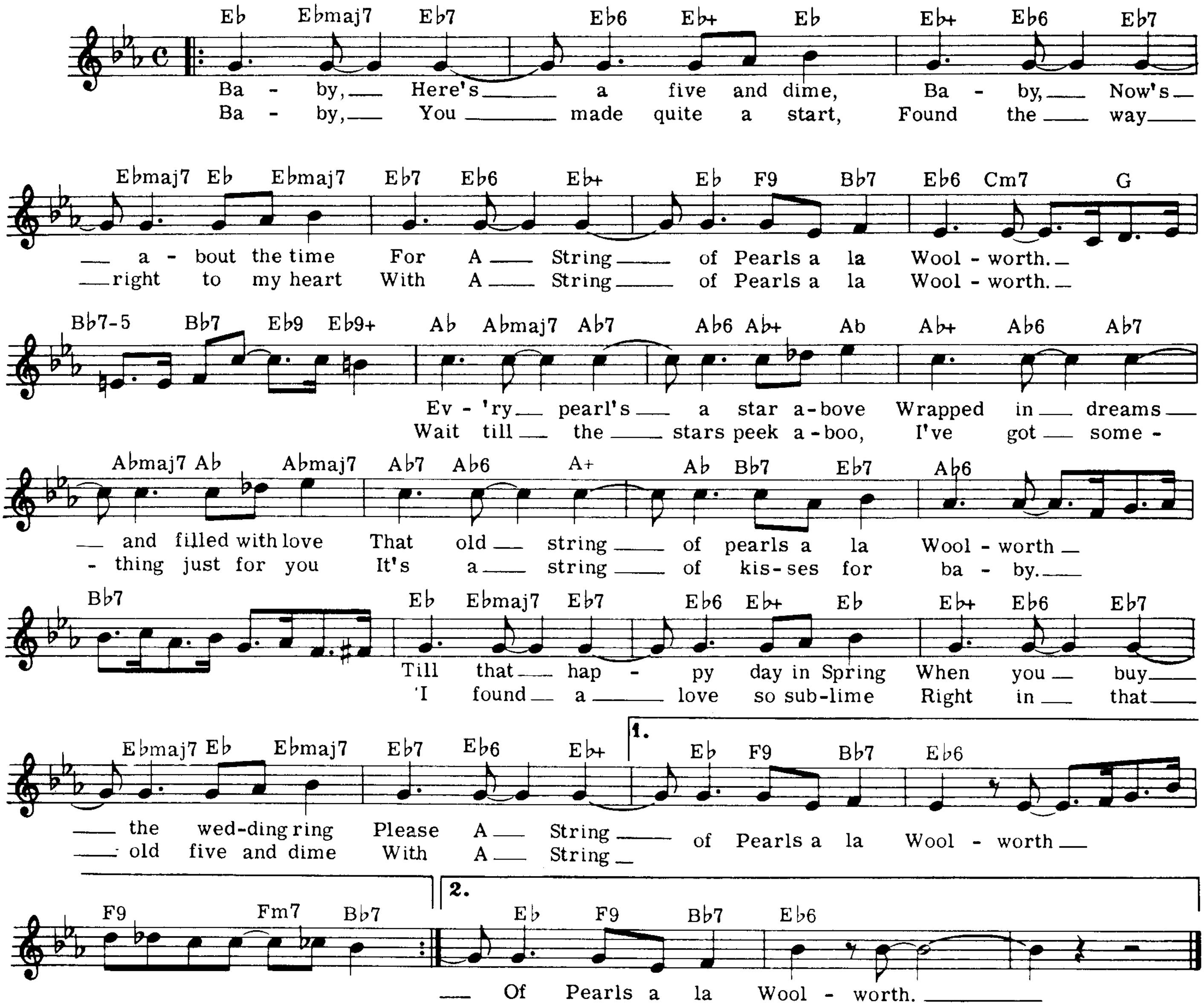

G7 C C7 F Fm C
Strange en-chant-ment fills the moon - rise, There's a breeze like san-dal-wood and wine.
G7 C C7 F Fm G9 C
Strange en-chant - ment lies in your eyes Say - ing: "Please, oh please, to-night be mine." When the
G7 F#dim G7 Ab Eb Ab7
moon has gone In the blue dawn and we go wan - der - ing a - part. Dar - ling
G7 C C7 F Fm G9 C
I'll be dream-ing of this mo - ment With a strange en - chant-ment in my heart.

Copyright © 1939 by Famous Music Corporation. Copyright renewed 1966. Used by permission.

A STRING OF PEARLS

From the Film "THE GLENN MILLER STORY"

Lyric by EDDIE DE LANGE
Music by JERRY GRAY

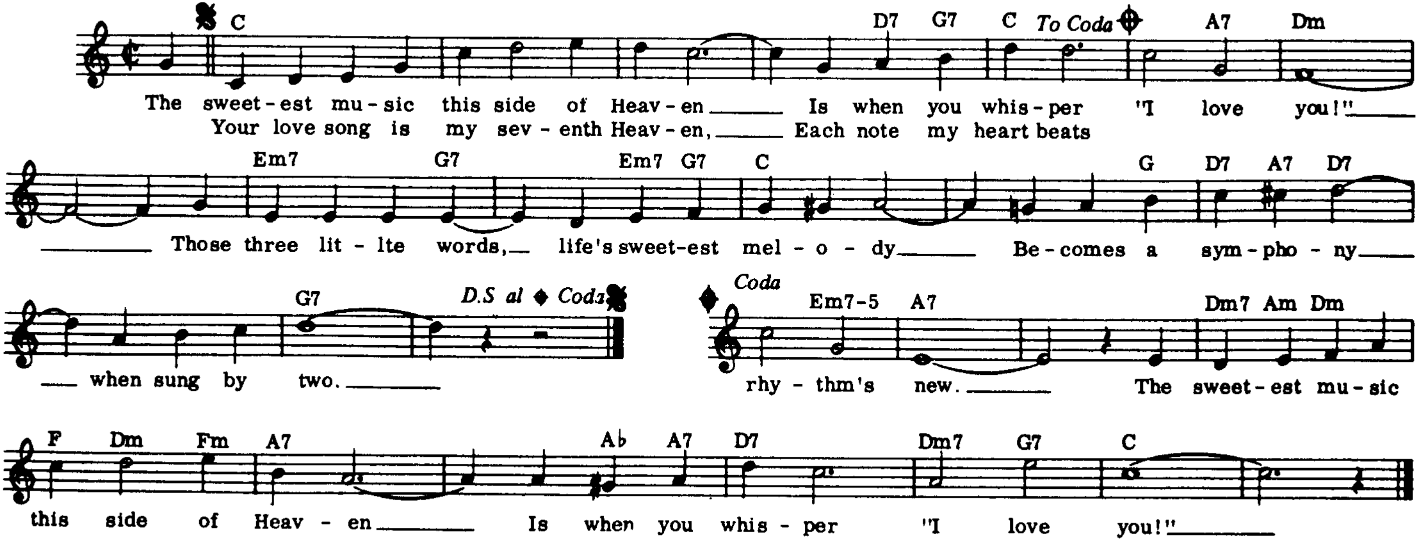

E♭ E♭maj7 E♭7 E♭6 E♭+ E♭ E♭+ E♭6 E♭7
Ba - by, Here's a five and dime, Ba - by, Now's
Ba - by, You made quite a start, Found the way
E♭maj7 E♭ E♭maj7 E♭7 E♭6 E♭+ E♭ F9 B♭7 E♭6 Cm7 G
a - bout the time For A String of Pearls a la Wool - worth.
right to my heart With A String of Pearls a la Wool - worth.
B♭7-5 B♭7 E♭9 E♭9+ A♭ A♭maj7 A♭7 A♭6 A♭+ A♭ A♭+ A♭6 A♭7
Ev - 'ry pearl's a star a-bove Wrapped in dreams
Wait till the stars peek a-boo, I've got some -
A♭maj7 A♭ A♭maj7 A♭7 A♭6 A+ A♭ B♭7 E♭7 A♭6
and filled with love That old string of pearls a la Wool - worth
- thing just for you It's a string of kis-ses for ba - by.
B♭7 E♭ E♭maj7 E♭7 E♭6 E♭+ E♭ E♭+ E♭6 E♭7
Till that hap - py day in Spring When you buy
I found a love so sub-lime Right in that
E♭maj7 E♭ E♭maj7 E♭7 E♭6 E♭+ 1. E♭ F9 B♭7 E♭6
the wed-ding ring Please A String of Pearls a la Wool - worth
old five and dime With A String
F9 Fm7 B♭7 2. E♭ F9 B♭7 E♭6
Of Pearls a la Wool - worth.

Copyright © 1941 and 1942 by Mutual Music Society, Inc. Copyright renewed and assigned to Chappell & Co., Inc. Used by permission.

THE SWEETEST MUSIC THIS SIDE OF HEAVEN

From the Film "MANY HAPPY RETURNS"

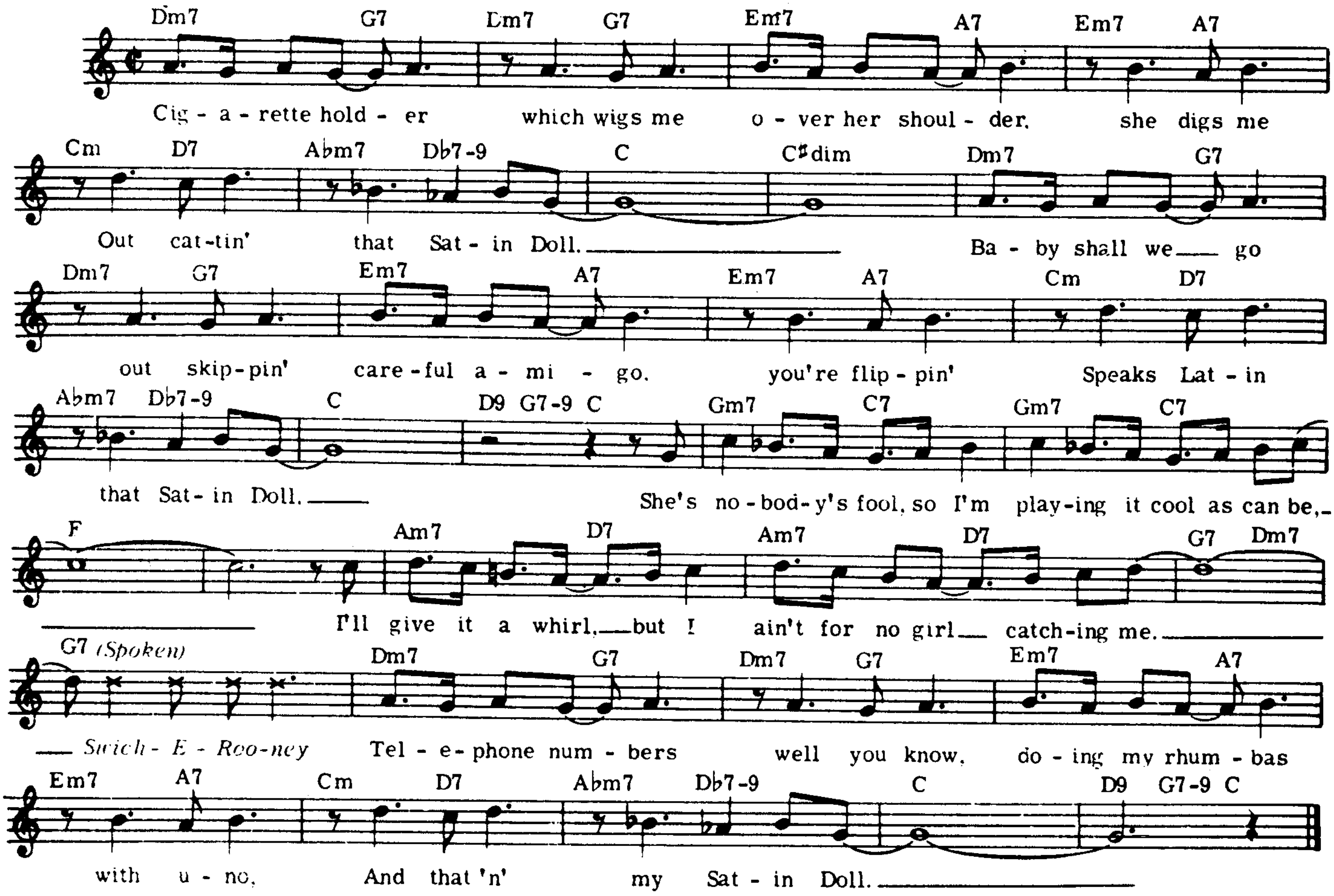
CLIFF FRIEND and CARMEN LOMBARDO


C D7 G7 C To Coda A7 Dm
The sweet-est mu-sic this side of Heav-en Is when you whis-per "I love you!"
Your love song is my sev - enth Heav-en, Each note my heart beats
Em7 G7 Em7 G7 C G D7 A7 D7
Those three lit - tle words, life's sweet-est mel - o - dy Be-comes a sym-pho - ny
G7 D.S al Coda
when sung by two.
Coda
Em7-5 A7 Dm7 Am Dm
rhy - thm's new. The sweet-est mu-sic
F Dm Fm A7 A♭ A7 D7 Dm7 G7 C
this side of Heav - en Is when you whis - per "I love you!"

Copyright © 1934 by Famous Music Corporation. Copyright renewed 1961. Used by permission.

SATIN DOLL

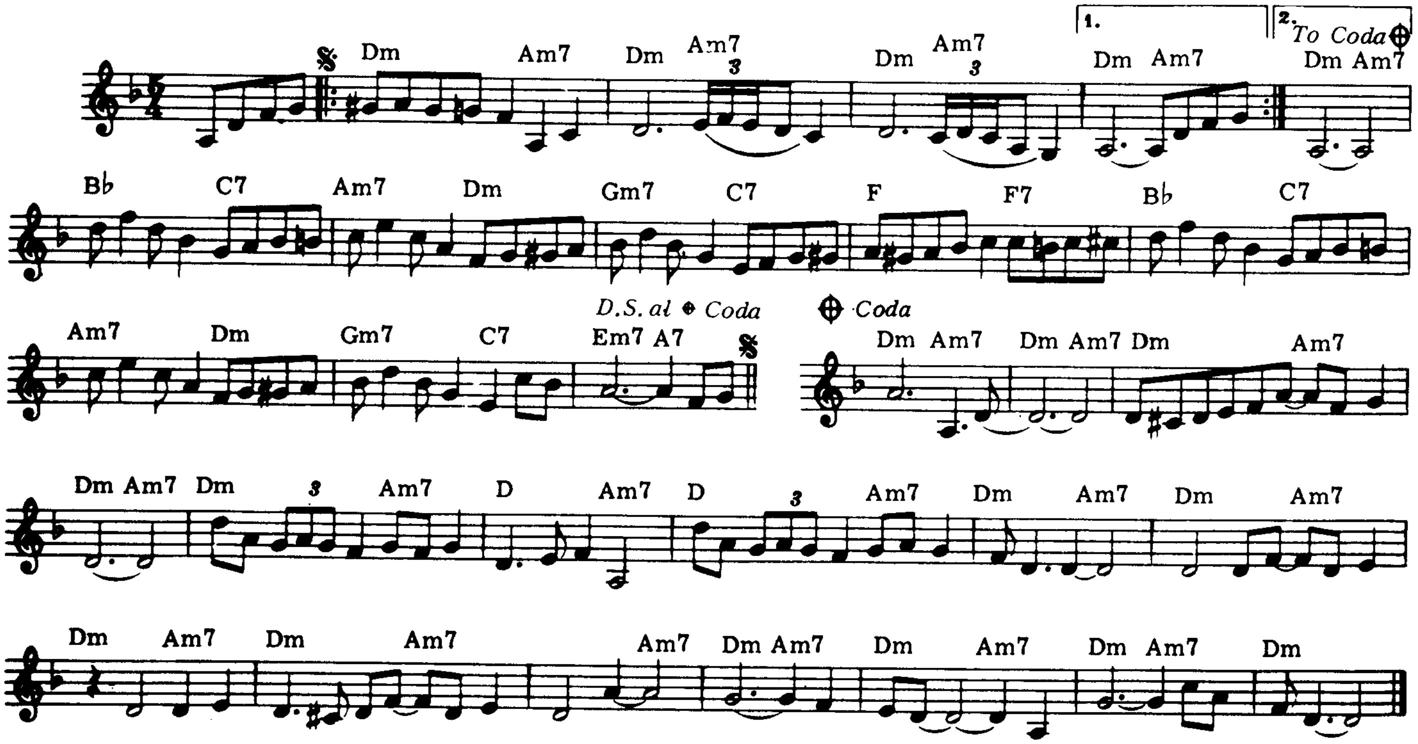
JOHNNY MERCER, BILLY STRAYHORN and DUKE ELLINGTON


Cig - a - rette hold - er which wigs me o - ver her shoul - der, she digs me
Out cat-tin' that Sat - in Doll.
Ba - by shall we go out skip-pin' care - ful a - mi - go.
you're flip - pin' Speaks Lat - in that Sat - in Doll.
She's no - bod - y's fool, so I'm play - ing it cool as can be,
I'll give it a whirl, but I ain't for no girl catch - ing me.
G7 (Spoken)
Swich - E - Roo - ney
Tel - e - phone num - bers well you know, do - ing my rhum - bas with u - no,
And that 'n' my Sat - in Doll.

Copyright © 1958 by Tempo Music, Inc. Used by permission.

TAKE FIVE

PAUL DESMOND

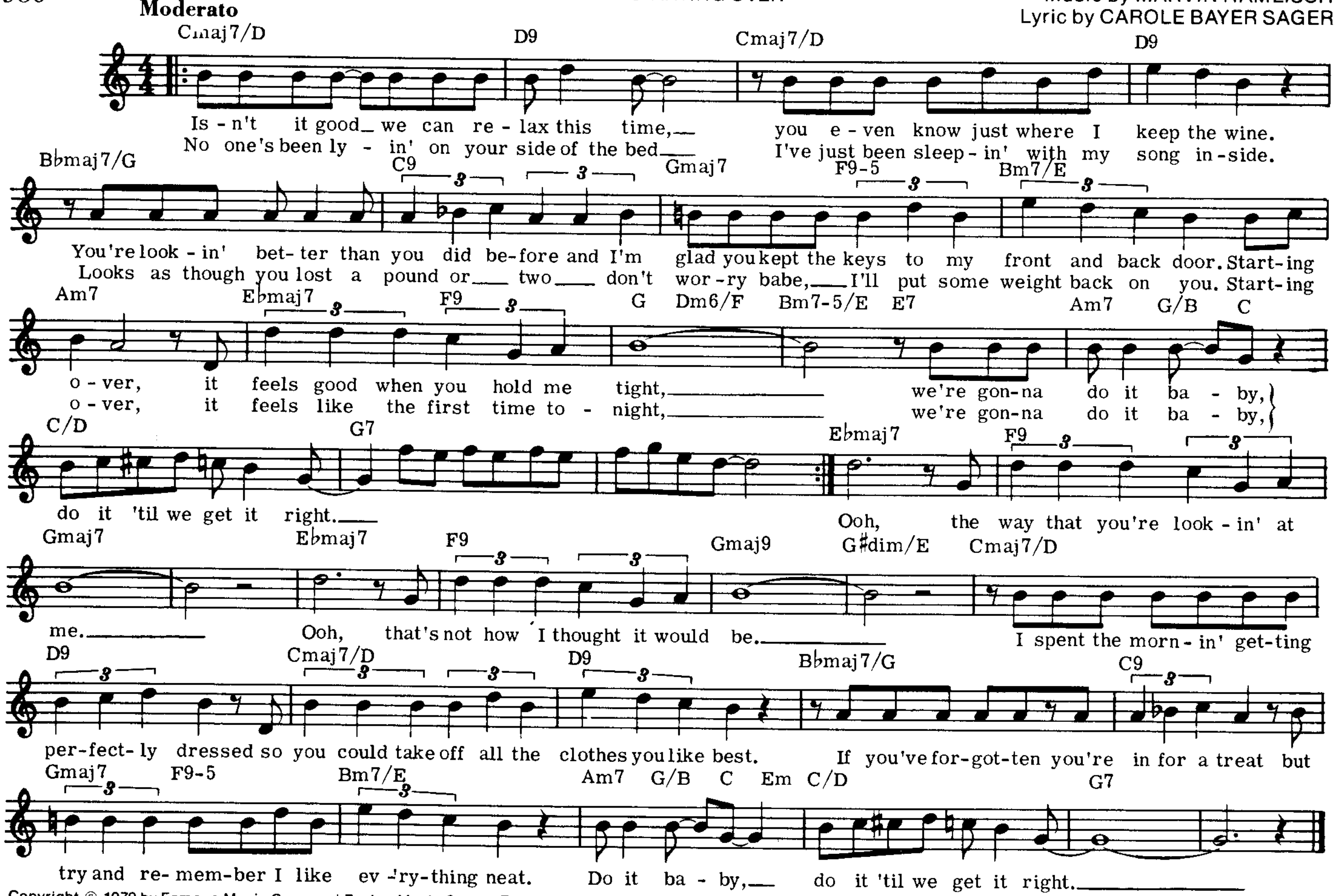

1.
2. To Coda
D.S. al Coda
Coda

Copyright © 1960 and 1961 by Derry Music Co., San Francisco, Calif. Used by permission.

STARTING OVER

From the Paramount Picture "STARTING OVER"

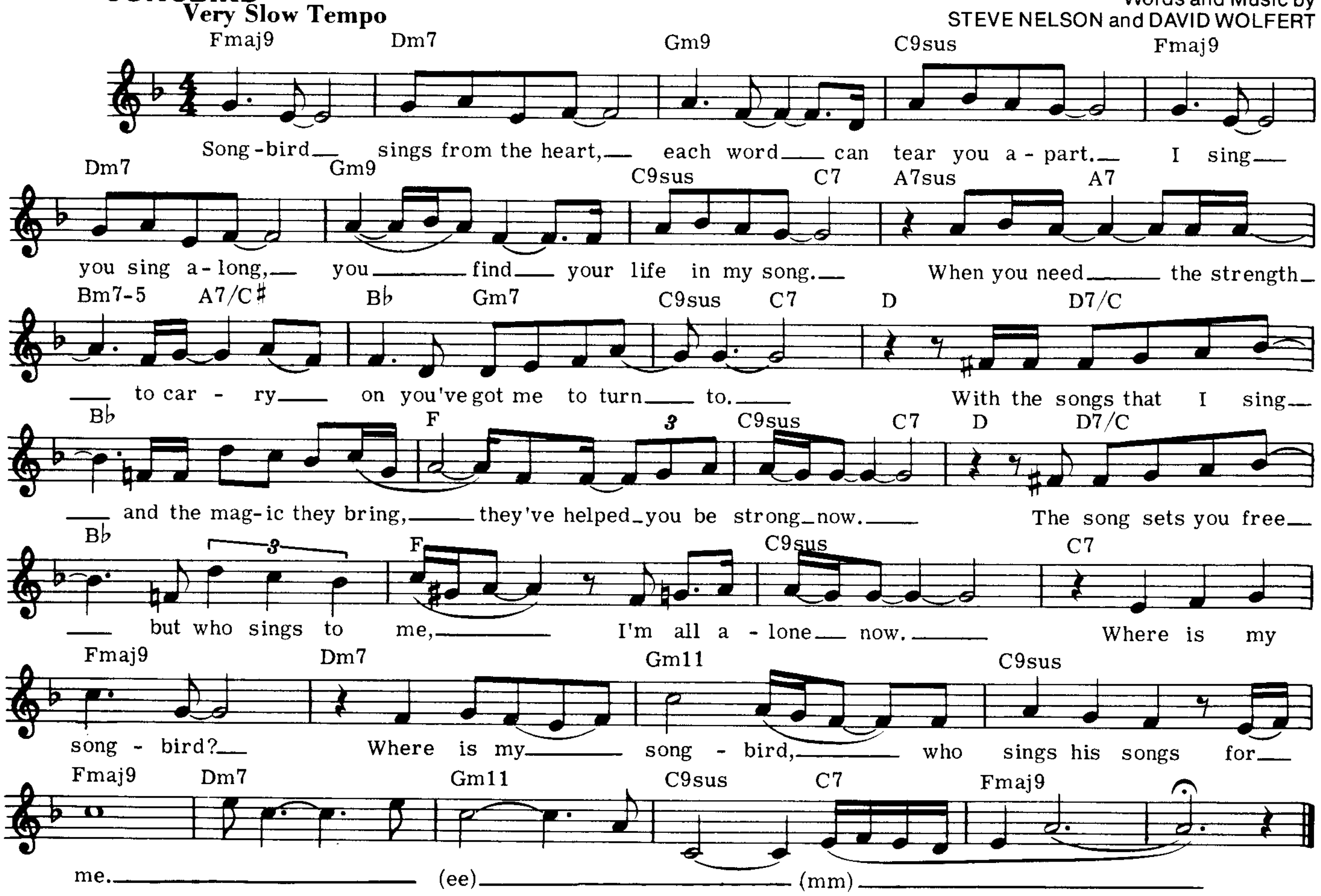
Music by MARVIN HAMLISCH
Lyric by CAROLE BAYER SAGER


Moderato
Is - n't it good_ we can re - lax this time,__ you e - ven know just where I keep the wine.
No one's been ly - in' on your side of the bed I've just been sleep - in' with my song in - side.
You're look - in' bet - ter than you did be - fore and I'm glad you kept the keys to my front and back door. Start - ing
Looks as though you lost a pound or__ two__ don't wor - ry babe,__ I'll put some weight back on you. Start - ing
o - ver, it feels good when you hold me tight,__ we're gon - na do it ba - by,
o - ver, it feels like the first time to - night,__ we're gon - na do it ba - by,
do it 'til we get it right.__ Ooh, the way that you're look - in' at
me.__ Ooh, that's not how I thought it would be.__ I spent the morn - in' get - ting
per - fect - ly dressed so you could take off all the clothes you like best. If you've for - got - ten you're in for a treat but
try and re - mem - ber I like ev - 'ry - thing neat. Do it ba - by,__ do it 'til we get it right.__

Copyright © 1979 by Famous Music Corp. and Ensign Music Corp. This arrangement Copyright © 1980. Used by permission.

SONGBIRD

Words and Music by
STEVE NELSON and DAVID WOLFERT

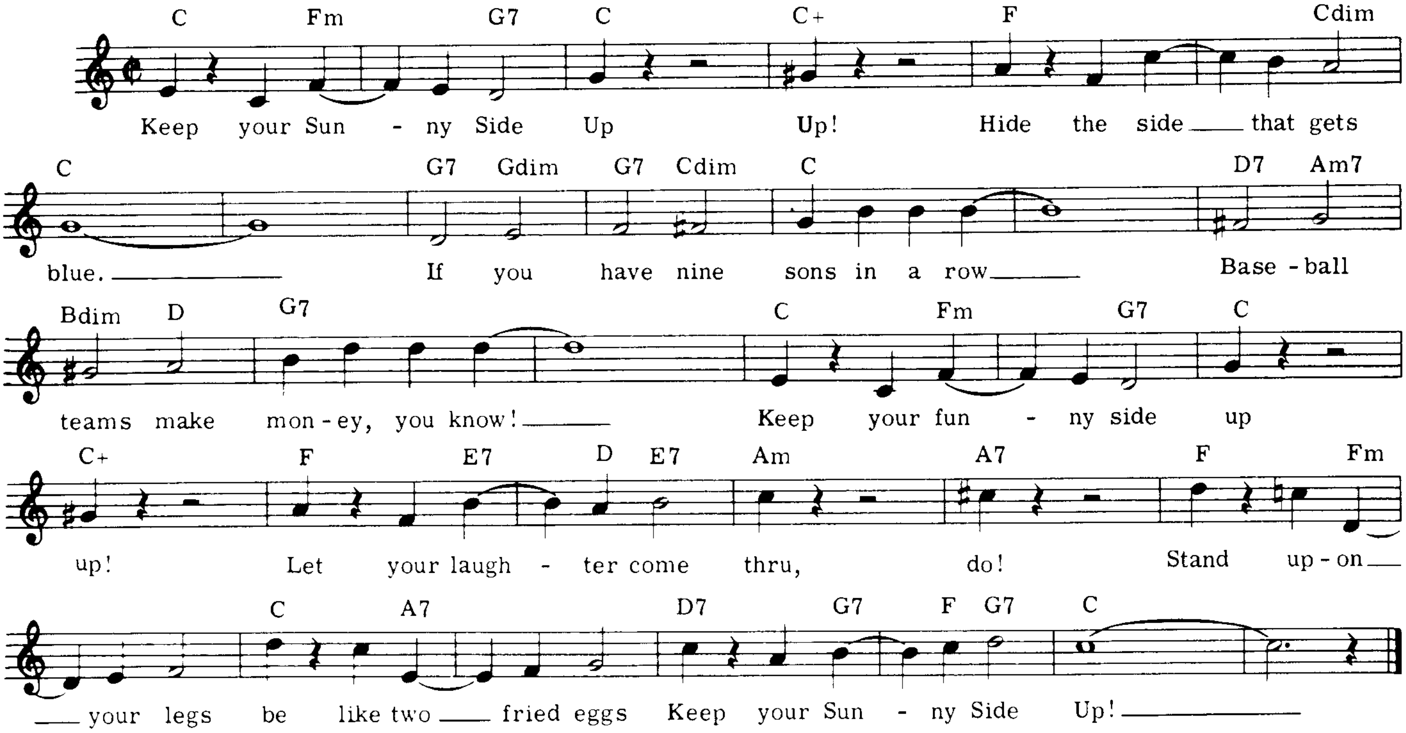

Very Slow Tempo
Song - bird__ sings from the heart,__ each word__ can tear you a - part.__ I sing__
you sing a - long,__ you__ find__ your life in my song.__ When you need__ the strength__
__ to car - ry__ on you've got me to turn__ to.__ With the songs that I sing__
__ and the mag - ic they bring,__ they've helped_you be strong_now.__ The song sets you free__
__ but who sings to me,__ I'm all a - lone__ now.__ Where is my
song - bird?__ Where is my__ song - bird,__ who sings his songs for__
me.__ (ee)__ (mm)

Copyright © 1978 by Intersong-USA, Inc., Diana Music and Songs of Manhattan Island Music Company, a division of Whitehaven Publishing Corp.
Controlled by Intersong-USA, Inc. and The Entertainment Company. This arrangement Copyright © 1979. Used by permission.

SUNNY SIDE UP

From the Film "SUNNY SIDE UP"

By B.G. DeSYLVA, LEW BROWN and RAY HENDERSON

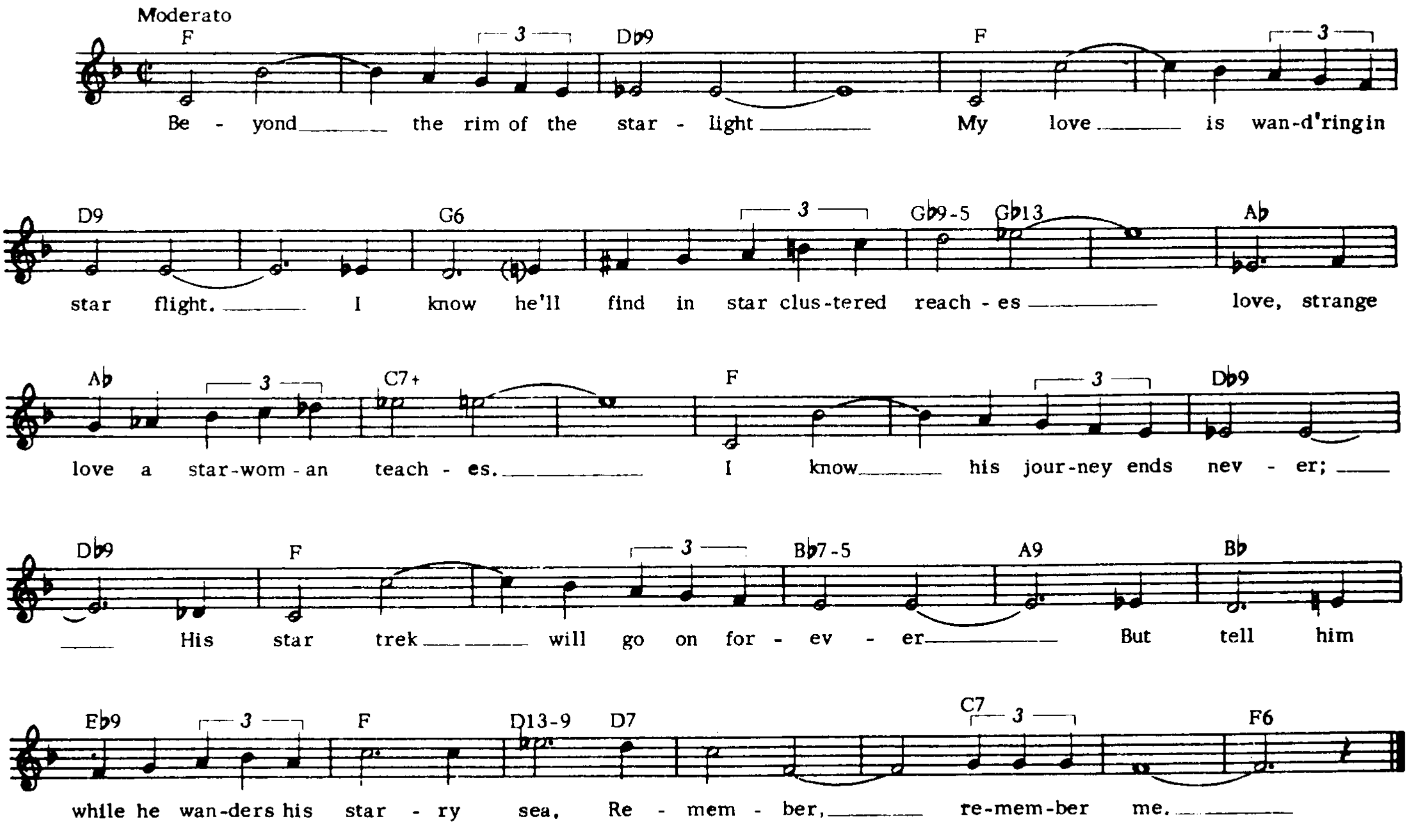

C Fm G7 C C+ F Cdim
Keep your Sun - ny Side Up Up! Hide the side that gets
C G7 Gdim G7 Cdim C D7 Am7
blue. If you have nine sons in a row Base - ball
Bdim D G7 C Fm G7 C
teams make mon - ey, you know! Keep your fun - ny side up
C+ F E7 D E7 Am A7 F Fm
up! Let your laugh - ter come thru, do! Stand up - on
C A7 D7 G7 F G7 C
your legs be like two fried eggs Keep your Sun - ny Side Up!

Copyright © 1929 by DeSylva, Brown & Henderson, Inc., New York, N.Y. Copyright renewed and assigned to Chappell & Co., Inc.
Published in the U.S.A. by joing agreement of Chappell & Co., Inc. and Anne-Rachel Music Corporation. Used by permission.

THEME FROM "STAR TREK"

Theme from the Paramount Television Series "STAR TREK"

Words by GENE RODDENBERRY
Music by ALEXANDER COURAGE

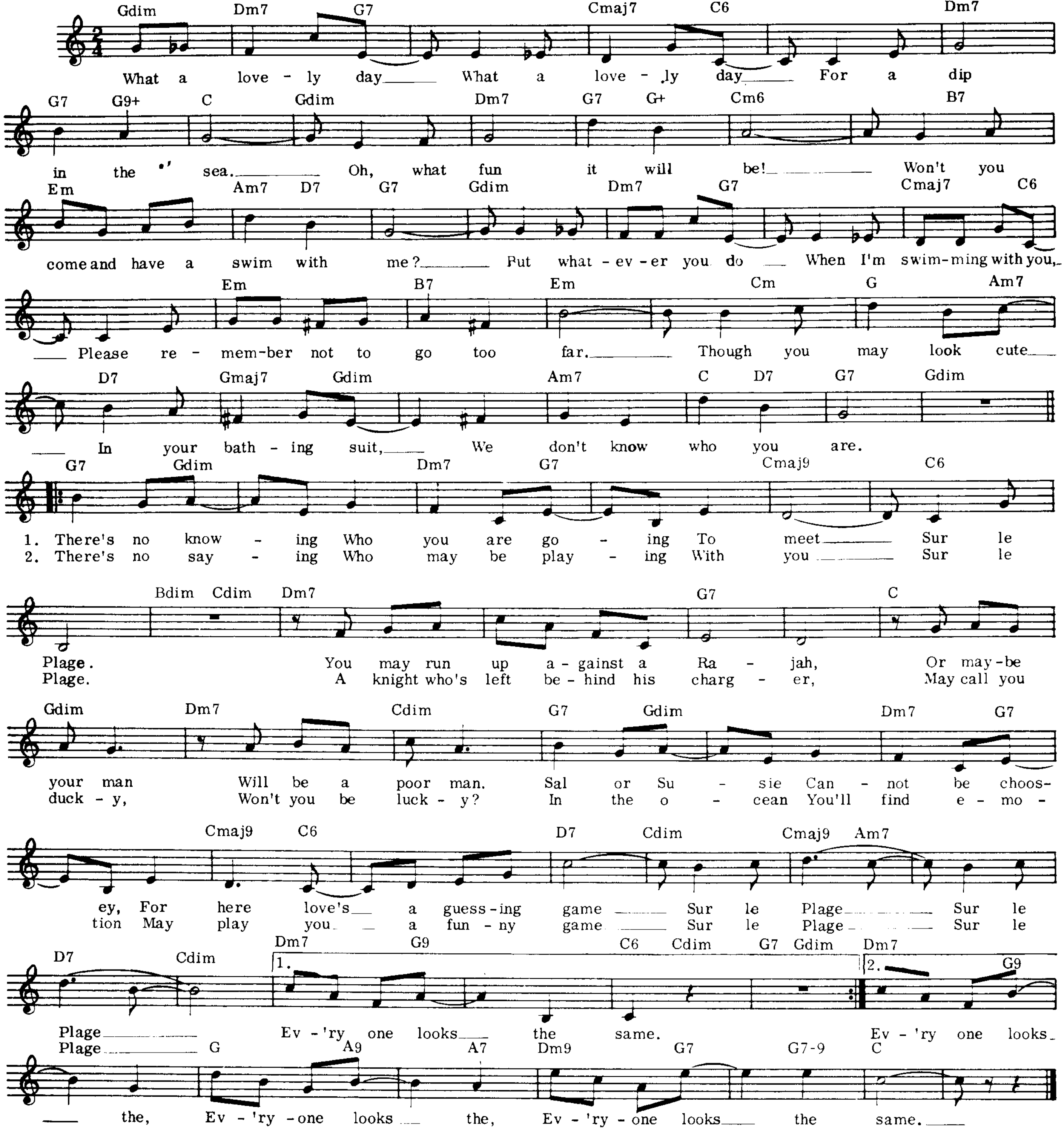

Moderato
F D♭9 F
Be - yond the rim of the star - light My love is wan-d'ringin
D9 G6 G♭9-5 G♭13 A♭
star flight. I know he'll find in star clus-tered reach - es love, strange
A♭ C7+ F D♭9
love a star-wom - an teach - es. I know his jour-ney ends nev - er;
D♭9 F B♭7-5 A9 B♭
His star trek will go on for - ev - er But tell him
E♭9 F D13-9 D7 C7 F6
while he wan-ders his star - ry sea, Re - mem - ber, re-mem-ber me.

Copyright © 1966 and 1970 by Bruin Music Company. Used by permission.

SUR LE PLAGE *From the Musical "THE BOY FRIEND"*

SANDY WILSON

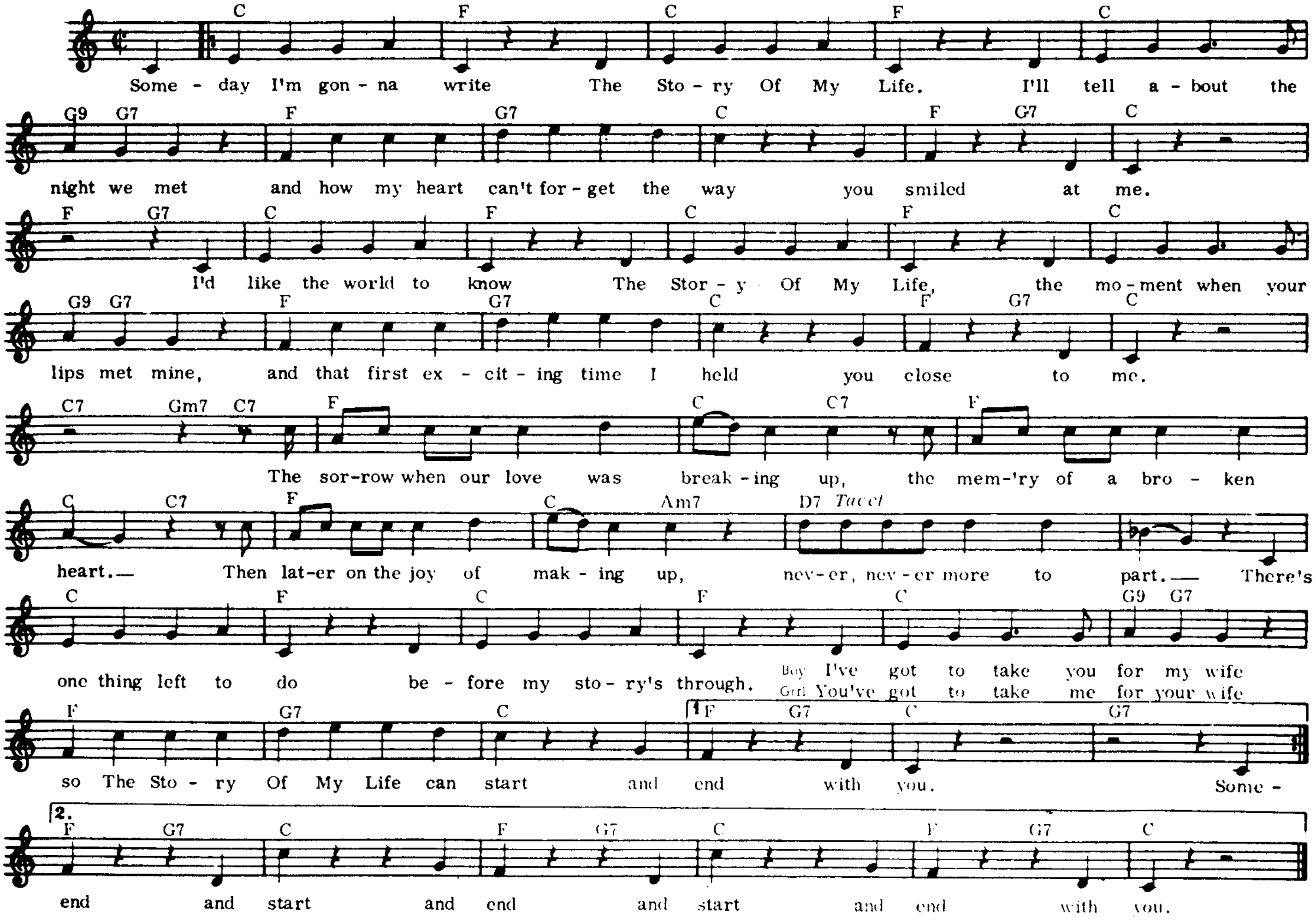
Tempo di Marcia


Gdim Dm7 G7 Cmaj7 C6 Dm7
What a love - ly day What a love - ly day For a dip
G7 G9+ C Gdim Dm7 G7 G+ Cm6 B7
in the sea. Oh, what fun it will be! Won't you
Em Am7 D7 G7 Gdim Dm7 G7 Cmaj7 C6
come and have a swim with me? Put what - ev - er you do When I'm swim-ming with you,
Em B7 Em Cm G Am7
Please re - mem-ber not to go too far. Though you may look cute
D7 Gmaj7 Gdim Am7 C D7 G7 Gdim
In your bath - ing suit, We don't know who you are.
G7 Gdim Dm7 G7 Cmaj9 C6
1. There's no know - ing Who you are go - ing To meet Sur le
2. There's no say - ing Who may be play - ing With you Sur le
Bdim Cdim Dm7 G7 C
Plage. You may run up a - gainst a Ra - jah, Or may-be
Plage. A knight who's left be - hind his charg - er, May call you
Gdim Dm7 Cdim G7 Gdim Dm7 G7
your man Will be a poor man. Sal or Su - sie Can - not be choos-
duck - y, Won't you be luck - y? In the o - cean You'll find e - mo -
Cmaj9 C6 D7 Cdim Cmaj9 Am7
ey, For here love's a guess-ing game Sur le Plage Sur le
tion May play you a fun - ny game Sur le Plage Sur le
D7 Cdim Dm7 G9 C6 Cdim G7 Gdim Dm7 G9
1. 2.
Plage Ev - 'ry one looks the same. Ev - 'ry one looks
Plage G A9 A7 Dm9 G7 G7-9 C
the, Ev - 'ry - one looks the, Ev - 'ry - one looks the same.

Copyright © 1954 by Chappell & Co., Ltd., London. Chappell & Co., Inc., sub-publisher. Used by permission.

THE STORY OF MY LIFE

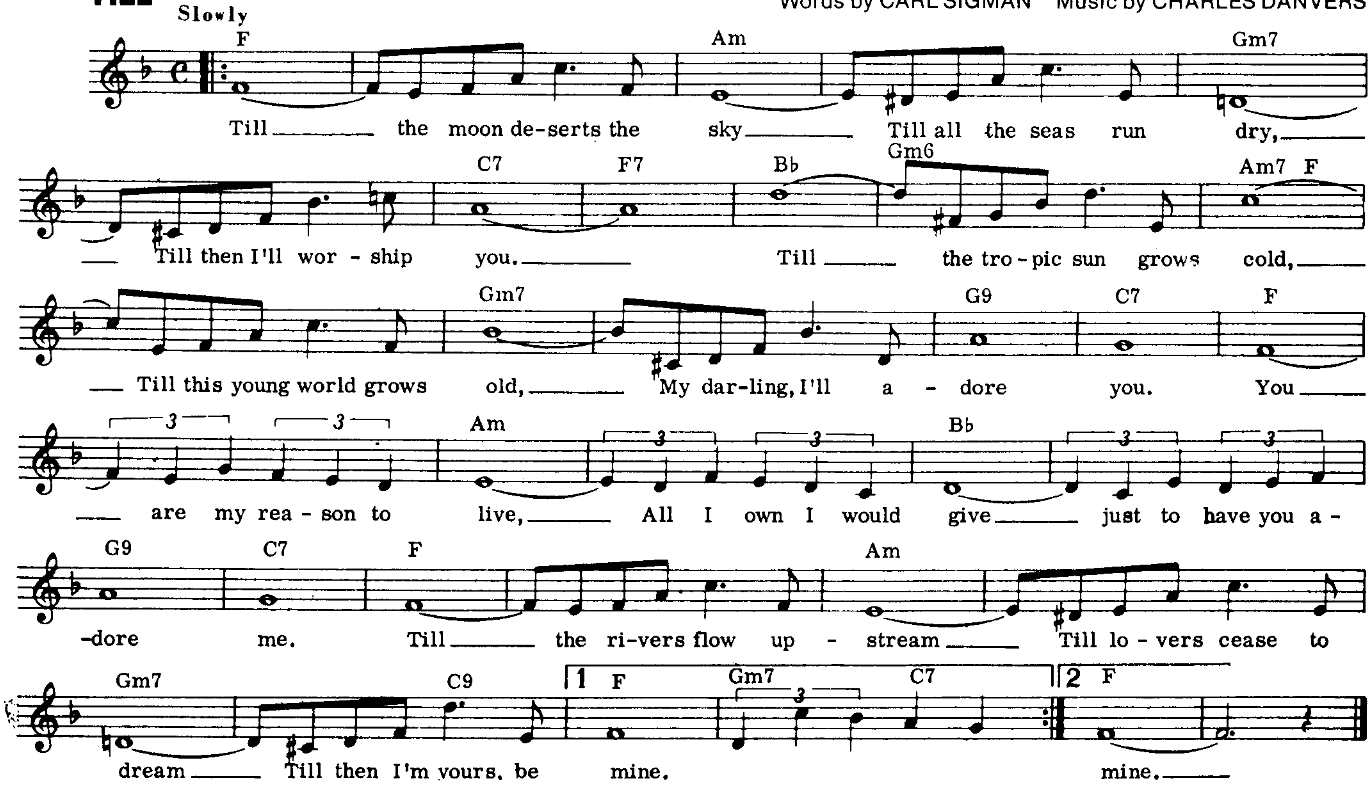
HAL DAVID and BURT F. BACHARACH


Some - day I'm gon - na write The Sto - ry Of My Life. I'll tell a - bout the
night we met and how my heart can't for - get the way you smiled at me.
I'd like the world to know The Stor - y Of My Life, the mo - ment when your
lips met mine, and that first ex - cit - ing time I held you close to me.
The sor-row when our love was break - ing up, the mem-'ry of a bro - ken
heart. Then lat-er on the joy of mak - ing up, nev-er, nev-er more to part. There's
one thing left to do be - fore my sto - ry's through. Boy I've got to take you for my wife
Girl You've got to take me for your wife
so The Sto - ry Of My Life can start and end with you. Some -
end and start and end and start and end with you.
Tacet

Copyright © 1957 by Famous Music Corporation. Used by permission.

TILL

Words by CARL SIGMAN Music by CHARLES DANVERS

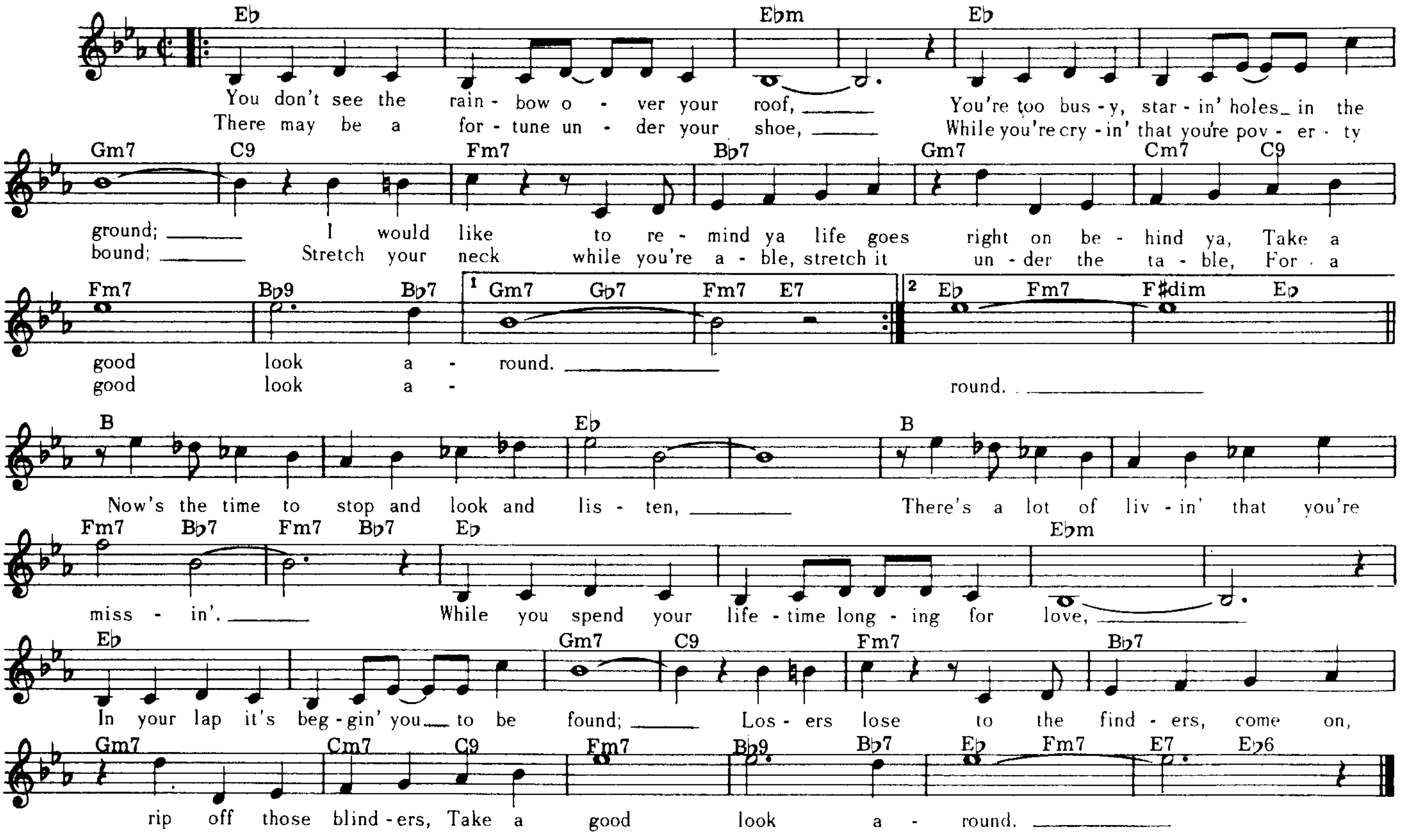

Slowly
Till the moon de-serts the sky Till all the seas run dry,
Till then I'll wor - ship you. Till the tro - pic sun grows cold,
Till this young world grows old, My dar-ling, I'll a - dore you. You
are my rea - son to live, All I own I would give just to have you a -
-dore me. Till the ri-vers flow up - stream Till lo - vers cease to
dream Till then I'm yours, be mine. mine.

Copyright © 1956 (unpub.) and 1957 by Chappell & Co., Inc., New York, N.Y. Used by permission.

TAKE A GOOD LOOK AROUND

From the Musical "MADAME APHRODITE"

Lyric and Music by JERRY HERMAN

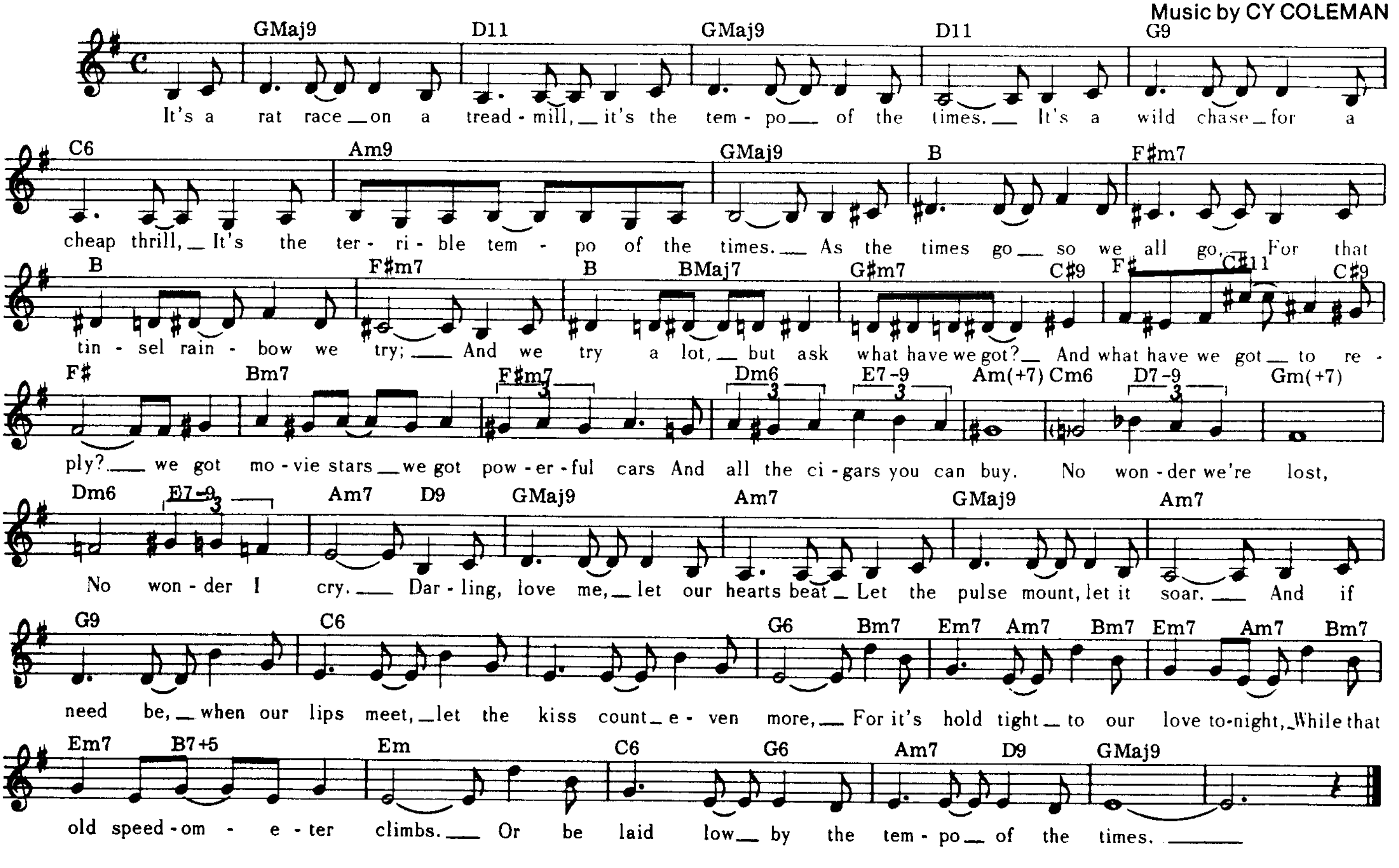

E♭ E♭m E♭
You don't see the rain - bow o - ver your roof, You're too bus - y, star - in' holes in the
There may be a for - tune un - der your shoe, While you're cry - in' that you're pov - er - ty
Gm7 C9 Fm7 B♭7 Gm7 Cm7 C9
ground; I would like to re - mind ya life goes right on be - hind ya, Take a
bound; Stretch your neck while you're a - ble, stretch it un - der the ta - ble, For a
Fm7 B♭9 B♭7 1 Gm7 G♭7 Fm7 E7 2 E♭ Fm7 F♯dim E♭
good look a - round.
good look a - round.
B E♭ B
Now's the time to stop and look and lis - ten, There's a lot of liv - in' that you're
Fm7 B♭7 Fm7 B♭7 E♭ E♭m
miss - in'. While you spend your life - time long - ing for love,
E♭ Gm7 C9 Fm7 B♭7
In your lap it's beg - gin' you to be found; Los - ers lose to the find - ers, come on,
Gm7 Cm7 C9 Fm7 B♭9 B♭7 E♭ Fm7 E7 E♭6
rip off those blind - ers, Take a good look a - round.

Copyright © 1961 by Jerry Herman. All rights controlled by Jerryco Music Company.
Exclusive distributor: Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

THE TEMPO OF THE TIMES

From the Musical "MEDIUM RARE"

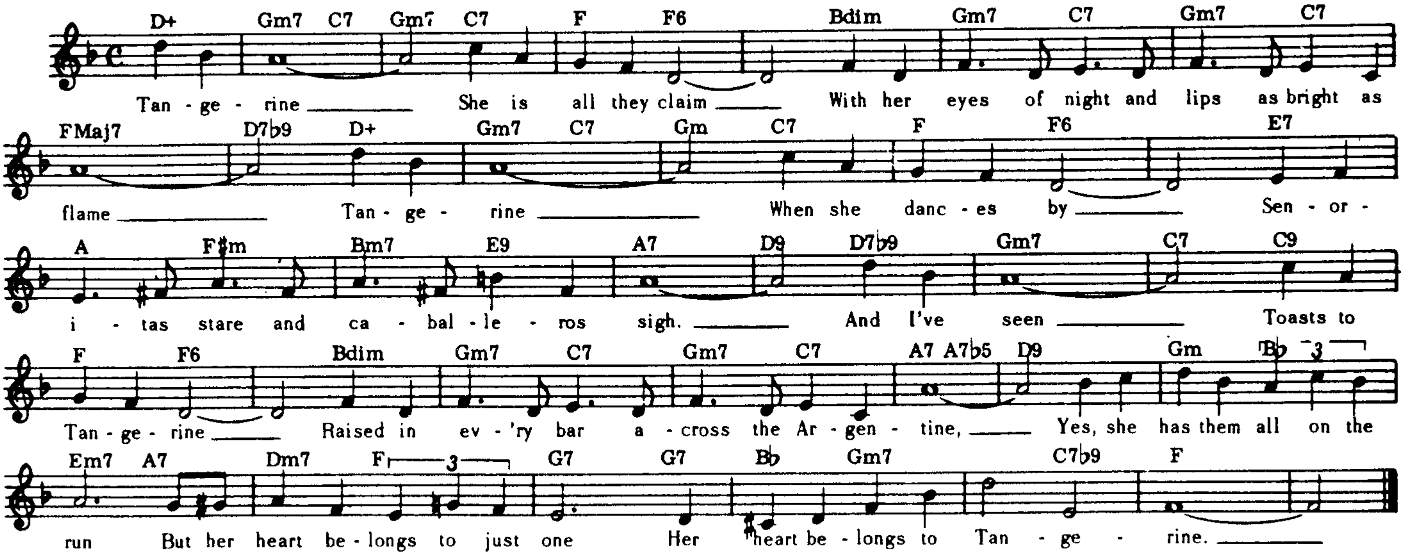
Lyric by CAROLYN LEIGH
Music by CY COLEMAN


GMaj9 D11 GMaj9 D11 G9
It's a rat race on a tread - mill, it's the tem - po of the times. It's a wild chase for a
C6 Am9 GMaj9 B F♯m7
cheap thrill, It's the ter - ri - ble tem - po of the times. As the times go so we all go, For that
B F♯m7 B BMaj7 G♯m7 C♯9 F♯ C♯11 C♯9
tin - sel rain - bow we try; And we try a lot, but ask what have we got? And what have we got to re -
F♯ Bm7 F♯m7 Dm6 E7-9 Am(+7) Cm6 D7-9 Gm(+7)
ply? we got mo - vie stars we got pow - er - ful cars And all the ci - gars you can buy. No won - der we're lost,
Dm6 E7-9 Am7 D9 GMaj9 Am7 GMaj9 Am7
No won - der I cry. Dar - ling, love me, let our hearts beat Let the pulse mount, let it soar. And if
G9 C6 G6 Bm7 Em7 Am7 Bm7 Em7 Am7 Bm7
need be, when our lips meet, let the kiss count e - ven more, For it's hold tight to our love to-night, While that
Em7 B7+5 Em C6 G6 Am7 D9 GMaj9
old speed - om - e - ter climbs. Or be laid low by the tem - po of the times.

Copyright © 1960 and 1961 by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

TANGERINE *From the Film "THE FLEET'S IN"*

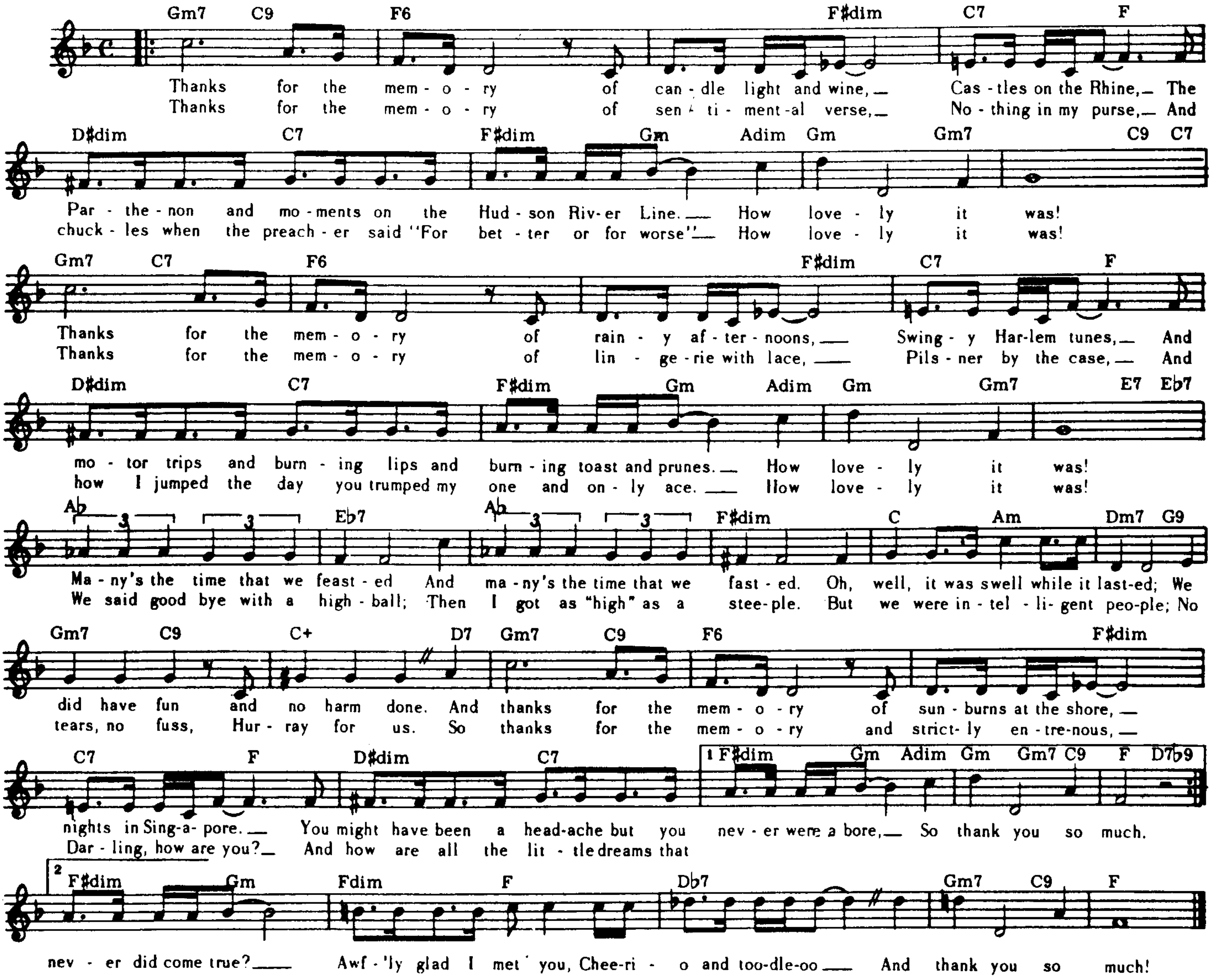
JOHNNY MERCER and VICTOR SCHERTZINER


D+ Gm7 C7 Gm7 C7 F F6 Bdim Gm7 C7 Gm7 C7
Tan - ge - rine She is all they claim With her eyes of night and lips as bright as
FMaj7 D7♭9 D+ Gm7 C7 Gm C7 F F6 E7
flame Tan - ge - rine When she danc - es by Sen - or -
A F♯m Bm7 E9 A7 D9 D7♭9 Gm7 C7 C9
i - tas stare and ca - bal - le - ros sigh. And I've seen Toasts to
F F6 Bdim Gm7 C7 Gm7 C7 A7 A7♭5 D9 Gm B♭ 3
Tan - ge - rine Raised in ev - 'ry bar a - cross the Ar - gen - tine, Yes, she has them all on the
Em7 A7 Dm7 F 3 G7 G7 B♭ Gm7 C7♭9 F
run But her heart be - longs to just one Her heart be - longs to Tan - ge - rine.

Copyright © 1942 by Famous Music Corporation. Copyright renewed 1969. Used by permission.

THANKS FOR THE MEMORY *From the Film "THE BIG BROADCAST OF 1938"*

LEO ROBIN and RALPH RAINGER

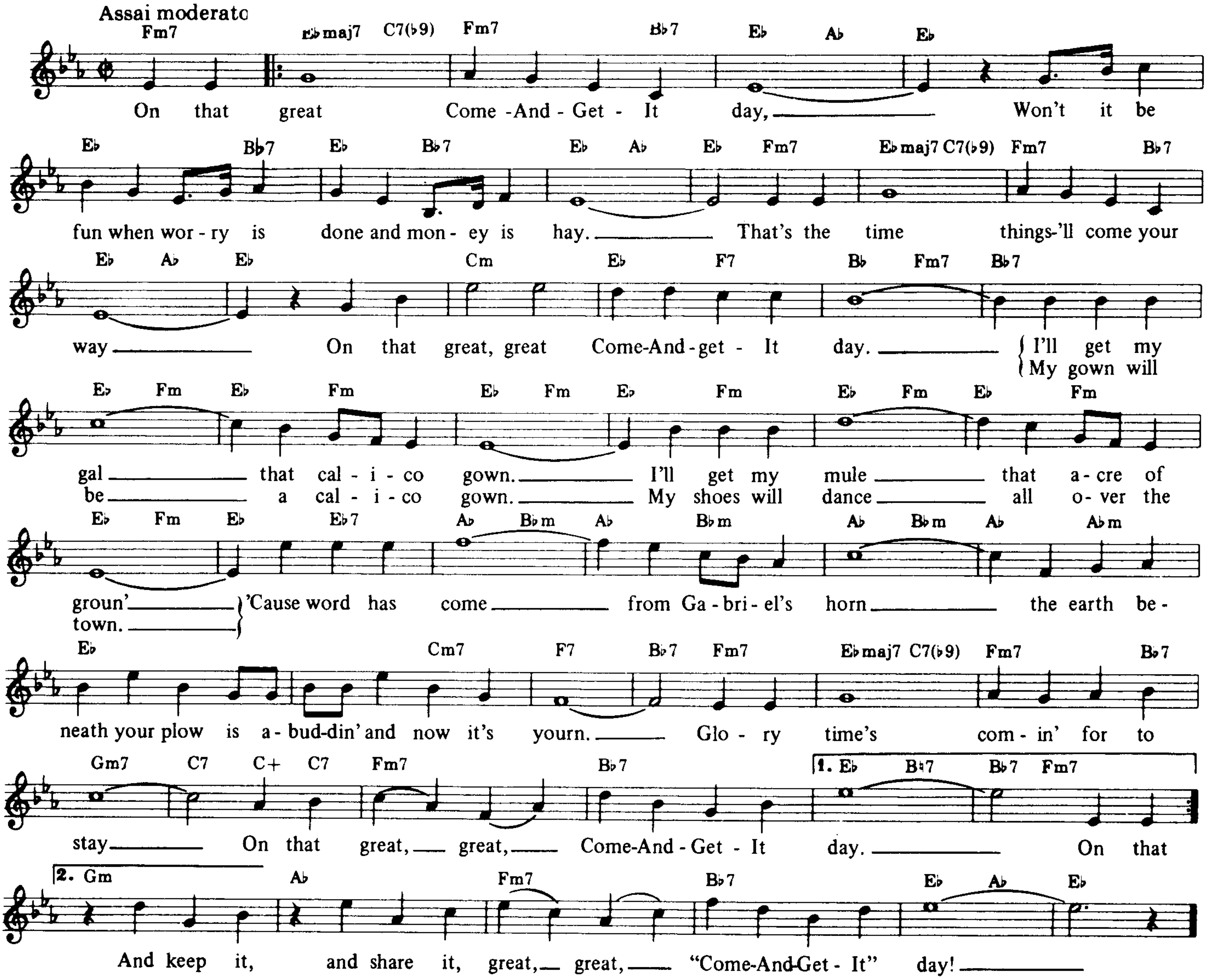

Gm7 C9 F6 F♯dim C7 F
Thanks for the mem - o - ry of can - dle light and wine, Cas - tles on the Rhine, The
Thanks for the mem - o - ry of sen - ti - ment - al verse, No - thing in my purse, And
D♯dim C7 F♯dim Gm Adim Gm Gm7 C9 C7
Par - the - non and mo - ments on the Hud - son Riv - er Line. How love - ly it was!
chuck - les when the preach - er said "For bet - ter or for worse" How love - ly it was!
Gm7 C7 F6 F♯dim C7 F
Thanks for the mem - o - ry of rain - y af - ter - noons, Swing - y Har - lem tunes, And
Thanks for the mem - o - ry of lin - ge - rie with lace, Pils - ner by the case, And
D♯dim C7 F♯dim Gm Adim Gm Gm7 E7 E♭7
mo - tor trips and burn - ing lips and burn - ing toast and prunes. How love - ly it was!
how I jumped the day you trumped my one and on - ly ace. How love - ly it was!
A♭ 3 3 E♭7 A♭ 3 3 F♯dim C Am Dm7 G9
Ma - ny's the time that we feast - ed And ma - ny's the time that we fast - ed. Oh, well, it was swell while it last - ed; We
We said good bye with a high - ball; Then I got as "high" as a stee - ple. But we were in - tel - li - gent peo - ple; No
Gm7 C9 C+ D7 Gm7 C9 F6 F♯dim
did have fun and no harm done. And thanks for the mem - o - ry of sun - burns at the shore,
tears, no fuss, Hur - ray for us. So thanks for the mem - o - ry and strict - ly en - tre - nous,
C7 F D♯dim C7 1 F♯dim Gm Adim Gm Gm7 C9 F D7♭9
nights in Sing - a - pore. You might have been a head - ache but you nev - er were a bore, So thank you so much.
Dar - ling, how are you? And how are all the lit - tle dreams that
2 F♯dim Gm Fdim F D♭7 Gm7 C9 F
nev - er did come true? Awf - 'ly glad I met you, Chee - ri - o and too - dle - oo And thank you so much!

Copyright © 1937 by Paramount Music Corporation. Copyright renewed 1964. Used by permission.

THAT GREAT COME-AND-GET-IT-DAY

From the Musical "FINIAN'S RAINBOW"

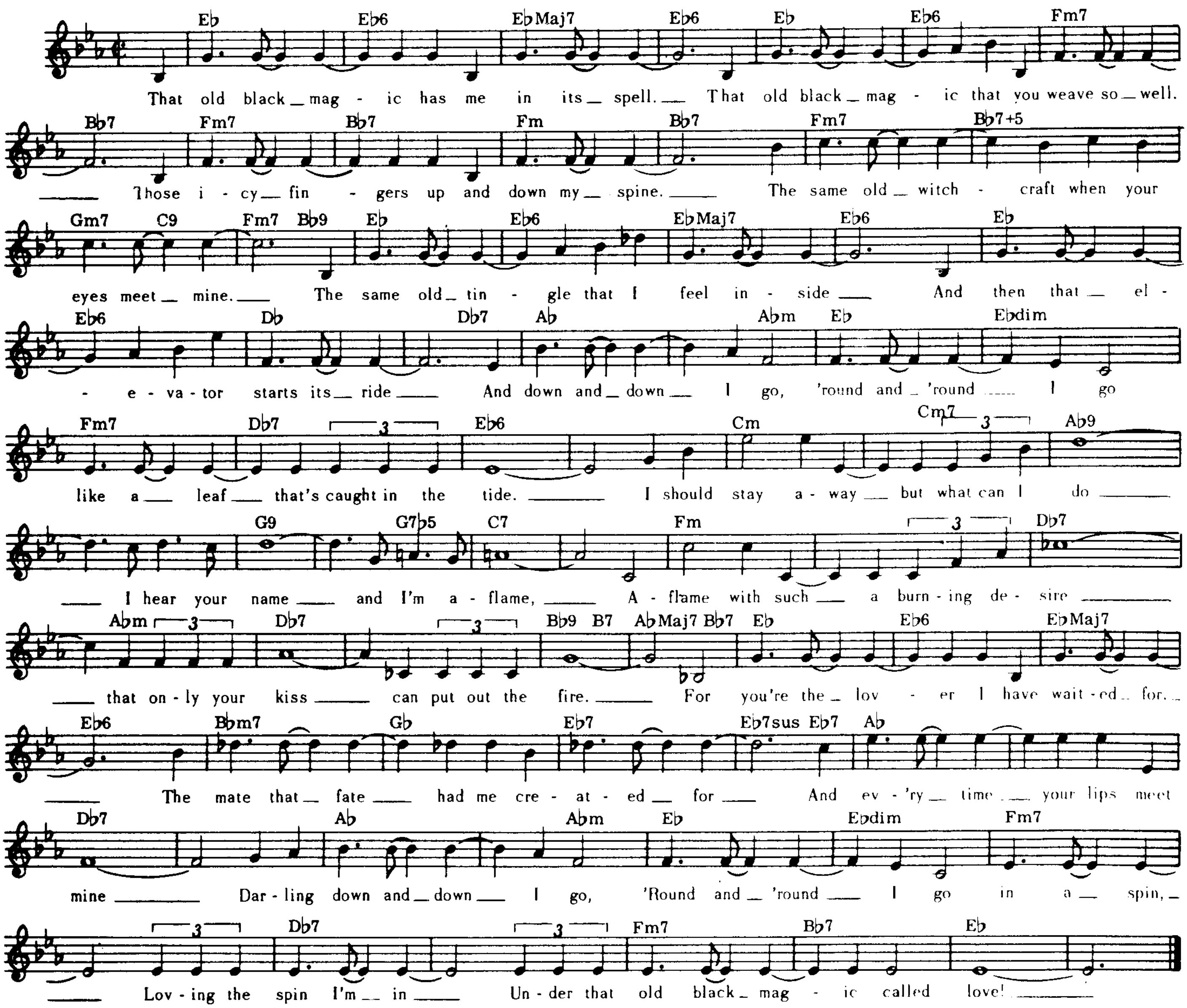
Words by E.Y. HARBURG
Music by BURTON LANE


Assai moderato
On that great Come-And-Get-It day, Won't it be
fun when wor-ry is done and mon-ey is hay. That's the time things-'ll come your
way On that great, great Come-And-get-It day. I'll get my / My gown will
gal that cal-i-co gown. I'll get my mule that a-cre of / be a cal-i-co gown. My shoes will dance all o-ver the
groun' / town. 'Cause word has come from Ga-bri-el's horn the earth be-
neath your plow is a-bud-din' and now it's yourn. Glo-ry time's com-in' for to
stay On that great, great, Come-And-Get-It day. On that
And keep it, and share it, great, great, "Come-And-Get-It" day!

Copyright © 1946 by Chappell & Co., Inc. Copyright renewed. Used by permission.

THAT OLD BLACK MAGIC *From the Film "STAR SPANGLED RHYTHM"*

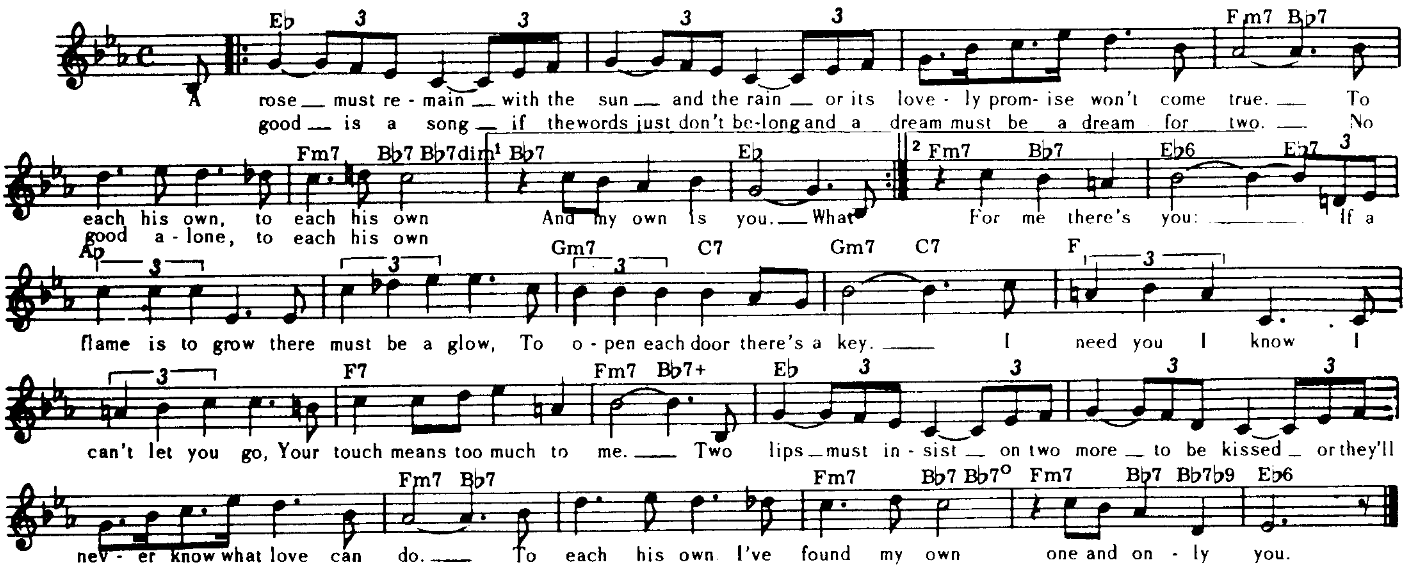
JOHNNY MERCER and HAROLD ARLEN


Eb Eb6 EbMaj7 Eb6 Eb Eb6 Fm7
That old black magic has me in its spell. That old black magic that you weave so well.
Bb7 Fm7 Bb7 Fm Bb7 Fm7 Bb7+5
Those icy fingers up and down my spine. The same old witchcraft when your
Gm7 C9 Fm7 Bb9 Eb Eb6 EbMaj7 Eb6 Eb
eyes meet mine. The same old tingle that I feel inside And then that el-
Eb6 Db Db7 Ab Abm Eb Ebdim
-evator starts its ride And down and down I go, 'round and 'round I go
Fm7 Db7 3 Eb6 Cm Cm7 3 Ab9
like a leaf that's caught in the tide. I should stay away but what can I do
G9 G7b5 C7 Fm 3 Db7
I hear your name and I'm aflame, Aflame with such a burning desire
Abm 3 Db7 3 Bb9 B7 AbMaj7 Bb7 Eb Eb6 EbMaj7
that only your kiss can put out the fire. For you're the lover I have waited for.
Eb6 Bbm7 Gb Eb7 Eb7sus Eb7 Ab
The mate that fate had me created for And ev'ry time your lips meet
Db7 Ab Abm Eb Ebdim Fm7
mine Darling down and down I go, 'Round and 'round I go in a spin,
3 Db7 3 Fm7 Bb7 Eb
Loving the spin I'm in Under that old black magic called love!

Copyright © 1942 by Famous Music Corporation. Copyright renewed 1969. Used by permission.

TO EACH HIS OWN *From the Film "TO EACH HIS OWN"*

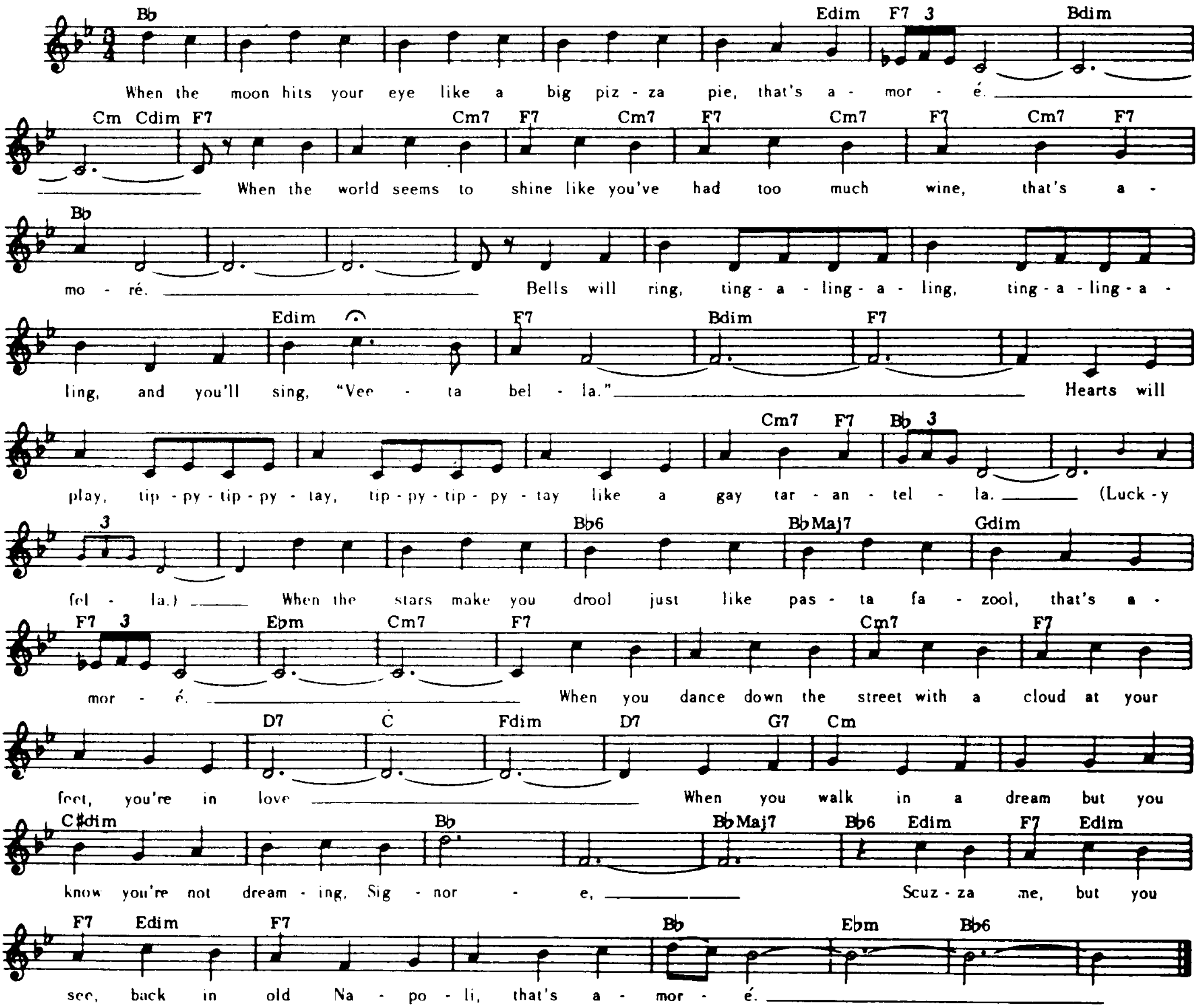
JAY LIVINGSTON and RAY EVANS


Eb 3 3 3 3 Fm7 Bb7
A rose must remain with the sun and the rain or its lovely promise won't come true. To
good is a song if the words just don't belong and a dream must be a dream for two. No
Fm7 Bb7 Bb7dim Bb7 Eb 2 Fm7 Bb7 Eb6 Eb7 3
each his own, to each his own And my own is you. What For me there's you. If a
good alone, to each his own
Ab 3 3 Gm7 3 C7 Gm7 C7 F 3
flame is to grow there must be a glow, To open each door there's a key. I need you I know I
3 F7 Fm7 Bb7+ Eb 3 3 3 3
can't let you go, Your touch means too much to me. Two lips must insist on two more to be kissed or they'll
Fm7 Bb7 Fm7 Bb7 Bb7° Fm7 Bb7 Bb7b9 Eb6
never know what love can do. To each his own I've found my own one and only you.

Copyright © 1946 by Paramount Music Corporation. Copyright renewed. Used by permission.

THAT'S AMORE *From the Film "THE CADDY"*

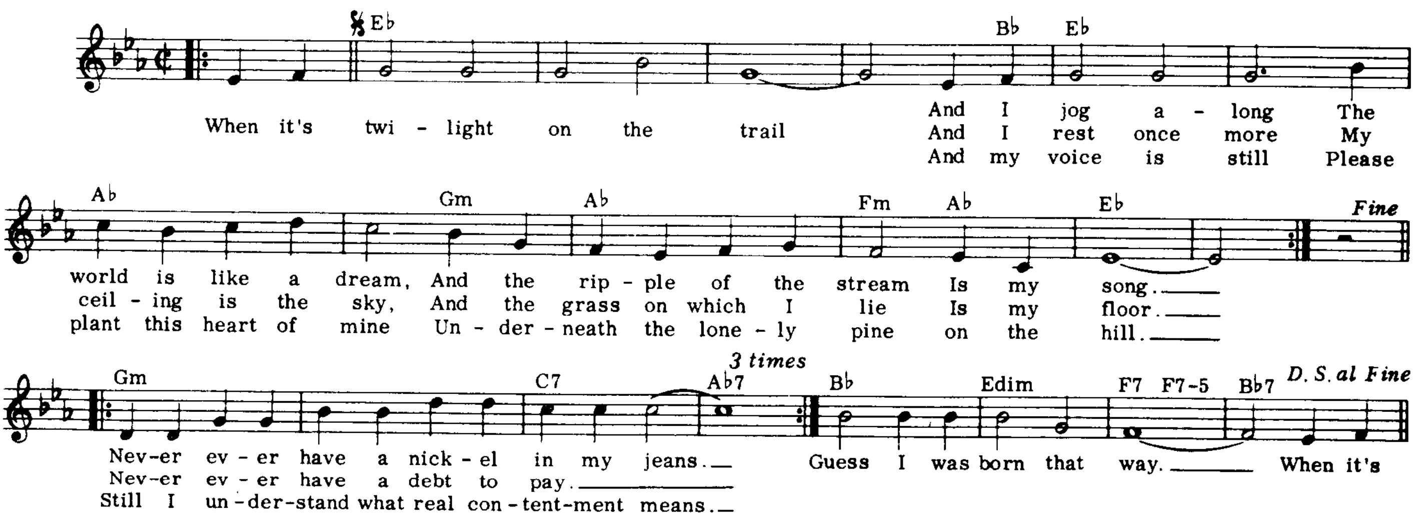
JACK BROOKS and HARRY WARREN


Bb Edim F7 3 Bdim
When the moon hits your eye like a big piz - za pie, that's a - mor - é.
Cm Cdim F7 Cm7 F7 Cm7 F7 Cm7 F7 Cm7 F7
When the world seems to shine like you've had too much wine, that's a -
Bb
mo - ré. Bells will ring, ting - a - ling - a - ling, ting - a - ling - a -
Edim F7 Bdim F7
ling, and you'll sing, "Vee - ta bel - la." Hearts will
Cm7 F7 Bb 3
play, tip - py - tip - py - tay, tip - py - tip - py - tay like a gay tar - an - tel - la. (Luck - y
3 Bb6 BbMaj7 Gdim
fel - la.) When the stars make you drool just like pas - ta fa - zool, that's a -
F7 3 Ebm Cm7 F7 Cm7 F7
mor - é. When you dance down the street with a cloud at your
D7 C Fdim D7 G7 Cm
feet, you're in love When you walk in a dream but you
C#dim Bb BbMaj7 Bb6 Edim F7 Edim
know you're not dream - ing, Sig - nor - e, Scuz - za me, but you
F7 Edim F7 Bb Ebm Bb6
see, back in old Na - po - li, that's a - mor - é.

Copyright © 1953 by Paramount Music Corporation. Used by permission.

TWILIGHT ON THE TRAIL *From the Film "THE TRAIL OF THE LONESOME PINE"*

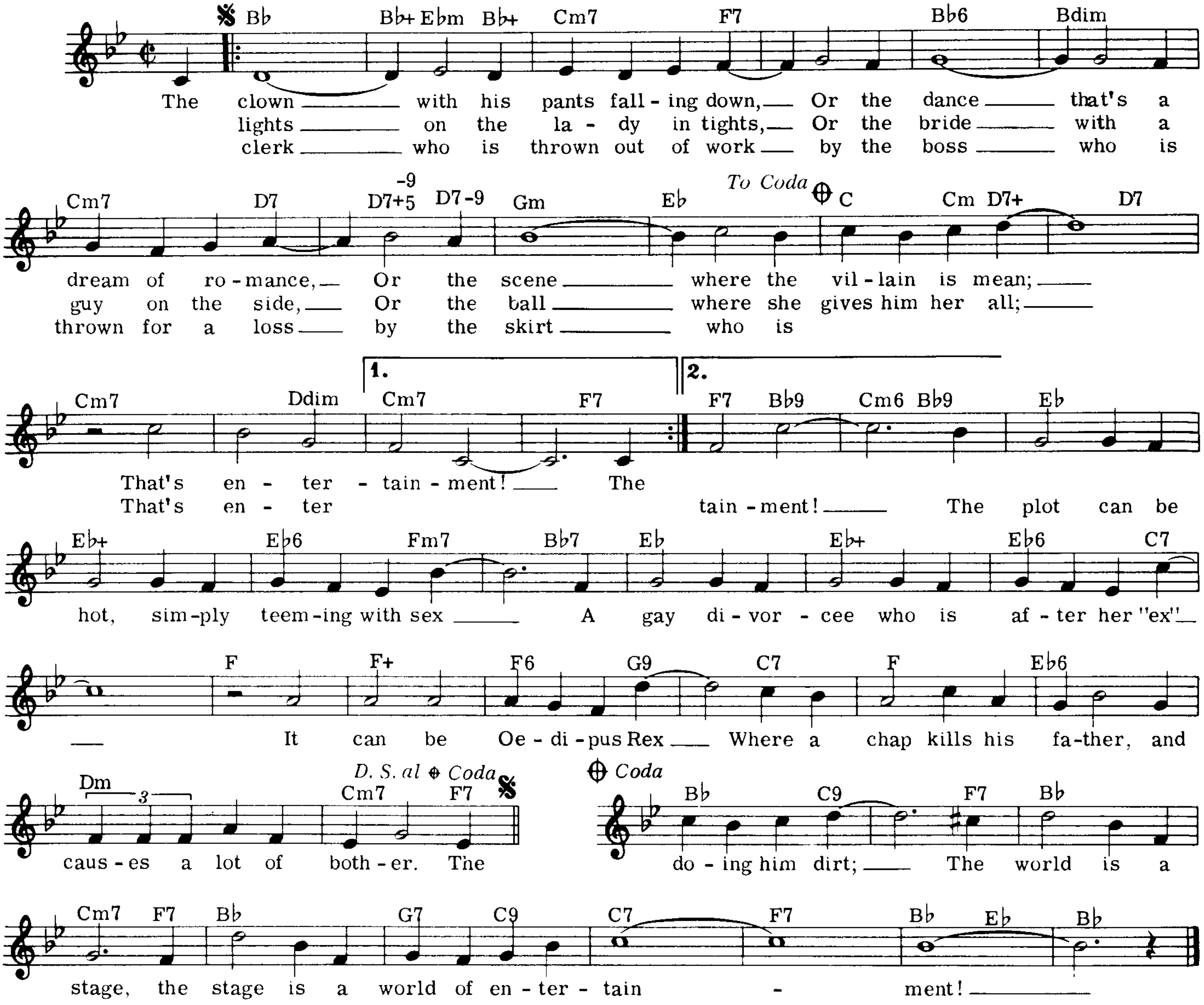
S. MITCHELL and L. ALTER


Eb Bb Eb
When it's twi - light on the trail
And I jog a - long The
And I rest once more My
And my voice is still Please
Ab Gm Ab Fm Ab Eb Fine
world is like a dream, And the rip - ple of the stream Is my song.
ceil - ing is the sky, And the grass on which I lie Is my floor.
plant this heart of mine Un - der - neath the lone - ly pine on the hill.
Gm C7 3 times Ab7 Bb Edim F7 F7-5 Bb7 D. S. al Fine
Nev-er ev - er have a nick - el in my jeans.
Nev-er ev - er have a debt to pay.
Still I un - der - stand what real con - tent - ment means.
Guess I was born that way. When it's

Copyright © 1935 and 1936 by Famous Music Corporation. Copyright renewed 1962 and 1963 by Famous Music Corporation. Used by permission.

THAT'S ENTERTAINMENT *From the Film "BAND WAGON"*

Words by HOWARD DIETZ
Music by ARTHUR SCHWARTZ

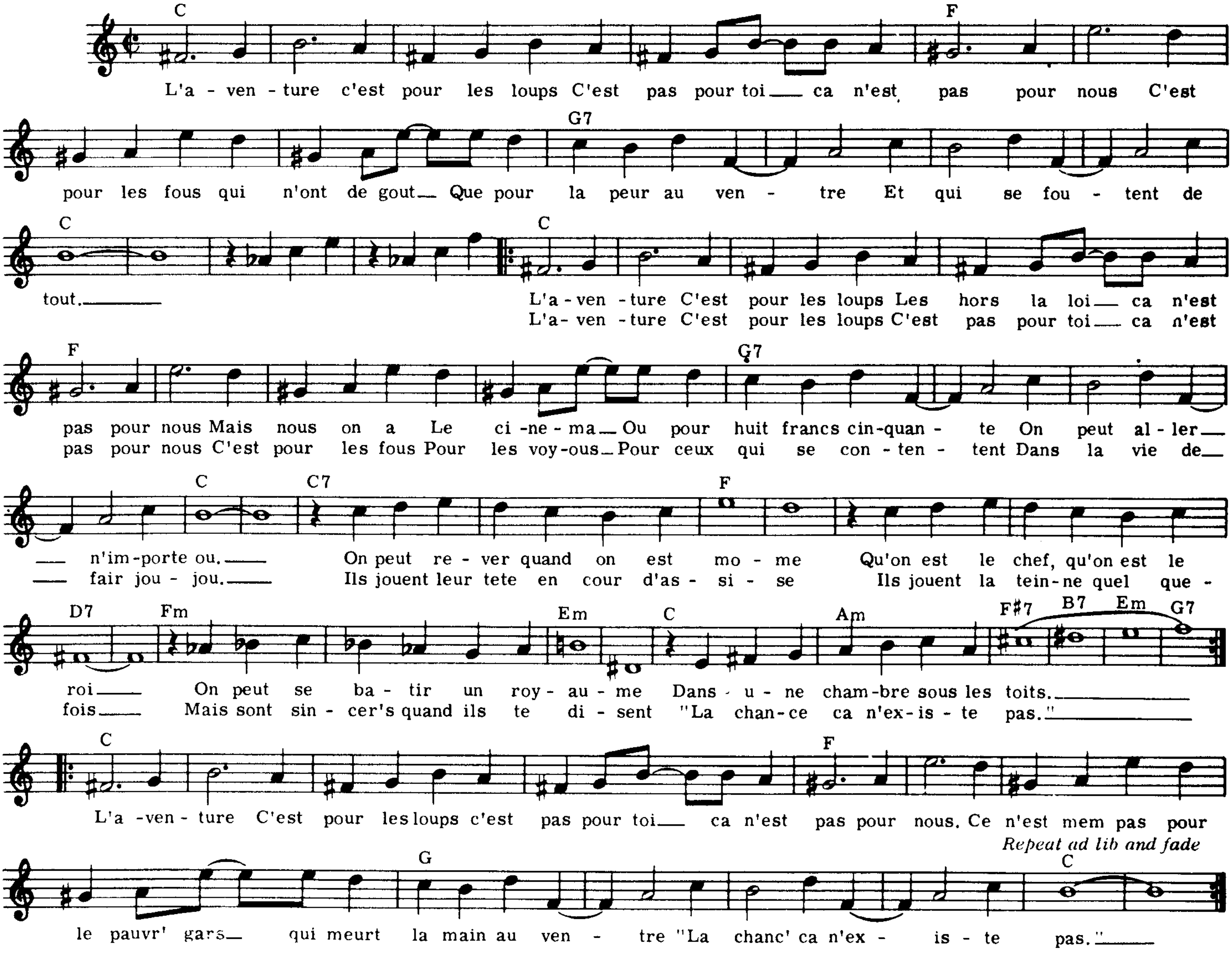

Bb Bb+ Ebm Bb+ Cm7 F7 Bb6 Bdim
The clown with his pants fall-ing down, Or the dance that's a
lights on the la-dy in tights, Or the bride with a
clerk who is thrown out of work by the boss who is
Cm7 D7 D7+5 -9 D7-9 Gm Eb To Coda C Cm D7+ D7
dream of ro-mance, Or the scene where the vil-lain is mean;
guy on the side, Or the ball where she gives him her all;
thrown for a loss by the skirt who is
Cm7 Ddim 1. Cm7 F7 2. F7 Bb9 Cm6 Bb9 Eb
That's en-ter-tain-ment! The
That's en-ter tain-ment! The plot can be
Eb+ Eb6 Fm7 Bb7 Eb Eb+ Eb6 C7
hot, sim-ply teem-ing with sex A gay di-vor-cee who is af-ter her "ex"
F F+ F6 G9 C7 F Eb6
It can be Oe-di-pus Rex Where a chap kills his fa-ther, and
Dm 3 D. S. al Coda Cm7 F7
caus-es a lot of both-er. The
Coda Bb C9 F7 Bb
do-ing him dirt; The world is a
Cm7 F7 Bb G7 C9 C7 F7 Bb Eb Bb
stage, the stage is a world of en-ter-tain-ment!

Copyright © 1953 by Chappell & Co., Inc., New York, N.Y. Used by permission.

THEME FROM BORSALINO (Generique)

From the Film "BORSALINO"

PIERRE DELANOE and CLAUDE BOLLING

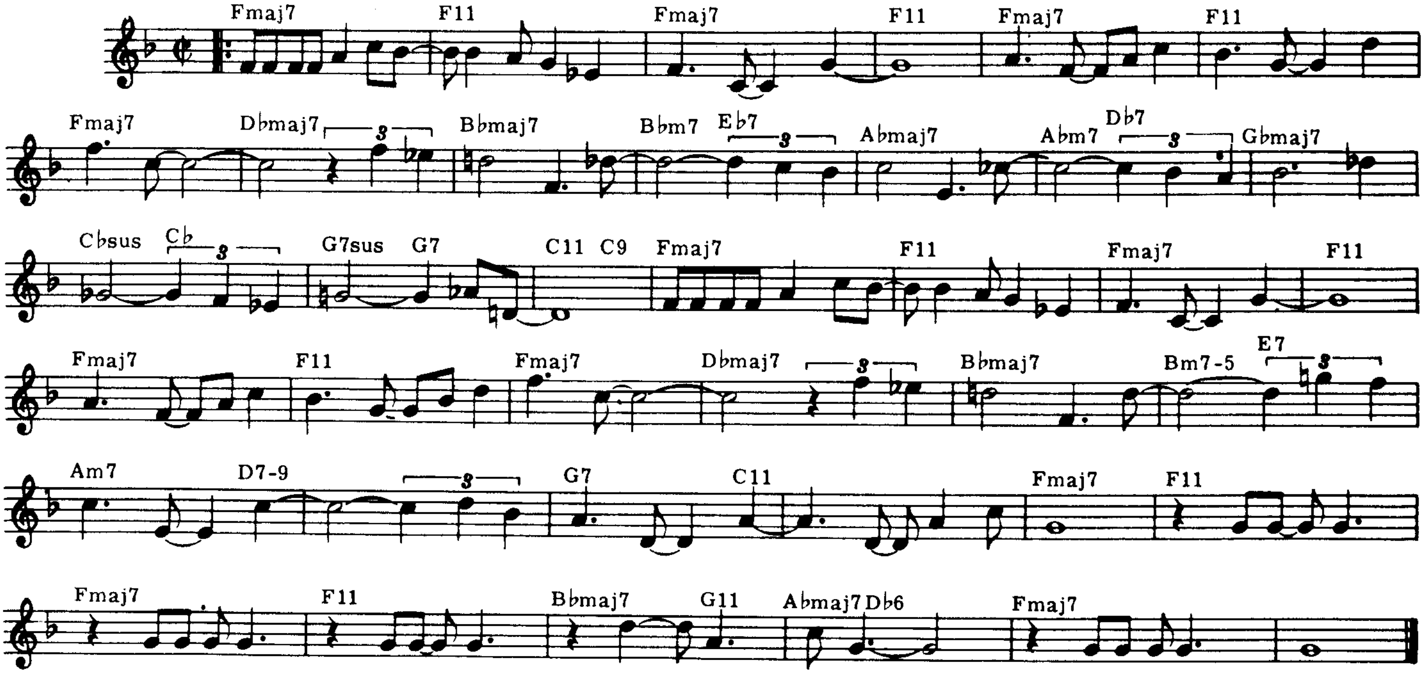

L'a - ven - ture c'est pour les loups C'est pas pour toi ca n'est pas pour nous C'est
pour les fous qui n'ont de gout Que pour la peur au ven - tre Et qui se fou - tent de
tout.
L'a - ven - ture C'est pour les loups Les hors la loi ca n'est
L'a - ven - ture C'est pour les loups C'est pas pour toi ca n'est
pas pour nous Mais nous on a Le ci - ne - ma Ou pour huit francs cin-quan - te On peut al - ler
pas pour nous C'est pour les fous Pour les voy-ous Pour ceux qui se con - ten - tent Dans la vie de
n'im-porte ou. On peut re - ver quand on est mo - me Qu'on est le chef, qu'on est le
fair jou - jou. Ils jouent leur tete en cour d'as - si - se Ils jouent la tein-ne quel que -
roi On peut se ba - tir un roy - au - me Dans - u - ne cham-bre sous les toits.
fois Mais sont sin - cer's quand ils te di - sent "La chan-ce ca n'ex-is - te pas."
L'a -ven - ture C'est pour les loups c'est pas pour toi ca n'est pas pour nous. Ce n'est mem pas pour
Repeat ad lib and fade
le pauvr' gars qui meurt la main au ven - tre "La chanc' ca n'ex - is - te pas."

Copyright © 1970 by Bleu Blanc Rouge, 21 Rue Jean Mermoz, Paris 8e, France.
All rights for English speaking countries and Japan controlled by Famous Music Corporation, New York, N.Y. Used by permission.

THEME FROM THE OUT-OF-TOWNERS

From the Film "THE OUT-OF-TOWNERS"

QUINCY JONES

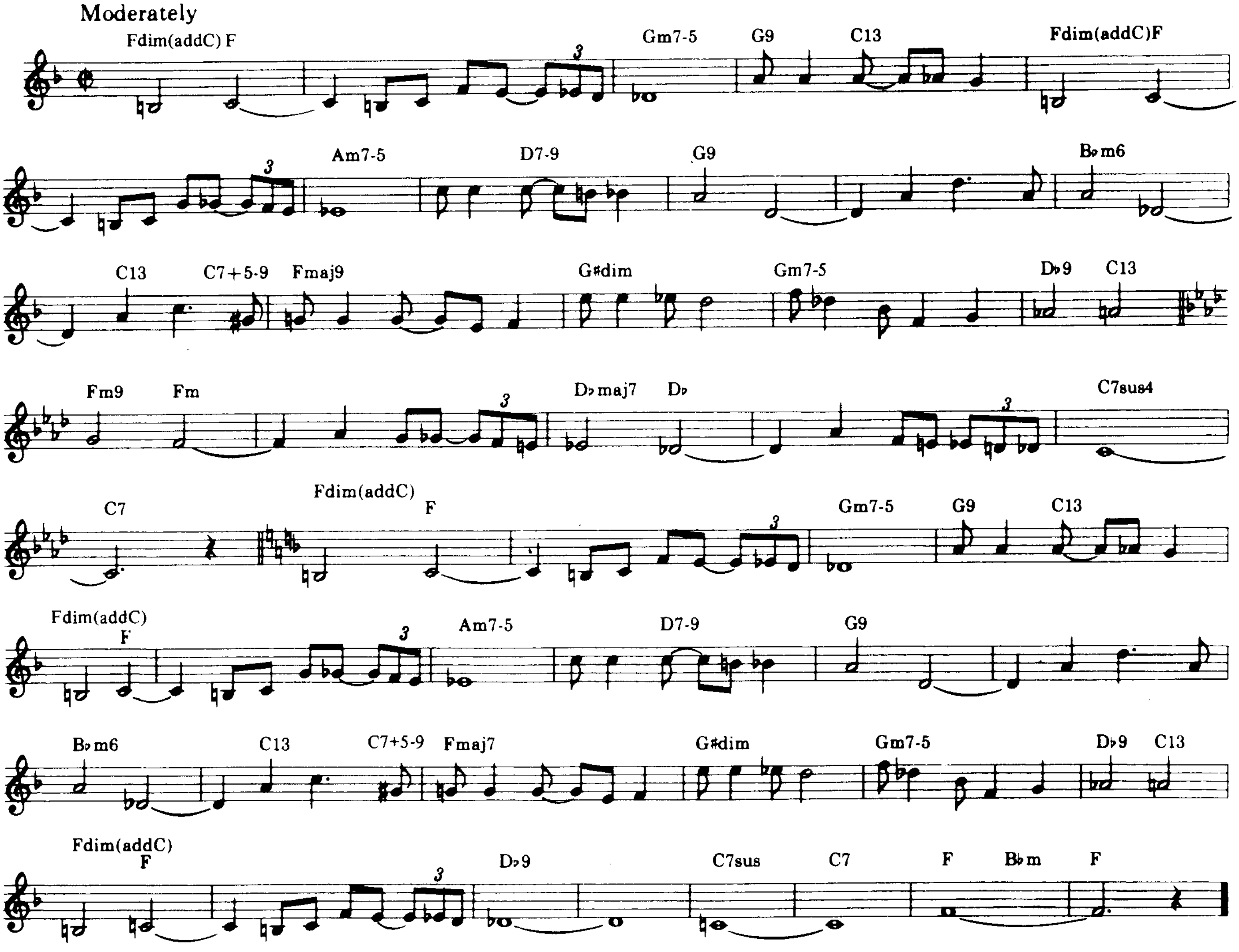

Fmaj7 F11 Fmaj7 F11 Fmaj7 F11
Fmaj7 D♭maj7 B♭maj7 B♭m7 E♭7 A♭maj7 A♭m7 D♭7 G♭maj7
C♭sus C♭ G7sus G7 C11 C9 Fmaj7 F11 Fmaj7 F11
Fmaj7 F11 Fmaj7 D♭maj7 B♭maj7 Bm7-5 E7
Am7 D7-9 G7 C11 Fmaj7 F11
Fmaj7 F11 B♭maj7 G11 A♭maj7 D♭6 Fmaj7

Copyright © 1970 by Ensign Music Corporation, New York, N.Y. Used by permission.

Theme From "MURDER ON THE ORIENT EXPRESS"

From the Film "MURDER ON THE ORIENT EXPRESS"

By RICHARD RODNEY BENNETT

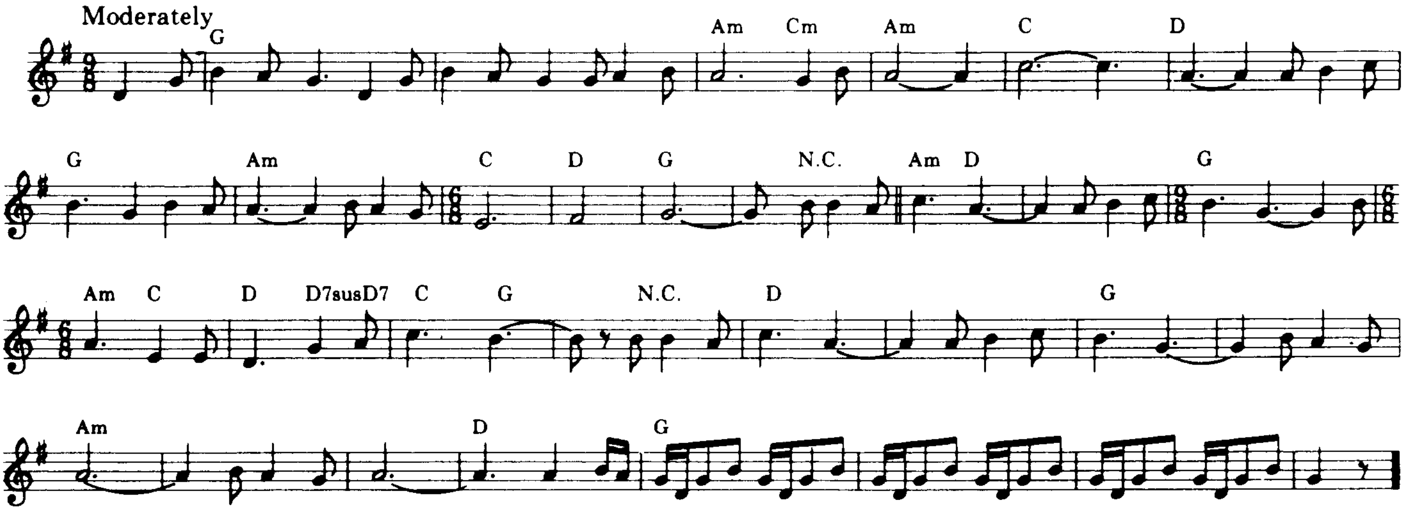

Moderately
Fdim(addC) F
Gm7-5
G9
C13
Fdim(addC)F
Am7-5
D7-9
G9
B♭m6
C13
C7+5-9
Fmaj9
G♯dim
Gm7-5
D♭9
C13
Fm9
Fm
D♭maj7
D♭
C7sus4
C7
Fdim(addC)
F
Gm7-5
G9
C13
Fdim(addC)
F
Am7-5
D7-9
G9
B♭m6
C13
C7+5-9
Fmaj7
G♯dim
Gm7-5
D♭9
C13
Fdim(addC)
F
D♭9
C7sus
C7
F
B♭m
F

Copyright © 1974 by EMI Film & Theatre Music, Ltd. Famous Music Corporation controller of rights for U.S.A., Canada, Japan and Okinawa. Used by permission.

THEME FROM SERPICO

From the Film "SERPICO"

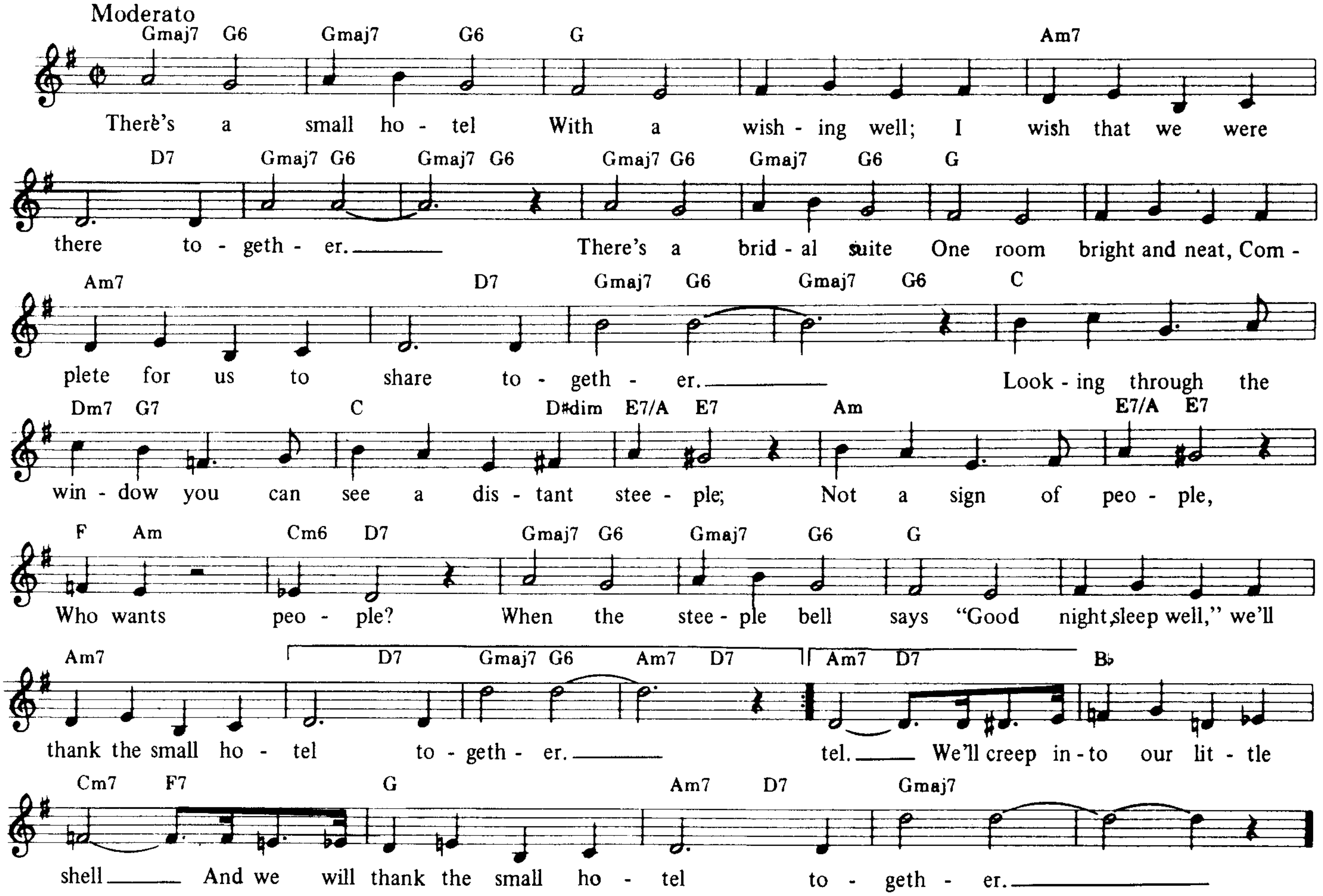
By MIKIS THEODORAKIS


Moderately
G
Am
Cm
Am
C
D
G
Am
C
D
G
N.C.
Am
D
G
Am
C
D
D7sus
D7
C
G
N.C.
D
G
Am
D
G

Copyright © 1973 by Famous Music Corporation, New York, N.Y. Used by permission.

THERE'S A SMALL HOTEL *From the Musical "ON YOUR TOES"*

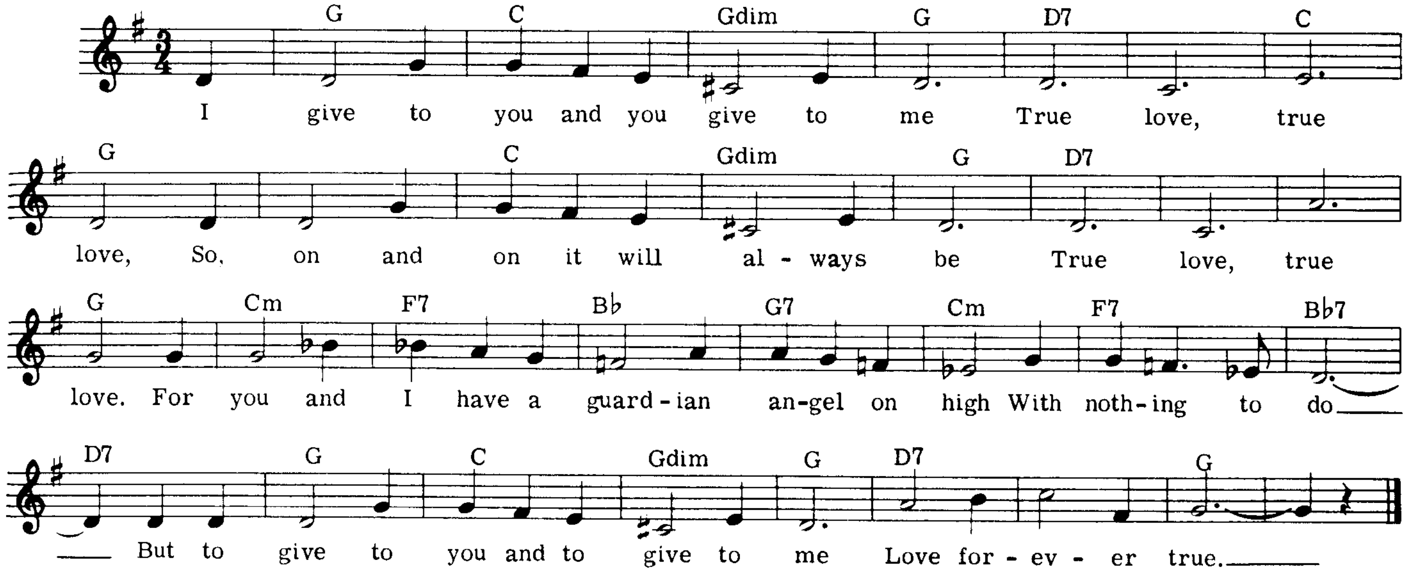
Words by LORENZ HART
Music by RICHARD RODGERS


Moderato
Gmaj7 G6 Gmaj7 G6 G Am7
There's a small ho - tel With a wish - ing well; I wish that we were
D7 Gmaj7 G6 Gmaj7 G6 Gmaj7 G6 Gmaj7 G6 G
there to - geth - er. There's a brid - al suite One room bright and neat, Com -
Am7 D7 Gmaj7 G6 Gmaj7 G6 C
plete for us to share to - geth - er. Look - ing through the
Dm7 G7 C D#dim E7/A E7 Am E7/A E7
win - dow you can see a dis - tant stee - ple; Not a sign of peo - ple,
F Am Cm6 D7 Gmaj7 G6 Gmaj7 G6 G
Who wants peo - ple? When the stee - ple bell says "Good night, sleep well," we'll
Am7 D7 Gmaj7 G6 Am7 D7 Am7 D7 B♭
thank the small ho - tel to - geth - er. tel. We'll creep in - to our lit - tle
Cm7 F7 G Am7 D7 Gmaj7
shell And we will thank the small ho - tel to - geth - er.

Copyright © 1936 by Chappell & Co., Inc. Copyright renewed. Used by permission.

TRUE LOVE *From the Film "HIGH SOCIETY"*

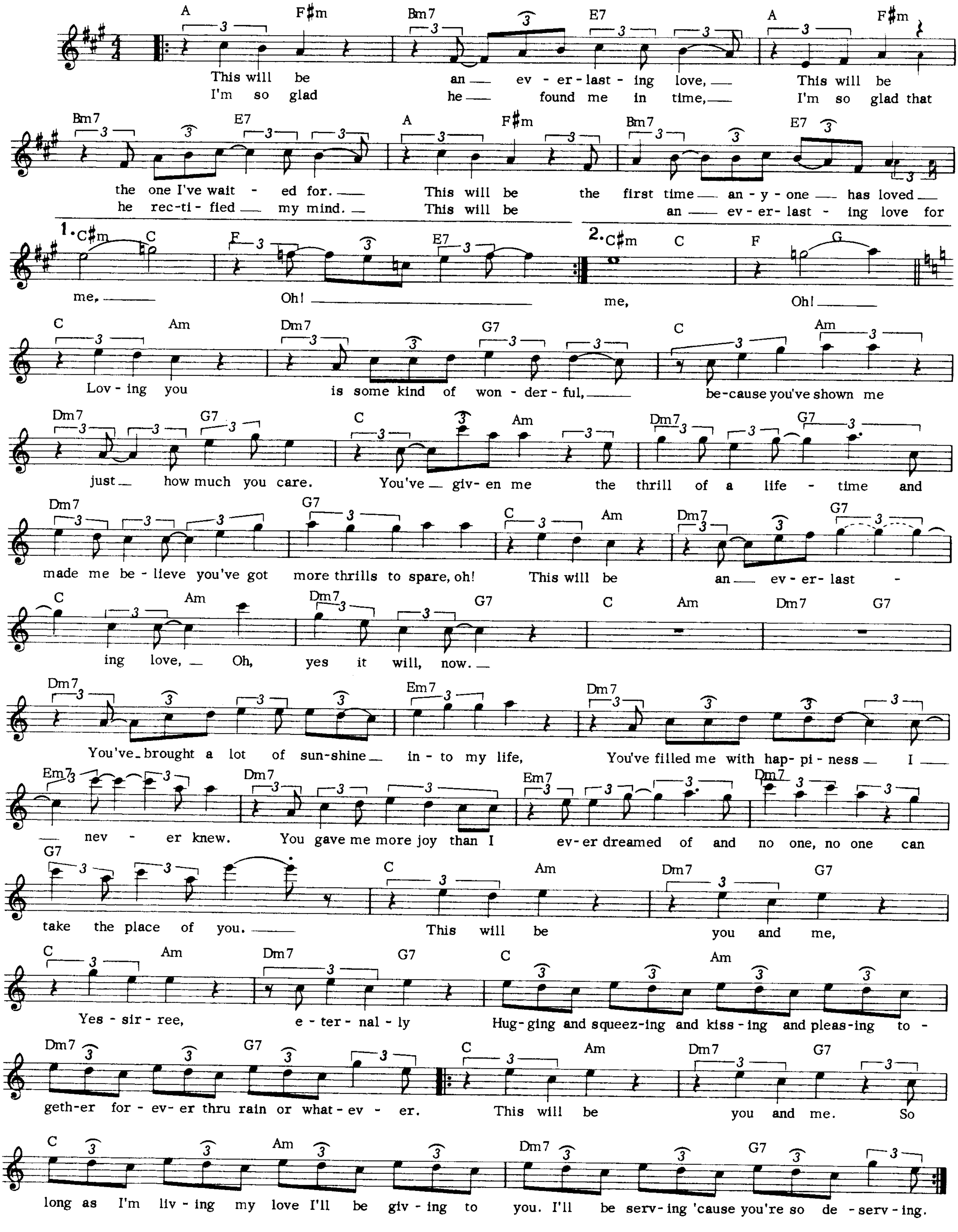
Words and Music by COLE PORTER


G C Gdim G D7 C
I give to you and you give to me True love, true
G C Gdim G D7
love, So, on and on it will al - ways be True love, true
G Cm F7 B♭ G7 Cm F7 B♭7
love. For you and I have a guard - ian an - gel on high With noth - ing to do
D7 G C Gdim G D7 G
But to give to you and to give to me Love for - ev - er true.

Copyright © 1955 (unpub.) and 1956 by Chappell & Co., Inc. Used by permission.

THIS WILL BE (An Everlasting Love)

Words and Music by
MARVIN YANCY and CHUCK JACKSON

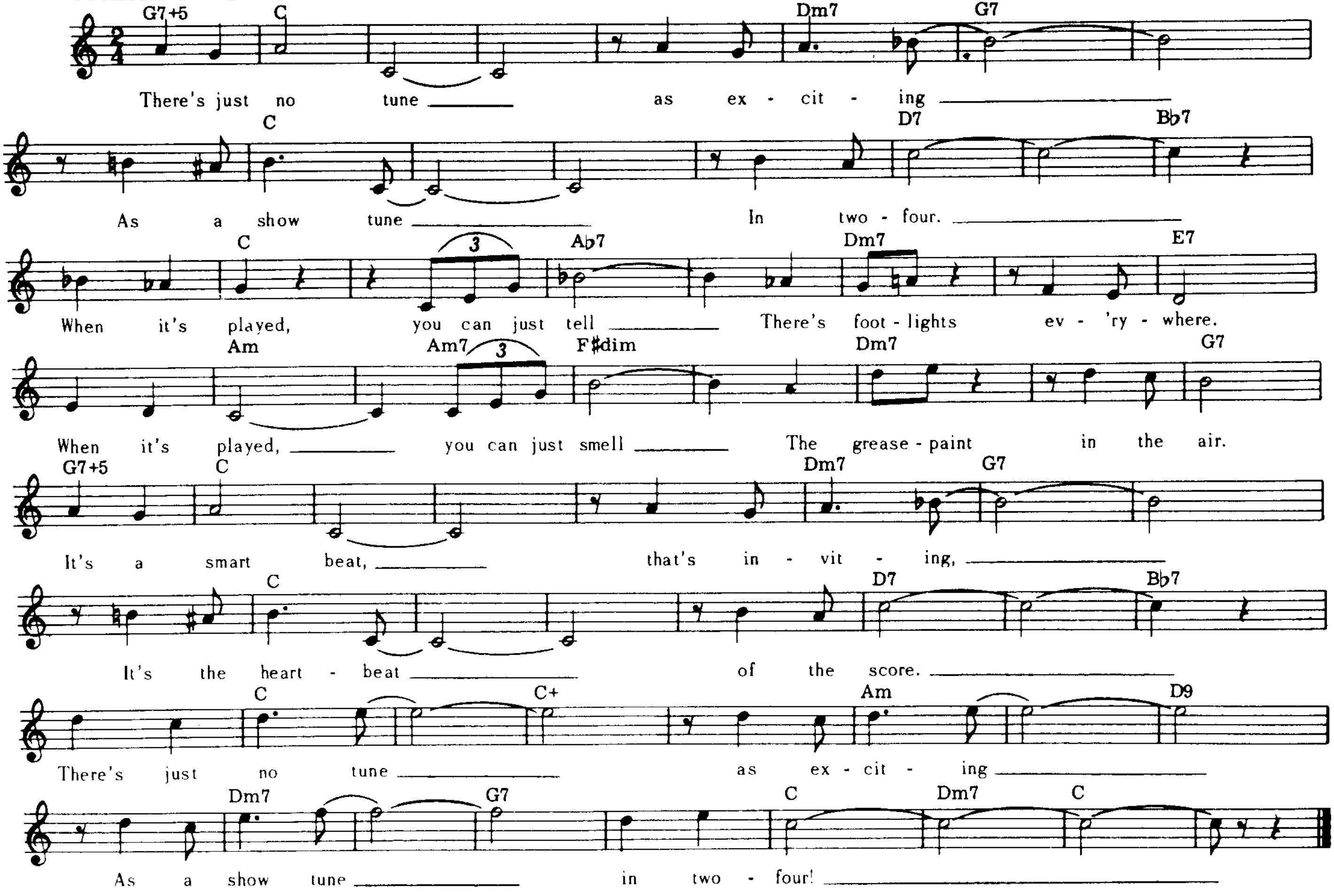

A F♯m Bm7 E7 A F♯m
This will be an ev - er - last - ing love, This will be
I'm so glad he found me in time, I'm so glad that
Bm7 E7 A F♯m Bm7 E7
the one I've wait - ed for. This will be the first time an - y - one has loved
he rec - ti - fied my mind. This will be an ev - er - last - ing love for
1. C♯m C F E7 2. C♯m C F G
me, Oh! me, Oh!
C Am Dm7 G7 C Am
Lov - ing you is some kind of won - der - ful, be - cause you've shown me
Dm7 G7 C Am Dm7 G7
just how much you care. You've giv - en me the thrill of a life - time and
Dm7 G7 C Am Dm7 G7
made me be - lieve you've got more thrills to spare, oh! This will be an ev - er - last -
C Am Dm7 G7 C Am Dm7 G7
ing love, Oh, yes it will, now.
Dm7 Em7 Dm7
You've brought a lot of sun - shine in - to my life, You've filled me with hap - pi - ness I
Em7 Dm7 Em7 Dm7
nev - er knew. You gave me more joy than I ev - er dreamed of and no one, no one can
G7 C Am Dm7 G7
take the place of you. This will be you and me,
C Am Dm7 G7 C Am
Yes - sir - ree, e - ter - nal - ly Hug - ging and squeez - ing and kiss - ing and pleas - ing to -
Dm7 G7 C Am Dm7 G7
geth - er for - ev - er thru rain or what - ev - er. This will be you and me. So
C Am Dm7 G7
long as I'm liv - ing my love I'll be giv - ing to you. I'll be serv - ing 'cause you're so de - serv - ing.

Copyright © 1975 by Jay's Enterprises, Inc. and Chappell & Co., Inc. Chappell & Co., Inc., administrator. Used by permission.

THERE'S NO TUNE LIKE A SHOW TUNE

From the Musical "PARADE"

Music and Lyric by JERRY HERMAN

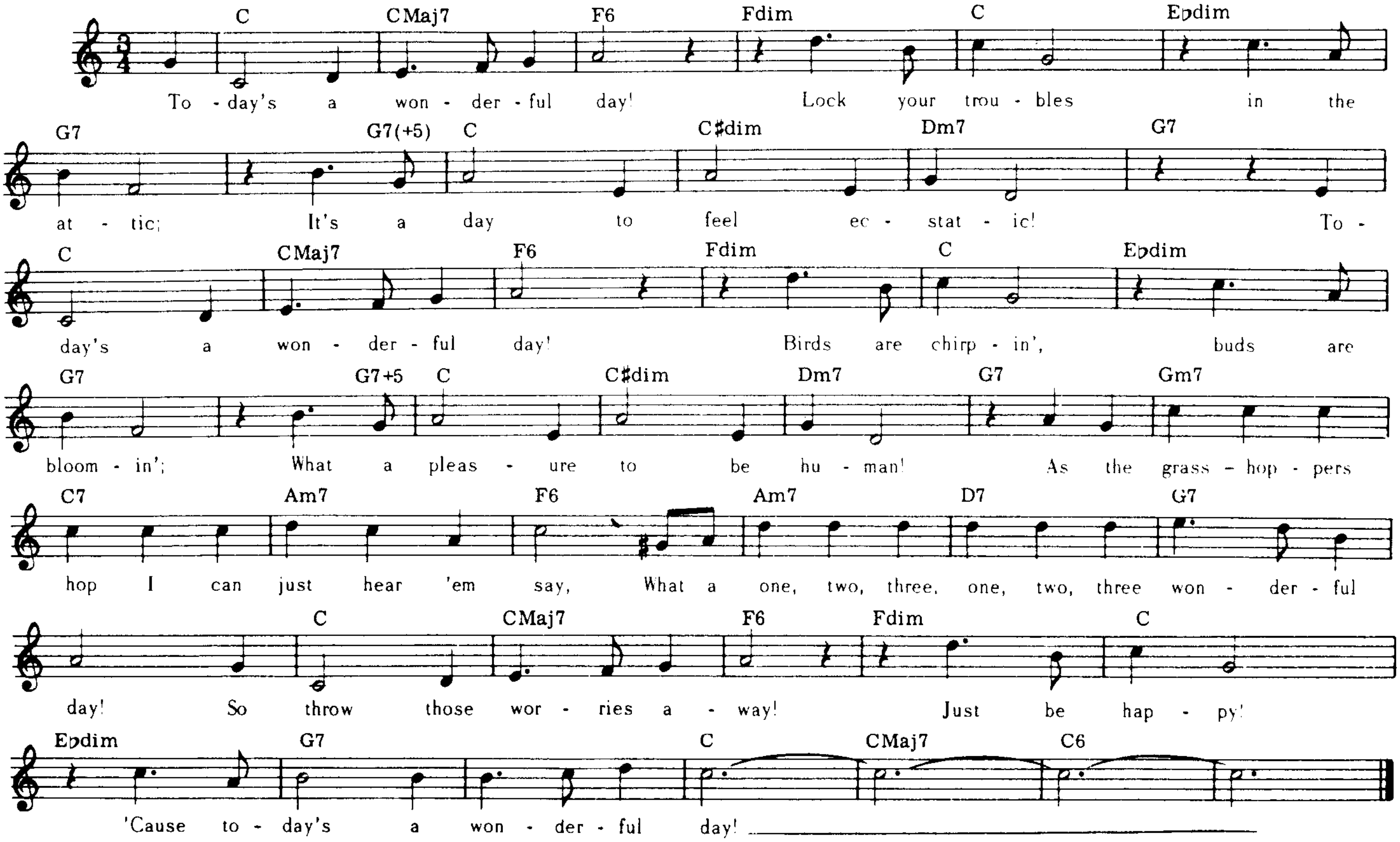

G7+5 C Dm7 G7
There's just no tune as ex - cit - ing
C D7 Bb7
As a show tune In two - four.
C Ab7 Dm7 E7
When it's played, you can just tell There's foot - lights ev - 'ry - where.
Am Am7 F♯dim Dm7 G7
When it's played, you can just smell The grease - paint in the air.
G7+5 C Dm7 G7
It's a smart beat, that's in - vit - ing,
C D7 Bb7
It's the heart - beat of the score.
C C+ Am D9
There's just no tune as ex - cit - ing
Dm7 G7 C Dm7 C
As a show tune in two - four!

Copyright © 1960 by Jerryco Music Company, New York, N.Y. Exclusive distributor: Edwin H. Morris & Company, Inc. Used by permission.

TODAY'S A WONDERFUL DAY

From the Film "ALICE IN WONDERLAND"

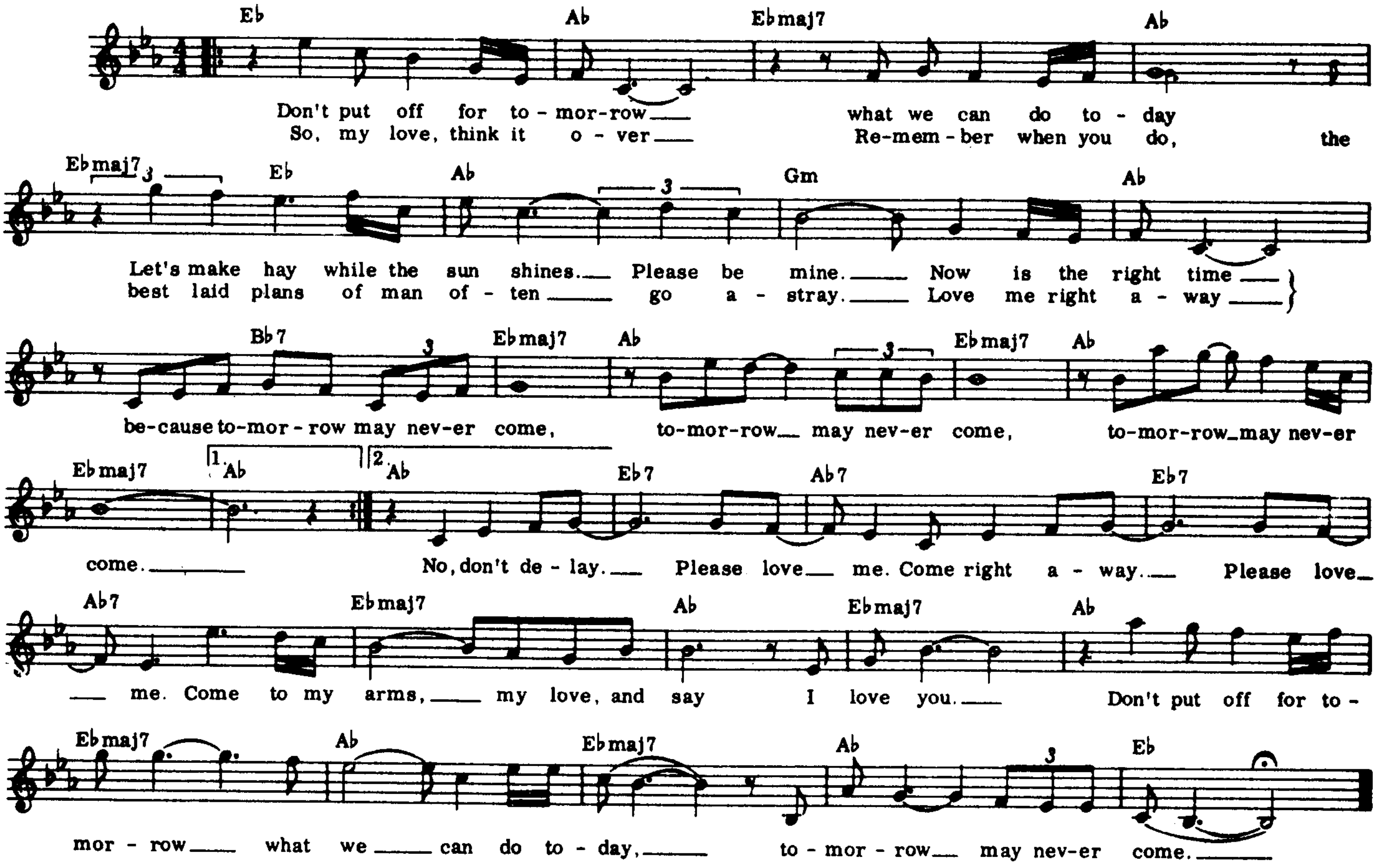
Lyric by LEE ADAMS
Music by CHARLES STROUSE


C CMaj7 F6 Fdim C E♭dim
To - day's a won - der - ful day! Lock your trou - bles in the
G7 G7(+5) C C♯dim Dm7 G7
at - tic; It's a day to feel ec - stat - ic! To -
C CMaj7 F6 Fdim C E♭dim
day's a won - der - ful day! Birds are chirp - in', buds are
G7 G7+5 C C♯dim Dm7 G7 Gm7
bloom - in'; What a pleas - ure to be hu - man! As the grass - hop - pers
C7 Am7 F6 Am7 D7 G7
hop I can just hear 'em say, What a one, two, three, one, two, three won - der - ful
C CMaj7 F6 Fdim C
day! So throw those wor - ries a - way! Just be hap - py!
E♭dim G7 C CMaj7 C6
'Cause to - day's a won - der - ful day!

Copyright © 1965 and 1966 by Lee Adams and Charles Strouse.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

TOMORROW MAY NEVER COME

MAYNOR STEWARD and PRINCE WOOTEN

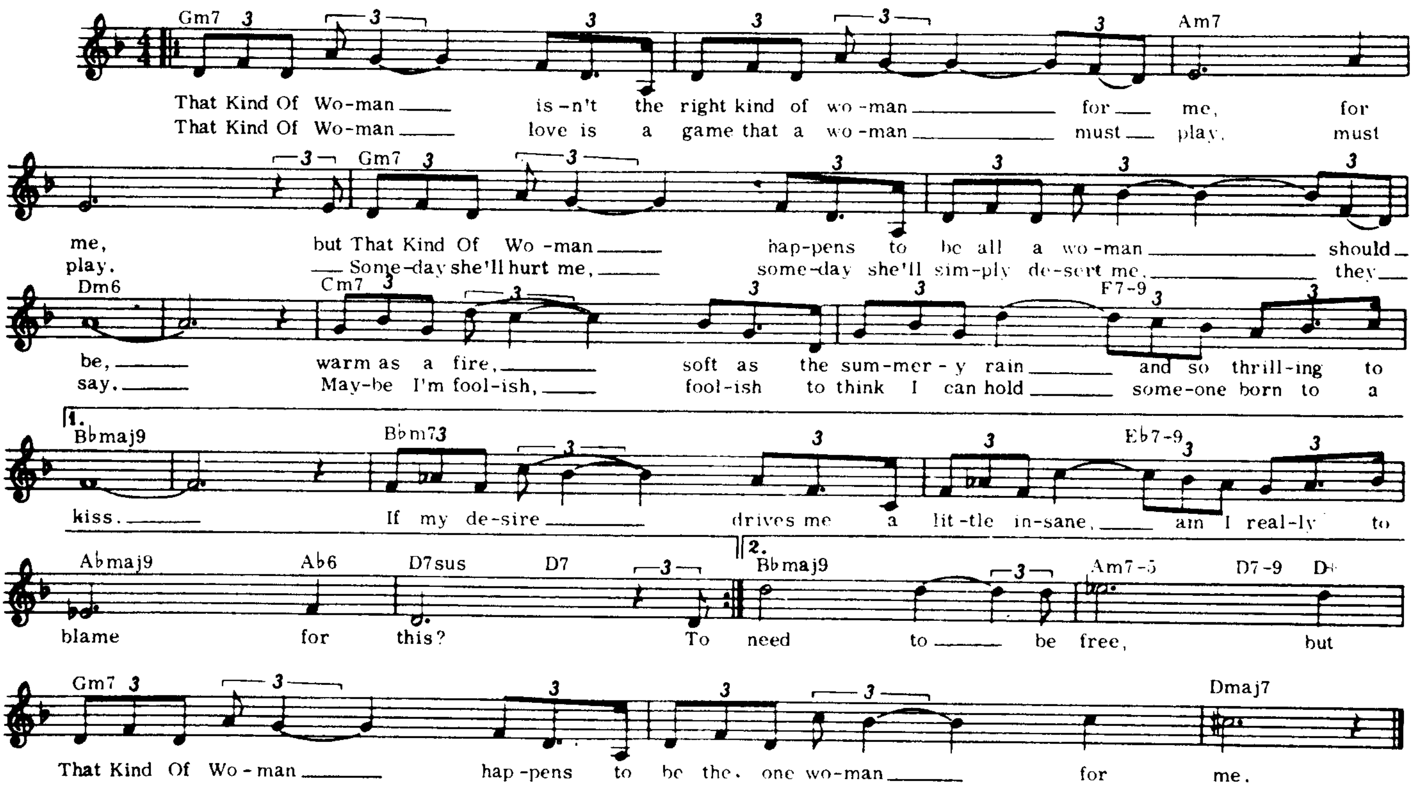

Eb Ab Ebmaj7 Ab
Don't put off for to - mor-row what we can do to - day
So, my love, think it o - ver Re-mem - ber when you do, the
Ebmaj7 Eb Ab Gm Ab
Let's make hay while the sun shines. Please be mine. Now is the right time
best laid plans of man of - ten go a - stray. Love me right a - way
Bb7 Ebmaj7 Ab Ebmaj7 Ab
be-cause to-mor - row may nev-er come, to-mor-row may nev-er come, to-mor-row may nev-er
Ebmaj7 1. Ab 2. Ab Eb7 Ab7 Eb7
come. No, don't de - lay. Please love me. Come right a - way. Please love
Ab7 Ebmaj7 Ab Ebmaj7 Ab
me. Come to my arms, my love, and say I love you. Don't put off for to -
Ebmaj7 Ab Ebmaj7 Ab Eb
mor - row what we can do to - day, to - mor - row may nev-er come.

Copyright © 1966 by Famous Music Corporation. Used by permission.

THAT KIND OF WOMAN

Inspired by the Film "THAT KIND OF WOMAN"

HAL DAVID and BURT F. BACHARACH

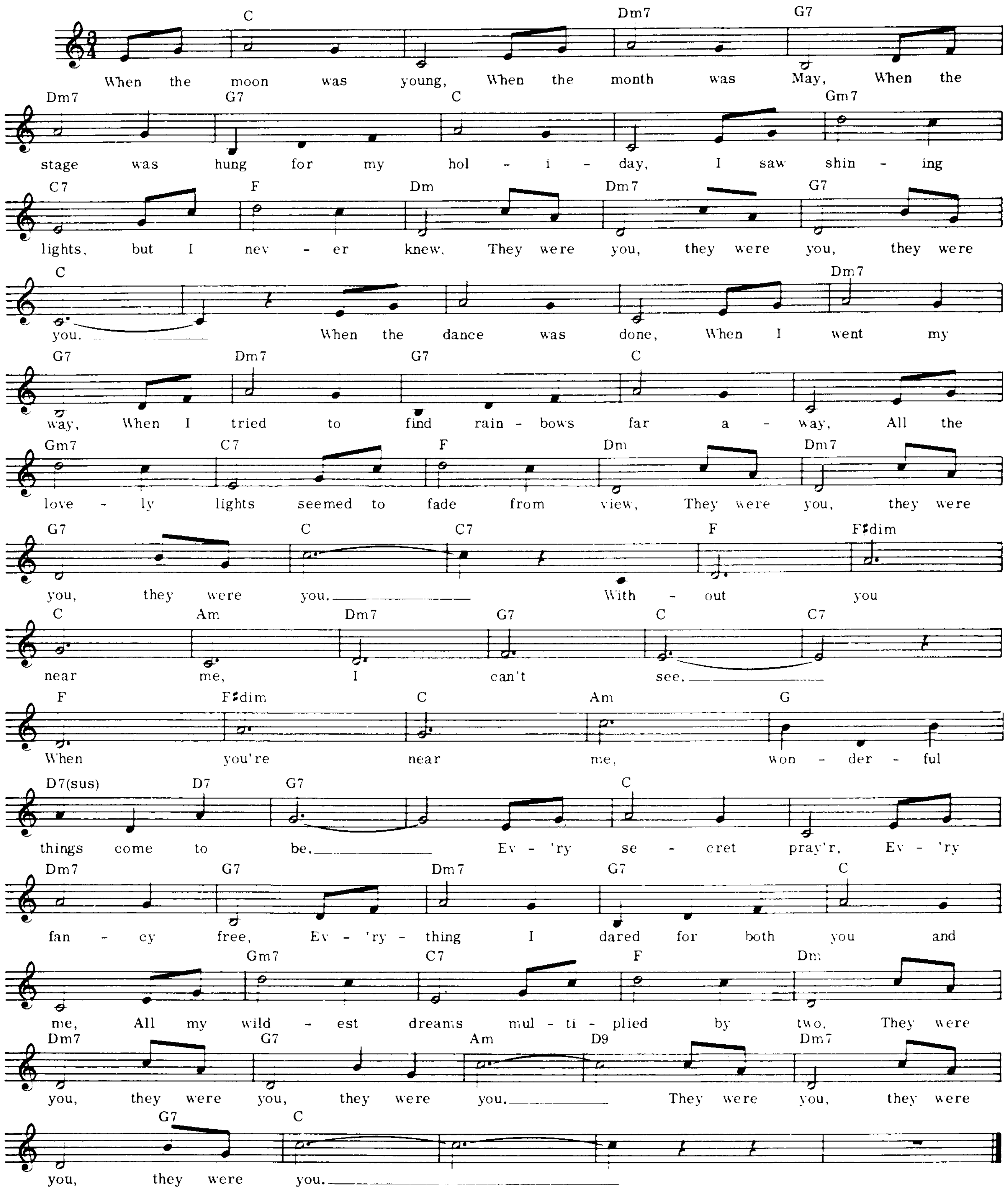

Gm7 Am7
That Kind Of Wo-man is-n't the right kind of wo-man for me, for
That Kind Of Wo-man love is a game that a wo-man must play, must
Gm7
me, but That Kind Of Wo-man hap-pens to be all a wo-man should
play. Some-day she'll hurt me, some-day she'll sim-ply de-sert me. they
Dm6 Cm7 F7-9
be, warm as a fire, soft as the sum-mer-y rain and so thrill-ing to
say. May-be I'm fool-ish, fool-ish to think I can hold some-one born to a
1. Bbmaj9 Bbm7 Eb7-9
kiss. If my de-sire drives me a lit-tle in-sane, am I real-ly to
Abmaj9 Ab6 D7sus D7 2. Bbmaj9 Am7-5 D7-9 D+
blame for this? To need to be free, but
Gm7 Dmaj7
That Kind Of Wo-man hap-pens to be the one wo-man for me.

Copyright © 1959 by Paramount Music Corporation. Used by permission.

THEY WERE YOU *From the Musical "THE FANTASTICKS"*

Words by TOM JONES
Music by HARVEY SCHMIDT

Valse moderato

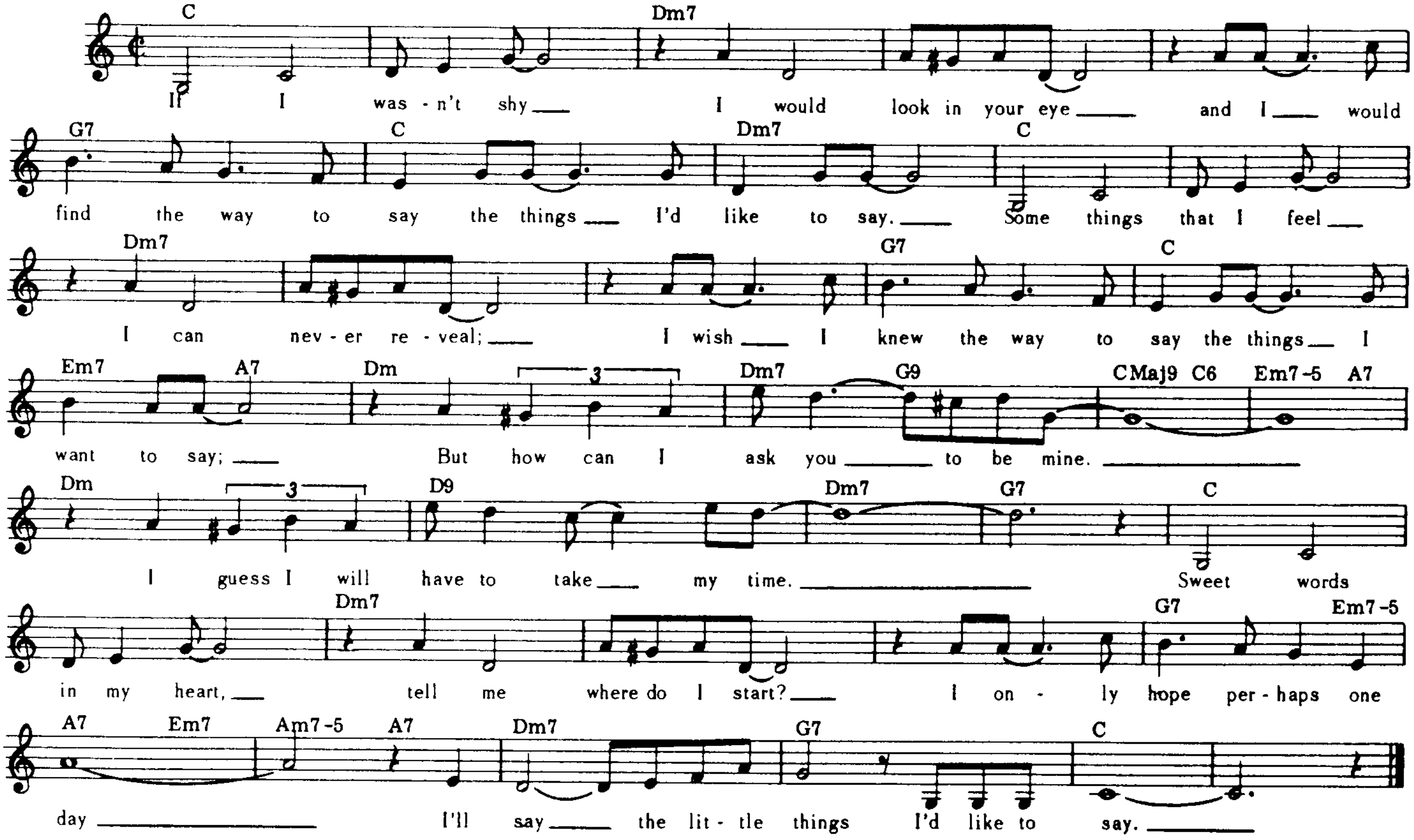

C Dm7 G7
When the moon was young, When the month was May, When the
Dm7 G7 C Gm7
stage was hung for my hol - i - day, I saw shin - ing
C7 F Dm Dm7 G7
lights, but I nev - er knew. They were you, they were you, they were
C Dm7
you. When the dance was done, When I went my
G7 Dm7 G7 C
way, When I tried to find rain - bows far a - way, All the
Gm7 C7 F Dm Dm7
love - ly lights seemed to fade from view, They were you, they were
G7 C C7 F F♯dim
you, they were you. With - out you
C Am Dm7 G7 C C7
near me, I can't see.
F F♯dim C Am G
When you're near me, won - der - ful
D7(sus) D7 G7 C
things come to be. Ev - 'ry se - cret pray'r, Ev - 'ry
Dm7 G7 Dm7 G7 C
fan - cy free, Ev - 'ry - thing I dared for both you and
Gm7 C7 F Dm
me, All my wild - est dreams mul - ti - plied by two. They were
Dm7 G7 Am D9 Dm7
you, they were you, they were you. They were you, they were
G7 C
you, they were you.

Copyright © 1960 by Tom Jones and Harvey Schmidt. Used by permission of Chappell & Co., Inc., owner of publication and allied rights.

THINGS I'D LIKE TO SAY

From the Film "THE GOLDEN HEAD"

MITCH MURRAY

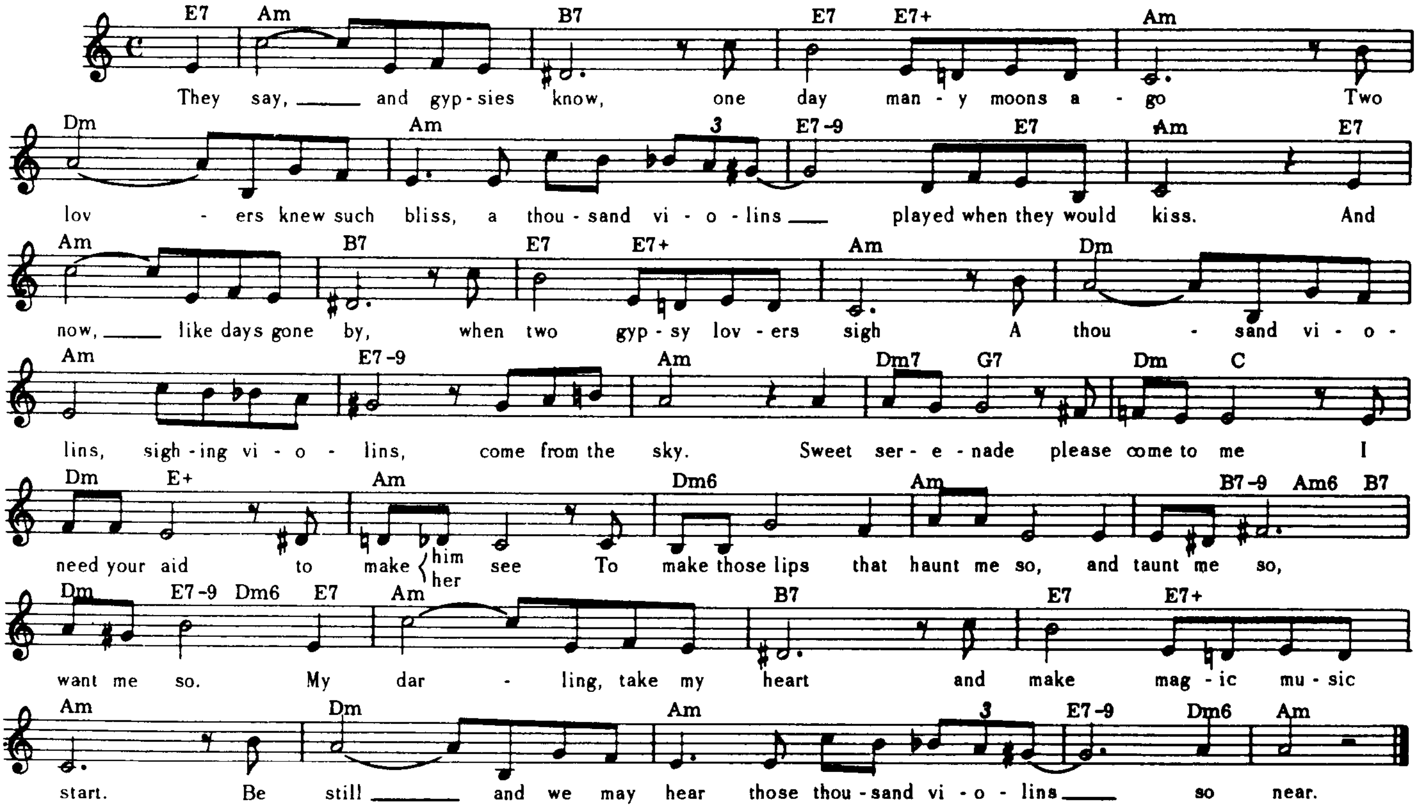

C Dm7
If I was-n't shy ___ I would look in your eye ___ and I ___ would
G7 C Dm7 C
find the way to say the things ___ I'd like to say. ___ Some things that I feel ___
Dm7 G7 C
I can nev-er re-veal; ___ I wish ___ I knew the way to say the things ___ I
Em7 A7 Dm 3 Dm7 G9 CMaj9 C6 Em7-5 A7
want to say; ___ But how can I ask you ___ to be mine. ___
Dm 3 D9 Dm7 G7 C
I guess I will have to take ___ my time. ___ Sweet words
Dm7 G7 Em7-5
in my heart, ___ tell me where do I start? ___ I on-ly hope per-haps one
A7 Em7 Am7-5 A7 Dm7 G7 C
day ___ I'll say ___ the lit-tle things I'd like to say. ___

Copyright © 1964 by Edwin H. Morris & Company, Inc. Used by permission.

A THOUSAND VIOLINS

From the Film "THE GREAT LOVER"

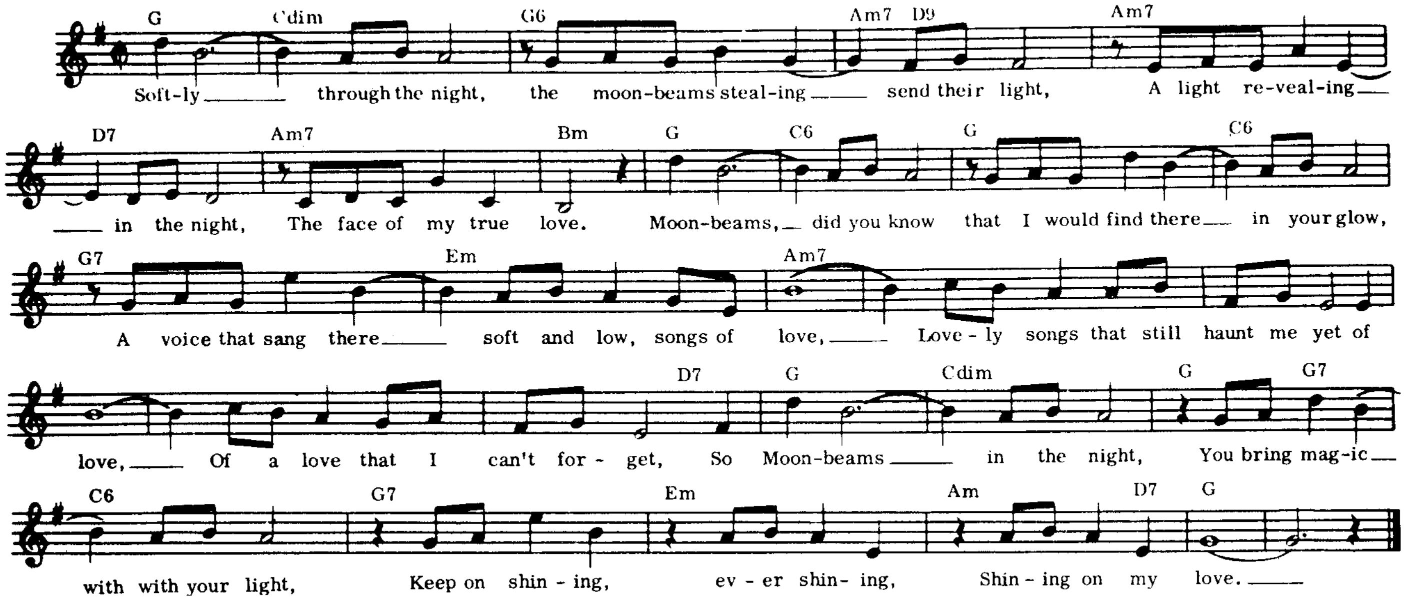
JAY LIVINGSTON and RAY EVANS


E7 Am B7 E7 E7+ Am
They say, ___ and gyp-sies know, one day man-y moons a-go Two
Dm Am 3 E7-9 E7 Am E7
lov-ers knew such bliss, a thou-sand vi-o-lins ___ played when they would kiss. And
Am B7 E7 E7+ Am Dm
now, ___ like days gone by, when two gyp-sy lov-ers sigh A thou-sand vi-o-
Am E7-9 Am Dm7 G7 Dm C
lins, sigh-ing vi-o-lins, come from the sky. Sweet ser-e-nade please come to me I
Dm E+ Am Dm6 Am B7-9 Am6 B7
need your aid to make {him her} see To make those lips that haunt me so, and taunt me so,
Dm E7-9 Dm6 E7 Am B7 E7 E7+
want me so. My dar-ling, take my heart and make mag-ic mu-sic
Am Dm Am 3 E7-9 Dm6 Am
start. Be still ___ and we may hear those thou-sand vi-o-lins ___ so near.

Copyright © 1949 by Paramount Music Corporation, New York, N.Y. Used by permission.

THEME FROM "CLAIR DE LUNE"

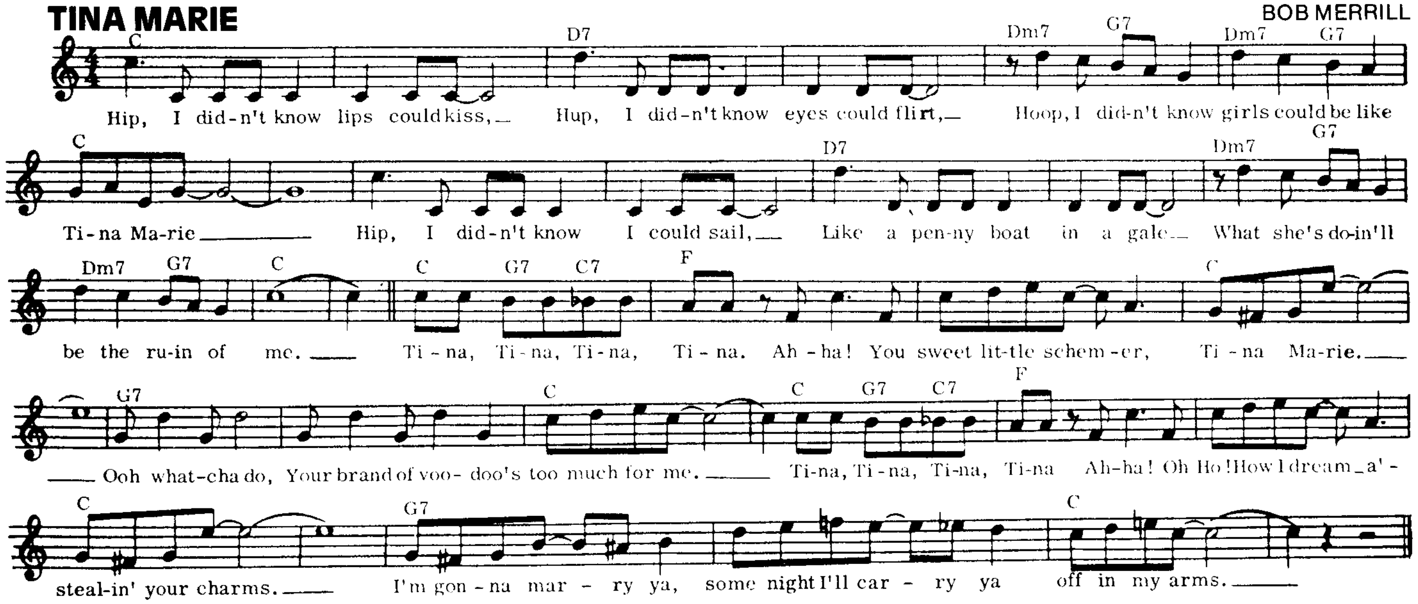
CLAUDE DEBUSSY, BILL HANSEN and JOHN BRIMHALL


G Cdim G6 Am7 D9 Am7
Soft-ly through the night, the moon-beams steal-ing send their light, A light re-veal-ing
D7 Am7 Bm G C6 G C6
in the night, The face of my true love. Moon-beams, did you know that I would find there in your glow,
G7 Em Am7
A voice that sang there soft and low, songs of love, Love-ly songs that still haunt me yet of
D7 G Cdim G G7
love, Of a love that I can't for-get, So Moon-beams in the night, You bring mag-ic
C6 G7 Em Am D7 G
with with your light, Keep on shin-ing, ev-er shin-ing, Shin-ing on my love.

Copyright © 1962 by Charles Hansen Music & Books, Inc., New York, N.Y. Used by permission.

TINA MARIE

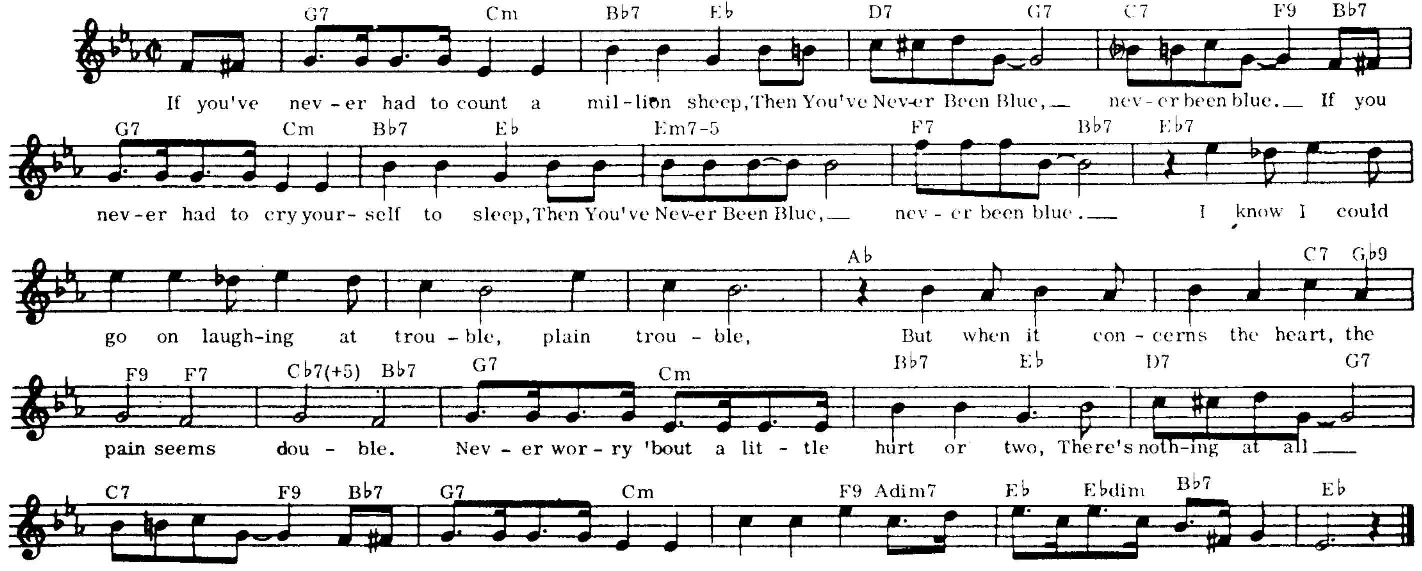
BOB MERRILL


C D7 Dm7 G7 Dm7 G7
Hip, I did-n't know lips could kiss, Hup, I did-n't know eyes could flirt, Hoop, I did-n't know girls could be like
C D7 Dm7 G7
Ti-na Ma-rie Hip, I did-n't know I could sail, Like a pen-ny boat in a gale What she's do-in'll
Dm7 G7 C C G7 C7 F C
be the ru-in of me. Ti-na, Ti-na, Ti-na, Ti-na. Ah-ha! You sweet lit-tle schem-er, Ti-na Ma-rie.
G7 C C G7 C7 F
Ooh what-cha do, Your brand of voo-doo's too much for me. Ti-na, Ti-na, Ti-na, Ti-na Ah-ha! Oh Ho! How I dream_a'-
C G7 C
steal-in' your charms. I'm gon-na mar-ry ya, some night I'll car-ry ya off in my arms.

Copyright © 1954 by Roncom Music Co., New York, N.Y. Used by permission.

THEN YOU'VE NEVER BEEN BLUE

JOE YOUNG, TED FIORITO and S.E. LEWIS

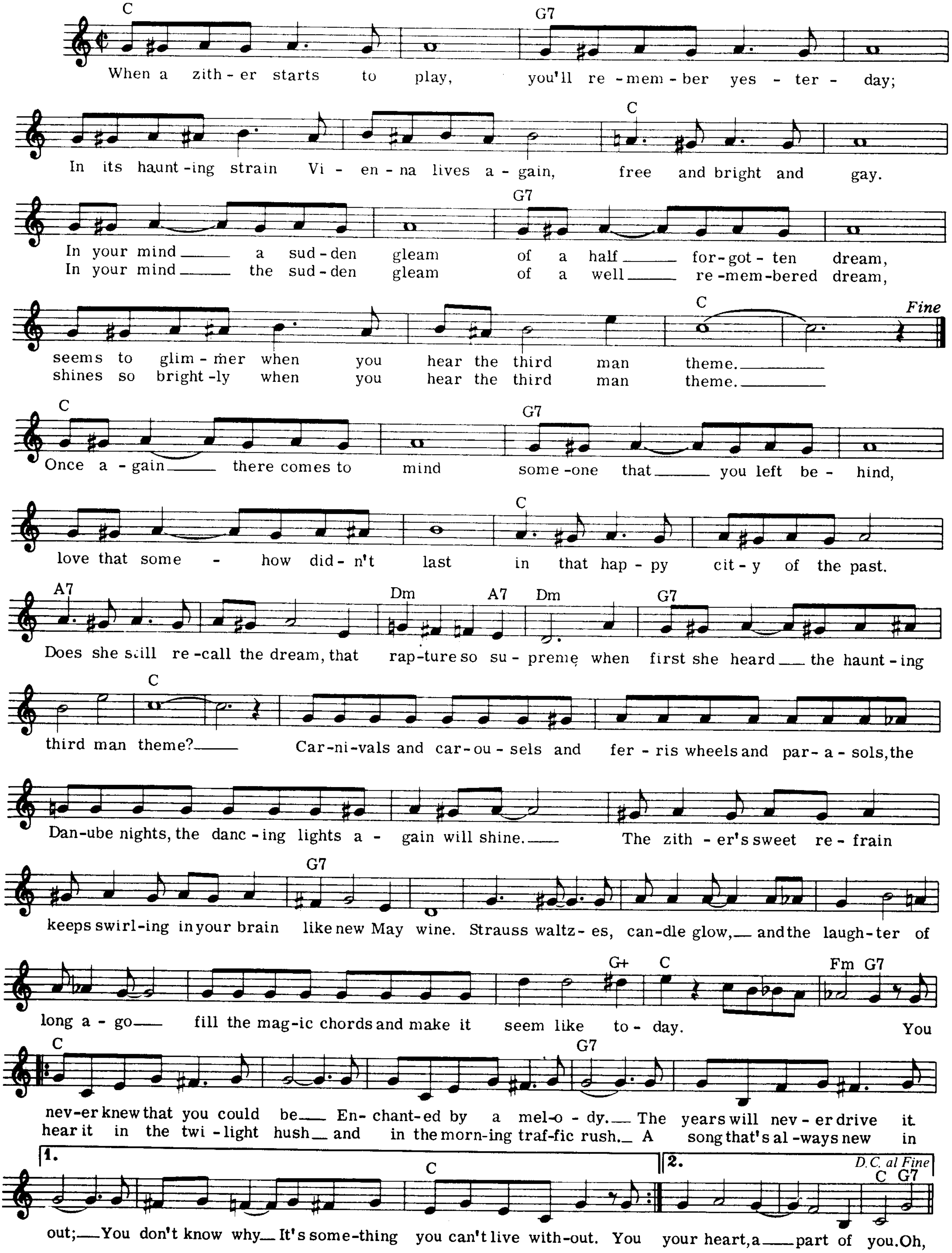

G7 Cm B♭7 E♭ D7 G7 C7 F9 B♭7
If you've nev-er had to count a mil-lion sheep, Then You've Nev-er Been Blue, nev-er been blue. If you
G7 Cm B♭7 E♭ Em7-5 F7 B♭7 E♭7
nev-er had to cry your-self to sleep, Then You've Nev-er Been Blue, nev-er been blue. I know I could
A♭ C7 G♭9
go on laugh-ing at trou-ble, plain trou-ble, But when it con-cerns the heart, the
F9 F7 C♭7(+5) B♭7 G7 Cm B♭7 E♭ D7 G7
pain seems dou-ble. Nev-er wor-ry 'bout a lit-tle hurt or two, There's noth-ing at all
C7 F9 B♭7 G7 Cm F9 Adim7 E♭ E♭dim B♭7 E♭
both-er-ing you, If you nev-er had a pal who stole your gal, Then you've nev-er, no, you've nev-er been blue.

Copyright © renewed 1963 by Warock Corp., New York, N.Y. Used by permission.

THE 3rd MAN THEME (The Harry Lime Theme)

From the Film "THE 3rd MAN"

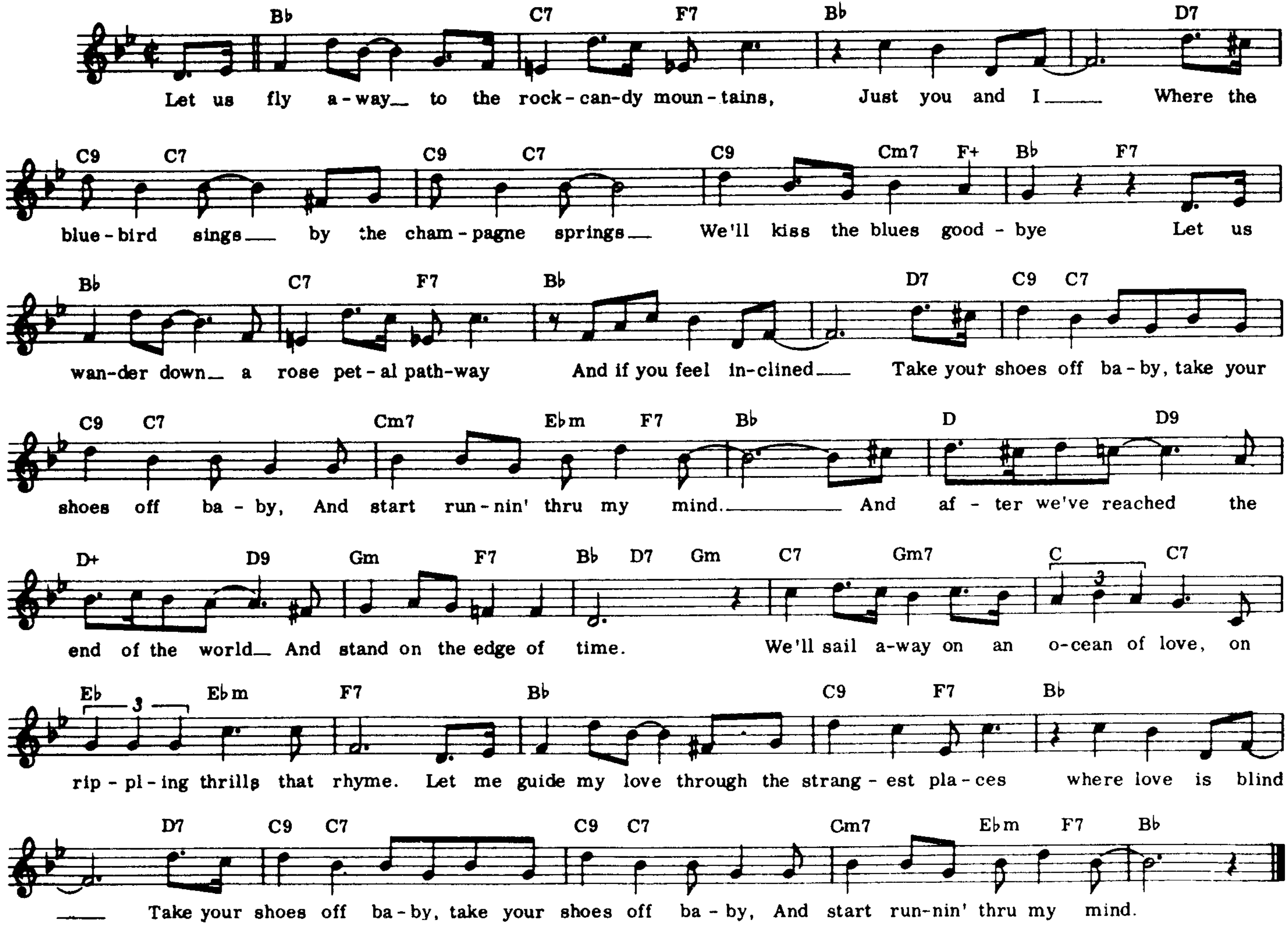
Words by WALTER LORD
Based on music composed and arranged by ANTON KARAS


C
G7
When a zith - er starts to play, you'll re - mem - ber yes - ter - day;
C
In its haunt - ing strain Vi - en - na lives a - gain, free and bright and gay.
G7
In your mind a sud - den gleam of a half for - got - ten dream,
In your mind the sud - den gleam of a well re - mem - bered dream,
C
Fine
seems to glim - mer when you hear the third man theme.
shines so bright - ly when you hear the third man theme.
C
G7
Once a - gain there comes to mind some - one that you left be - hind,
C
love that some - how did - n't last in that hap - py cit - y of the past.
A7
Dm
A7
Dm
G7
Does she still re - call the dream, that rap - ture so su - preme when first she heard the haunt - ing
C
third man theme? Car - ni - vals and car - ou - sels and fer - ris wheels and par - a - sols, the
Dan - ube nights, the danc - ing lights a - gain will shine. The zith - er's sweet re - frain
G7
keeps swirl - ing in your brain like new May wine. Strauss waltz - es, can - dle glow, and the laugh - ter of
G+
C
Fm
G7
long a - go fill the mag - ic chords and make it seem like to - day. You
C
G7
nev - er knew that you could be En - chant - ed by a mel - o - dy. The years will nev - er drive it
hear it in the twi - light hush and in the morn - ing traf - fic rush. A song that's al - ways new in
1.
C
2.
D.C. al Fine
C
G7
out; You don't know why It's some - thing you can't live with - out. You your heart, a part of you. Oh,

Copyright © 1949 and 1950 by British Lion Films Limited, London. Chappell & Co., Inc., New York, N.Y., owner of allied rights throughout the western hemisphere.
Used by permission.

TAKE YOUR SHOES OFF, BABY

GENE AUSTIN

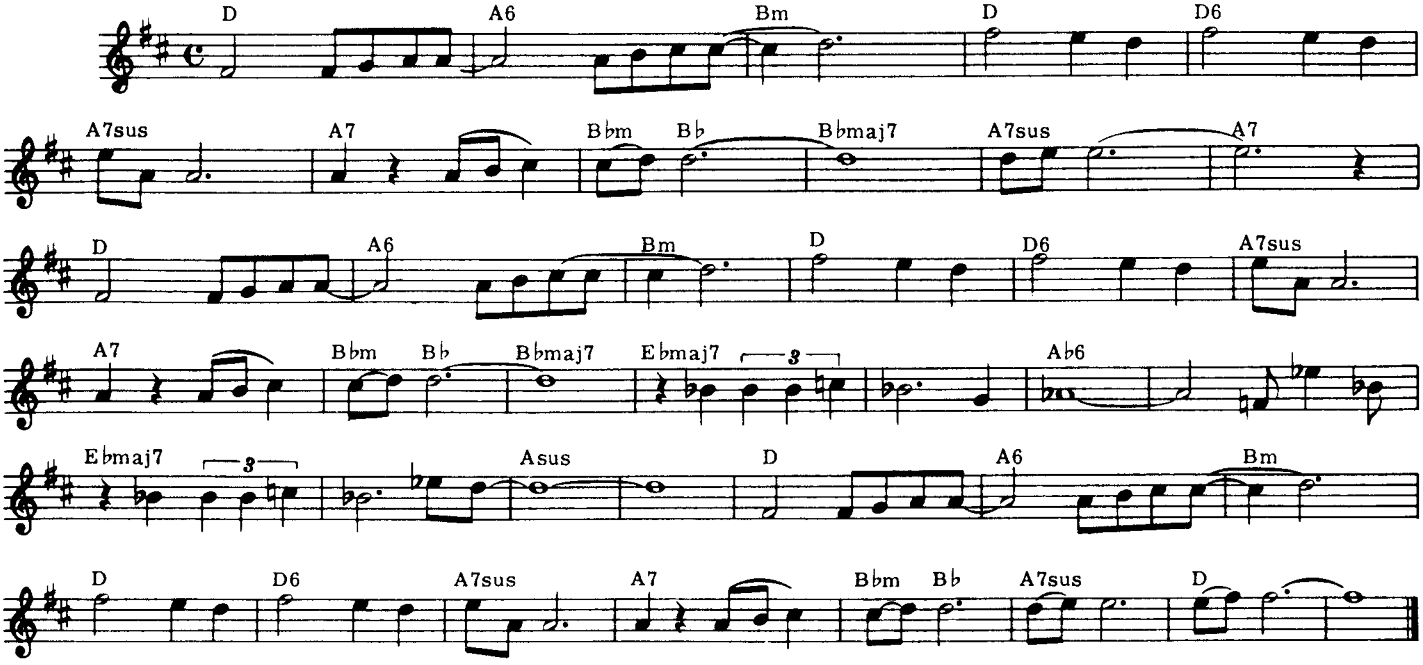

Let us fly a-way to the rock-can-dy moun-tains, Just you and I Where the
blue-bird sings by the cham-pagne springs We'll kiss the blues good-bye Let us
wan-der down a rose pet-al path-way And if you feel in-clined Take your shoes off ba-by, take your
shoes off ba-by, And start run-nin' thru my mind. And af-ter we've reached the
end of the world And stand on the edge of time. We'll sail a-way on an o-cean of love, on
rip-pl-ing thrills that rhyme. Let me guide my love through the strang-est pla-ces where love is blind
Take your shoes off ba-by, take your shoes off ba-by, And start run-nin' thru my mind.

Copyright © 1945 by Paramount Music Corporation. Copyright renewed. Used by permission.

TELL ME THAT YOU LOVE ME, JUNIE MOON

From the Film "TELL ME THAT YOU LOVE ME, JUNIE MOON"

PHILIP SPRINGER

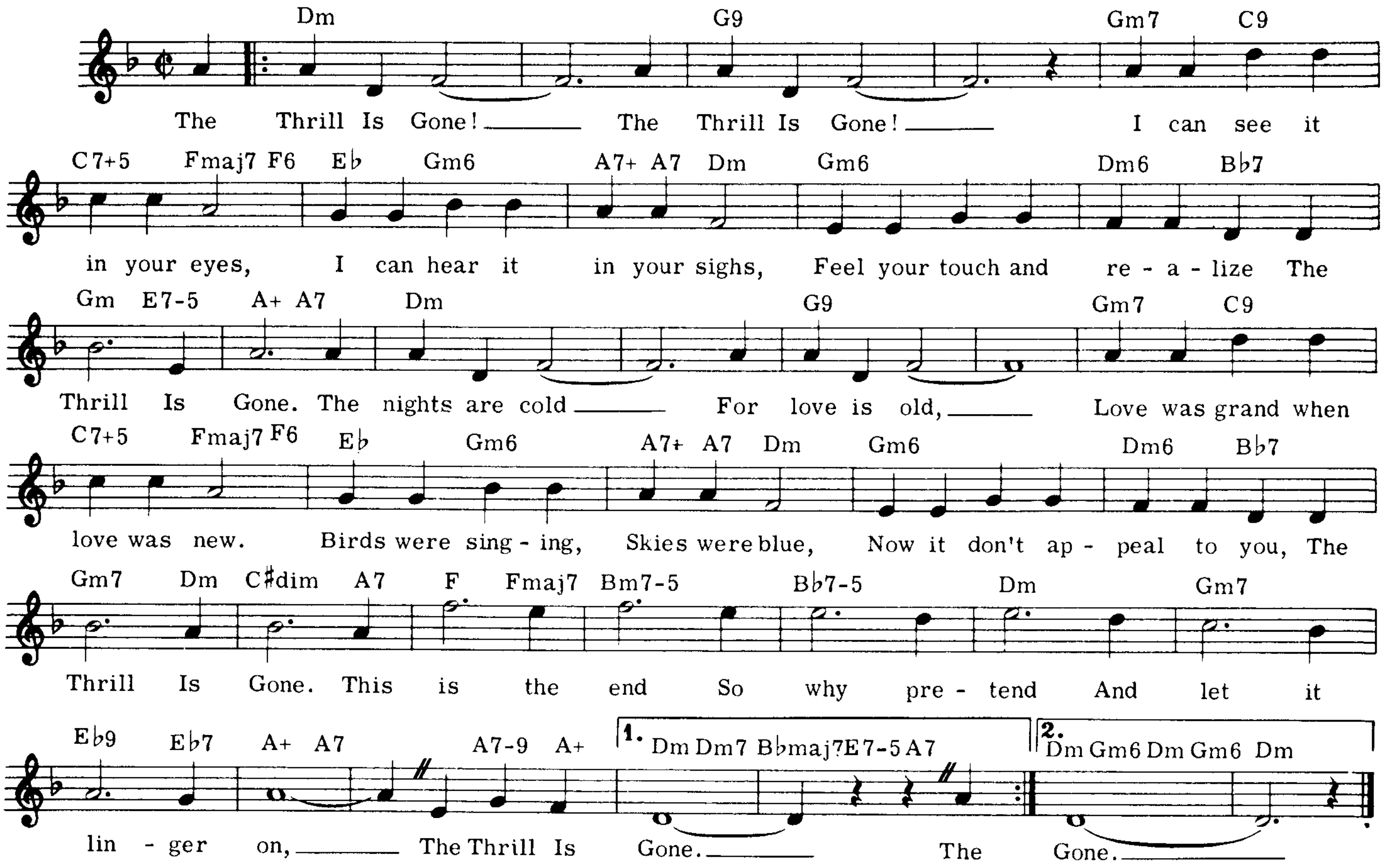


Copyright © 1970 by Famous Music Corporation, New York, N.Y. Used by permission.

THE THRILL IS GONE

From the Musical "GEORGE WHITE'S SCANDALS — 11th EDITION"

By LEW BROWN and RAY HENDERSON

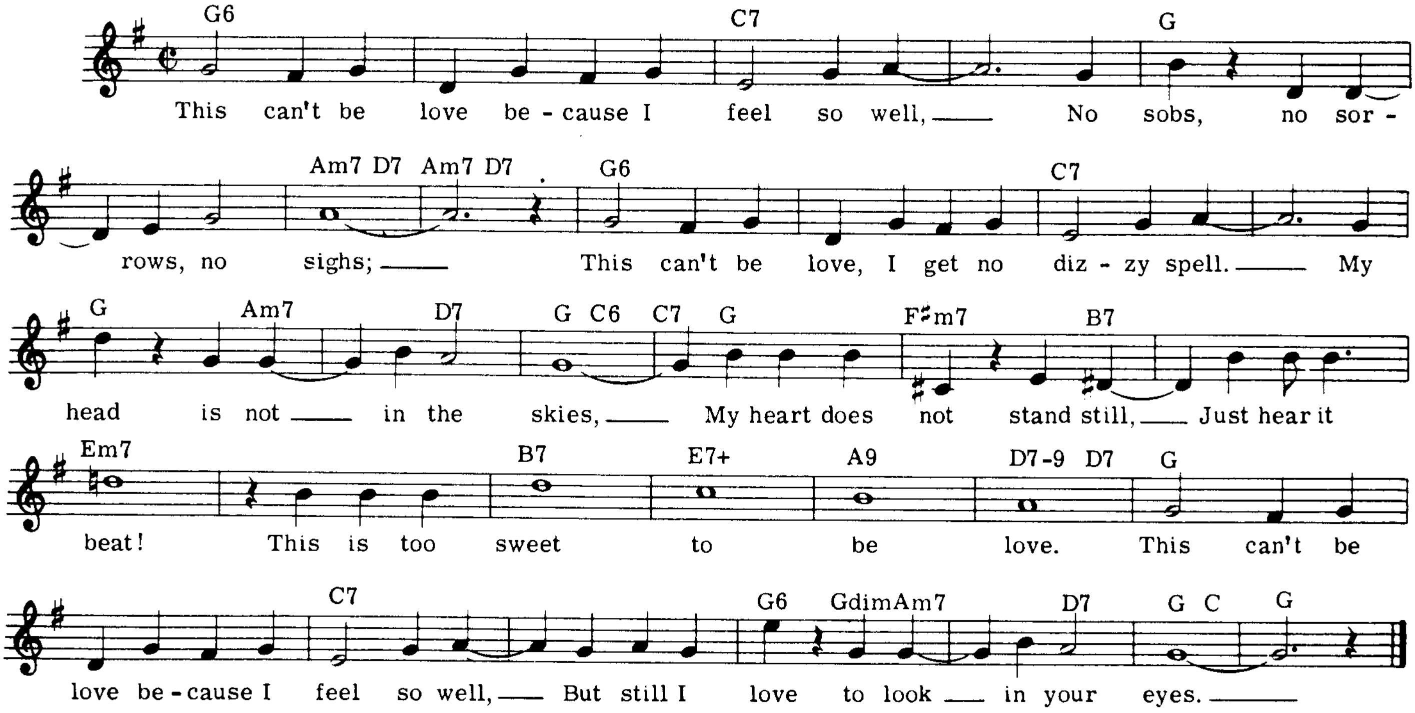

Dm G9 Gm7 C9
The Thrill Is Gone! The Thrill Is Gone! I can see it
C7+5 Fmaj7 F6 E♭ Gm6 A7+ A7 Dm Gm6 Dm6 B♭7
in your eyes, I can hear it in your sighs, Feel your touch and re - a - lize The
Gm E7-5 A+ A7 Dm G9 Gm7 C9
Thrill Is Gone. The nights are cold For love is old, Love was grand when
C7+5 Fmaj7 F6 E♭ Gm6 A7+ A7 Dm Gm6 Dm6 B♭7
love was new. Birds were sing - ing, Skies were blue, Now it don't ap - peal to you, The
Gm7 Dm C♯dim A7 F Fmaj7 Bm7-5 B♭7-5 Dm Gm7
Thrill Is Gone. This is the end So why pre - tend And let it
E♭9 E♭7 A+ A7 A7-9 A+ 1. Dm Dm7 B♭maj7 E7-5 A7 2. Dm Gm6 Dm Gm6 Dm
lin - ger on, The Thrill Is Gone. The Gone.

Copyright © 1931 by DeSylva, Brown & Henderson, Inc. Copyright renewed and assigned to Chappell & Co., Inc. Used by permission.

THIS CAN'T BE LOVE

From the Musical "THE BOYS FROM SYRACUSE"

Lyric by LORENZ HART
Music by RICHARD RODGERS

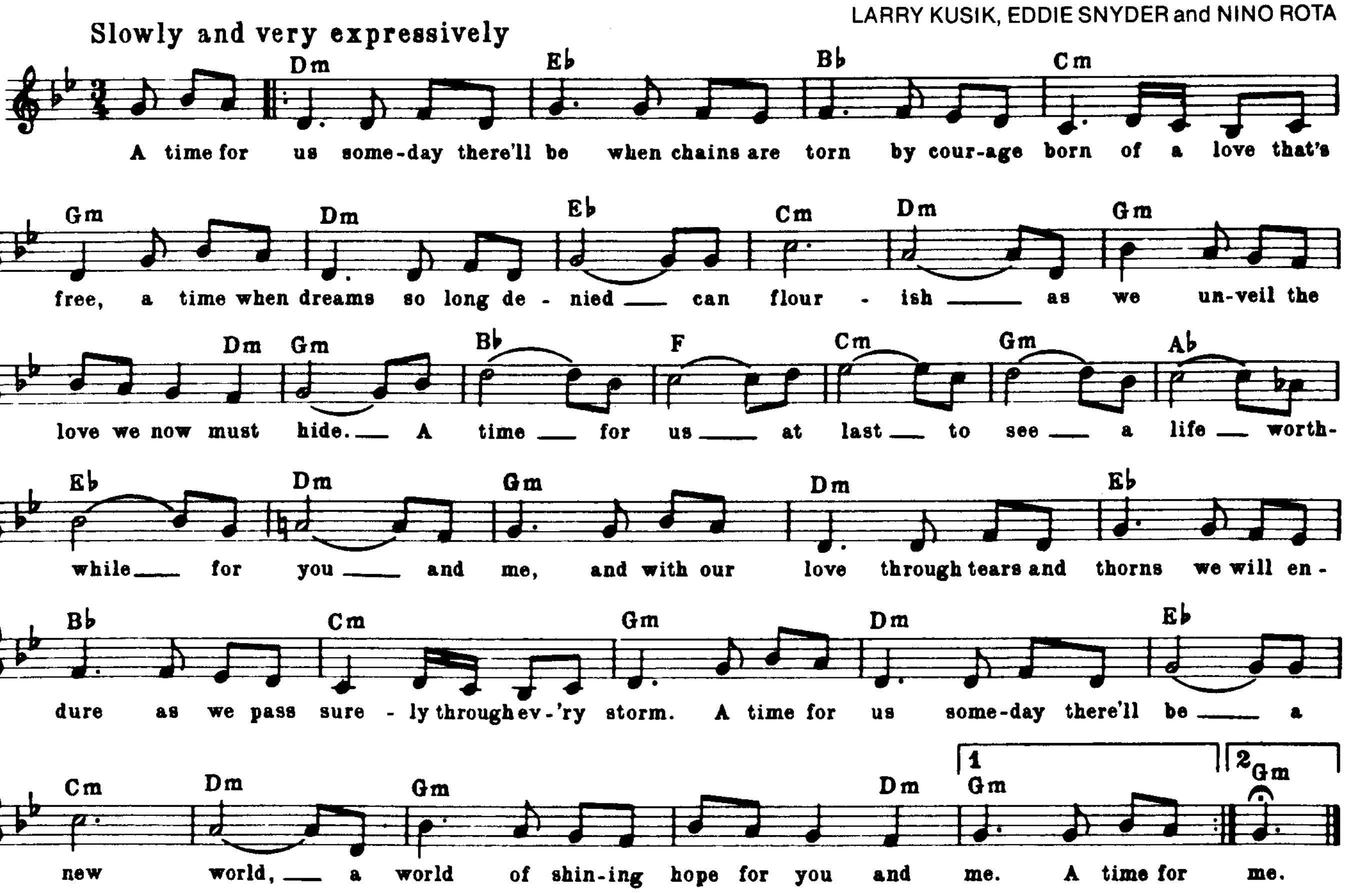

G6 C7 G
This can't be love be - cause I feel so well, No sobs, no sor -
Am7 D7 Am7 D7 G6 C7
rows, no sighs; This can't be love, I get no diz - zy spell. My
G Am7 D7 G C6 C7 G F♯m7 B7
head is not in the skies, My heart does not stand still, Just hear it
Em7 B7 E7+ A9 D7-9 D7 G
beat! This is too sweet to be love. This can't be
C7 G6 Gdim Am7 D7 G C G
love be - cause I feel so well, But still I love to look in your eyes.

Copyright © 1938 by Chappell & Co., Inc., New York, N.Y. Copyright renewed. Used by permission.

A TIME FOR US (Love Theme From Romeo & Juliet)

From the Film "ROMEO & JULIET"

LARRY KUSIK, EDDIE SNYDER and NINO ROTA

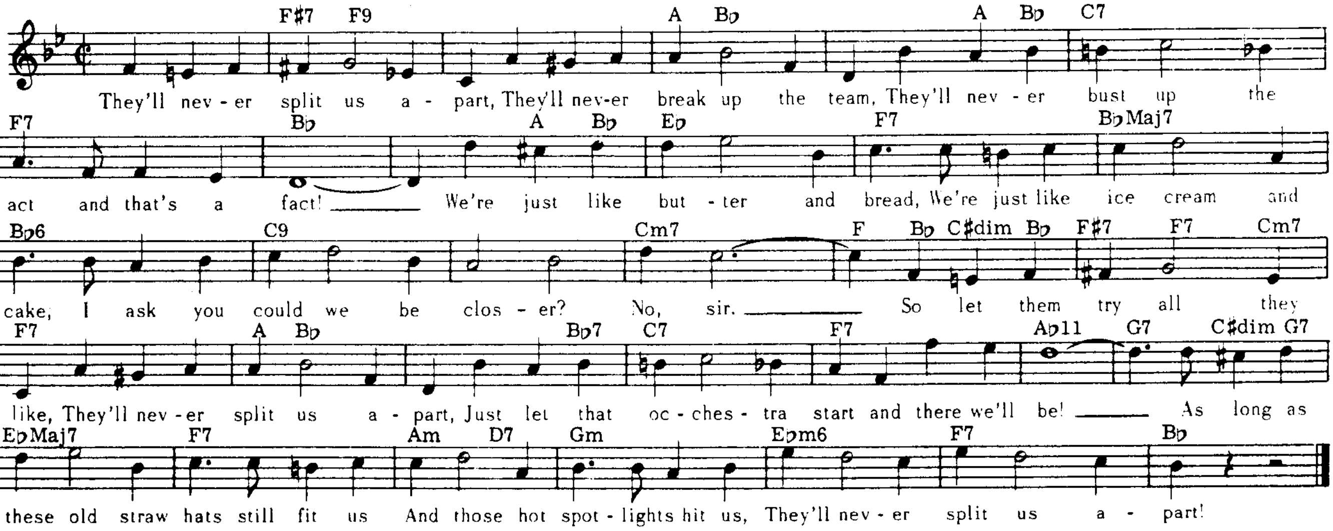

Slowly and very expressively
A time for us some-day there'll be when chains are torn by cour-age born of a love that's
free, a time when dreams so long de - nied can flour - ish as we un-veil the
love we now must hide. A time for us at last to see a life worth-
while for you and me, and with our love through tears and thorns we will en -
dure as we pass sure - ly through ev-'ry storm. A time for us some-day there'll be a
new world, a world of shin-ing hope for you and me. A time for me.

Copyright © 1968 by Famous Music Corporation, New York, N.Y. Used by permission.

THEY'LL NEVER SPLIT US APART

From the Film "ALICE IN WONDERLAND" or "WHAT'S A NICE KID LIKE YOU DOING IN A PLACE LIKE THIS?"

Lyric by LEE ADAMS
Music by CHARLES STROUSE

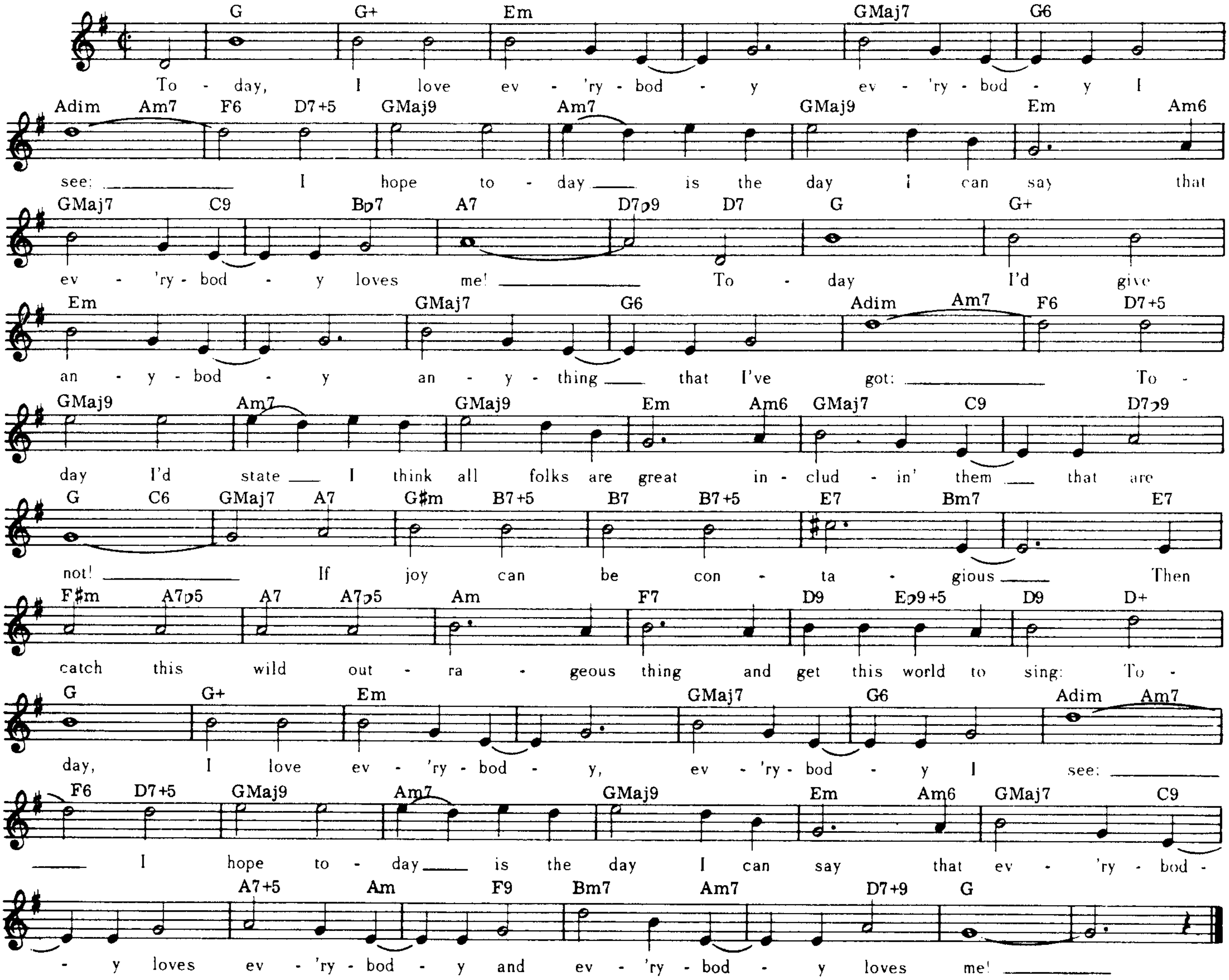

They'll nev - er split us a - part, They'll nev-er break up the team, They'll nev - er bust up the
act and that's a fact! We're just like but - ter and bread, We're just like ice cream and
cake, I ask you could we be clos - er? No, sir. So let them try all they
like, They'll nev - er split us a - part, Just let that oc - ches - tra start and there we'll be! As long as
these old straw hats still fit us And those hot spot - lights hit us, They'll nev - er split us a - part!

Copyright © 1965 and 1966 by Lee Adams and Charles Strouse.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

TODAY, I LOVE EV'RYBODY

From the Film "FARMER TAKES A WIFE"

Lyric by DOROTHY FIELDS
Music by HAROLD ARLEN

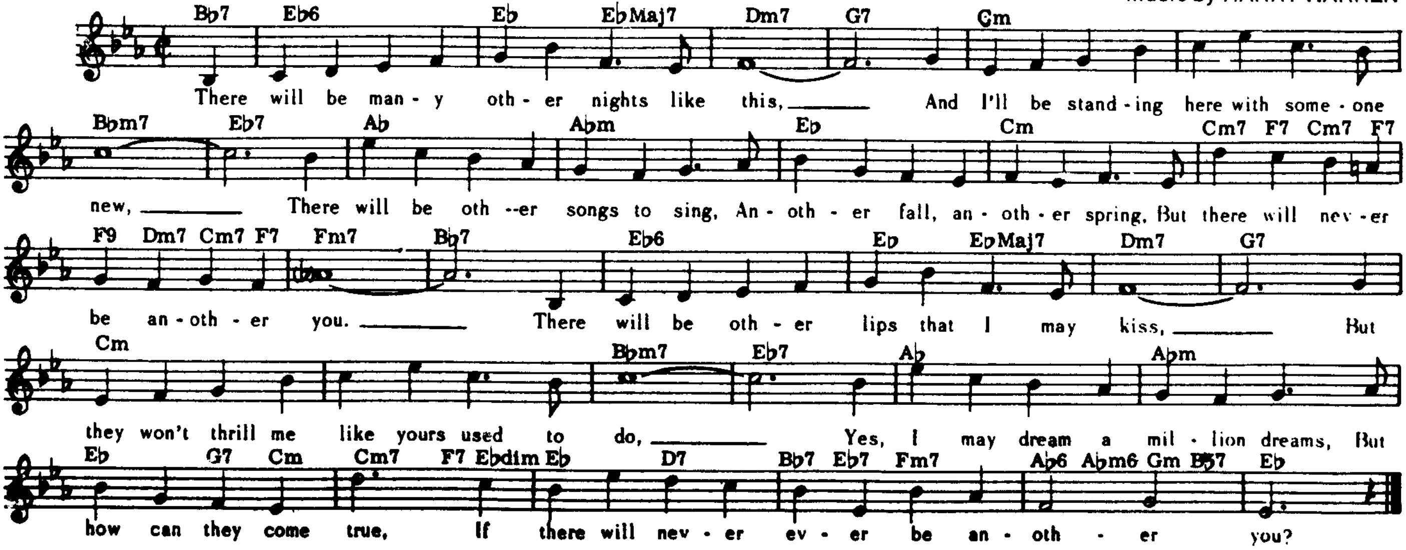

G G+ Em GMaj7 G6
To - day, I love ev - 'ry - bod - y ev - 'ry - bod - y I
Adim Am7 F6 D7+5 GMaj9 Am7 GMaj9 Em Am6
see: I hope to - day is the day I can say that
GMaj7 C9 B♭7 A7 D7♭9 D7 G G+
ev - 'ry - bod - y loves me! To - day I'd give
Em GMaj7 G6 Adim Am7 F6 D7+5
an - y - bod - y an - y - thing that I've got: To -
GMaj9 Am7 GMaj9 Em Am6 GMaj7 C9 D7♭9
day I'd state I think all folks are great in - clud - in' them that are
G C6 GMaj7 A7 G♯m B7+5 B7 B7+5 E7 Bm7 E7
not! If joy can be con - ta - gious Then
F♯m A7♭5 A7 A7♭5 Am F7 D9 E♭9+5 D9 D+
catch this wild out - ra - geous thing and get this world to sing: To -
G G+ Em GMaj7 G6 Adim Am7
day, I love ev - 'ry - bod - y, ev - 'ry - bod - y I see:
F6 D7+5 GMaj9 Am7 GMaj9 Em Am6 GMaj7 C9
I hope to - day is the day I can say that ev - 'ry - bod -
A7+5 Am F9 Bm7 Am7 D7+9 G
- y loves ev - 'ry - bod - y and ev - 'ry - bod - y loves me!

Copyright © 1953 by Twentieth Century Music Corporation.
All rights throughout the world controlled by Harwin Music Corp., New York, N.Y. Used by permission.

THERE WILL NEVER BE ANOTHER YOU

From the Film "ICELAND"

Lyric by MACK GORDON
Music by HARRY WARREN

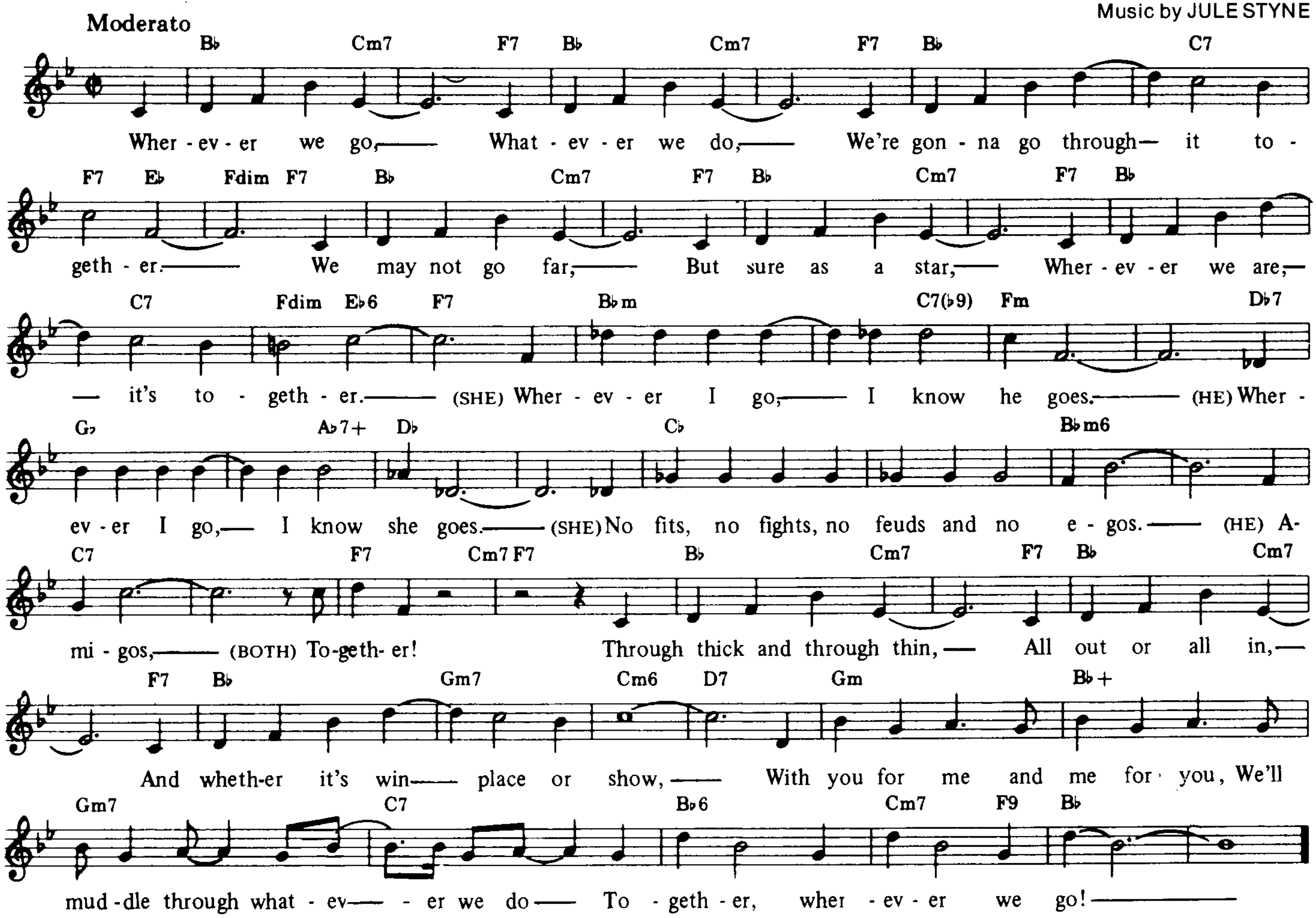

B♭7 E♭6 E♭ E♭Maj7 Dm7 G7 Cm
There will be man - y oth - er nights like this, And I'll be stand - ing here with some - one
B♭m7 E♭7 A♭ A♭m E♭ Cm Cm7 F7 Cm7 F7
new, There will be oth - er songs to sing, An - oth - er fall, an - oth - er spring, But there will nev - er
F9 Dm7 Cm7 F7 Fm7 B♭7 E♭6 E♭ E♭Maj7 Dm7 G7
be an - oth - er you. There will be oth - er lips that I may kiss, But
Cm B♭m7 E♭7 A♭ A♭m
they won't thrill me like yours used to do, Yes, I may dream a mil - lion dreams, But
E♭ G7 Cm Cm7 F7 E♭dim E♭ D7 B♭7 E♭7 Fm7 A♭6 A♭m6 Gm B♭7 E♭
how can they come true, If there will nev - er ev - er be an - oth - er you?

Copyright © 1942 by Twentieth Century Music Corporation, Los Angeles, Calif. Copyright renewed.
Copyright renewed and assigned to Morley Music Co., Inc., New York, N.Y. Used by permission.

TOGETHER WHEREVER WE GO

From the Musical "GYPSY"

Words by STEPHEN SONDHEIM
Music by JULE STYNE

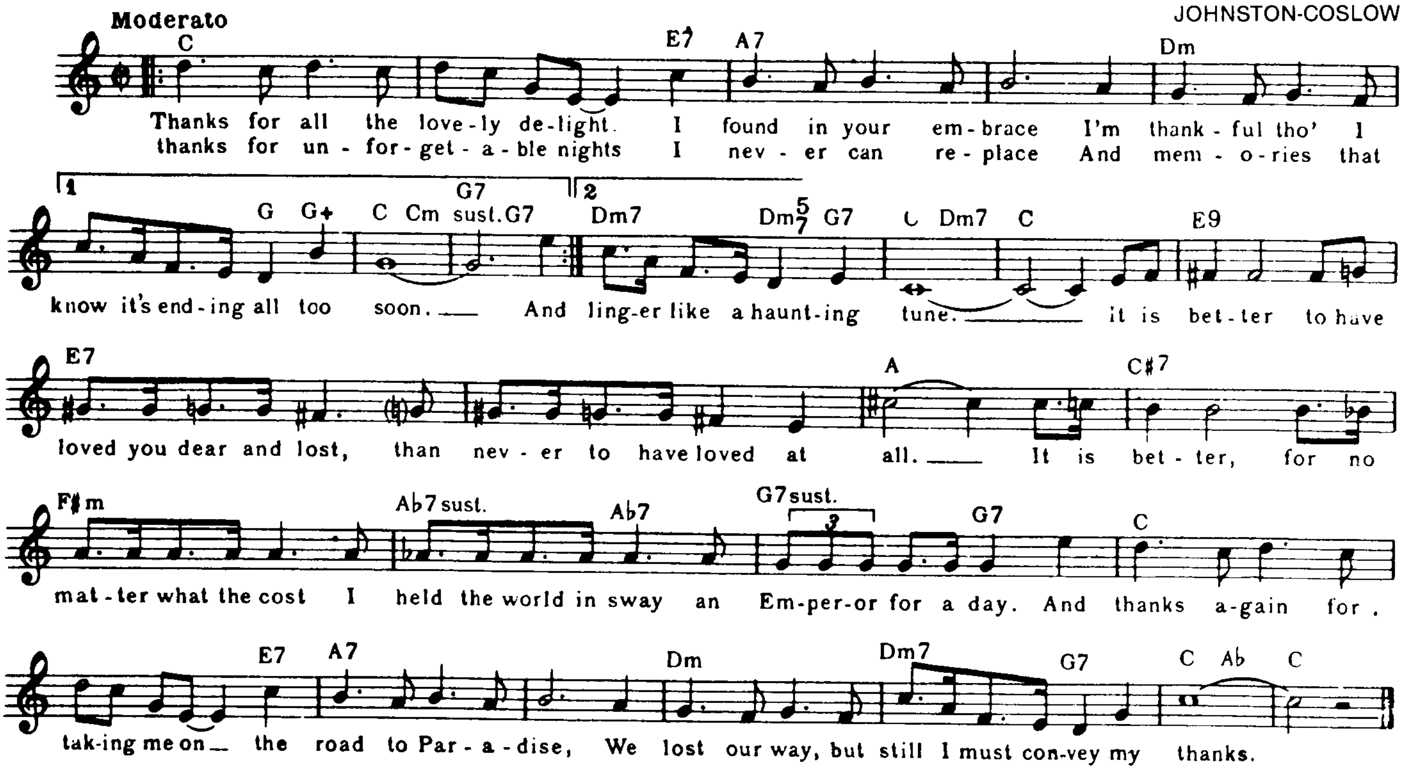

Moderato
B♭ Cm7 F7 B♭ Cm7 F7 B♭ C7
Wher - ev - er we go, What - ev - er we do, We're gon - na go through it to -
F7 E♭ Fdim F7 B♭ Cm7 F7 B♭ Cm7 F7 B♭
geth - er. We may not go far, But sure as a star, Wher - ev - er we are,
C7 Fdim E♭6 F7 B♭m C7(♭9) Fm D♭7
— it's to - geth - er. (SHE) Wher - ev - er I go, I know he goes. (HE) Wher -
G♭ A♭7+ D♭ C♭ B♭m6
ev - er I go, I know she goes. (SHE) No fits, no fights, no feuds and no e - gos. (HE) A-
C7 F7 Cm7 F7 B♭ Cm7 F7 B♭ Cm7
mi - gos, (BOTH) To-geth- er! Through thick and through thin, All out or all in,
F7 B♭ Gm7 Cm6 D7 Gm B♭+
And wheth-er it's win place or show, With you for me and me for you, We'll
Gm7 C7 B♭6 Cm7 F9 B♭
mud-dle through what - ev - er we do To - geth - er, wher - ev - er we go!

Copyright © 1959 by Norbeth Productions, Inc., and Stephen Sondheim.
Stratford Music Corporation and Williamson Music, Inc., owners of publication and allied rights for the western hemisphere.
Chappell & Co., Inc., sole selling agent. Used by permission.

THANKS

From the Film "TOO MUCH HARMONY"

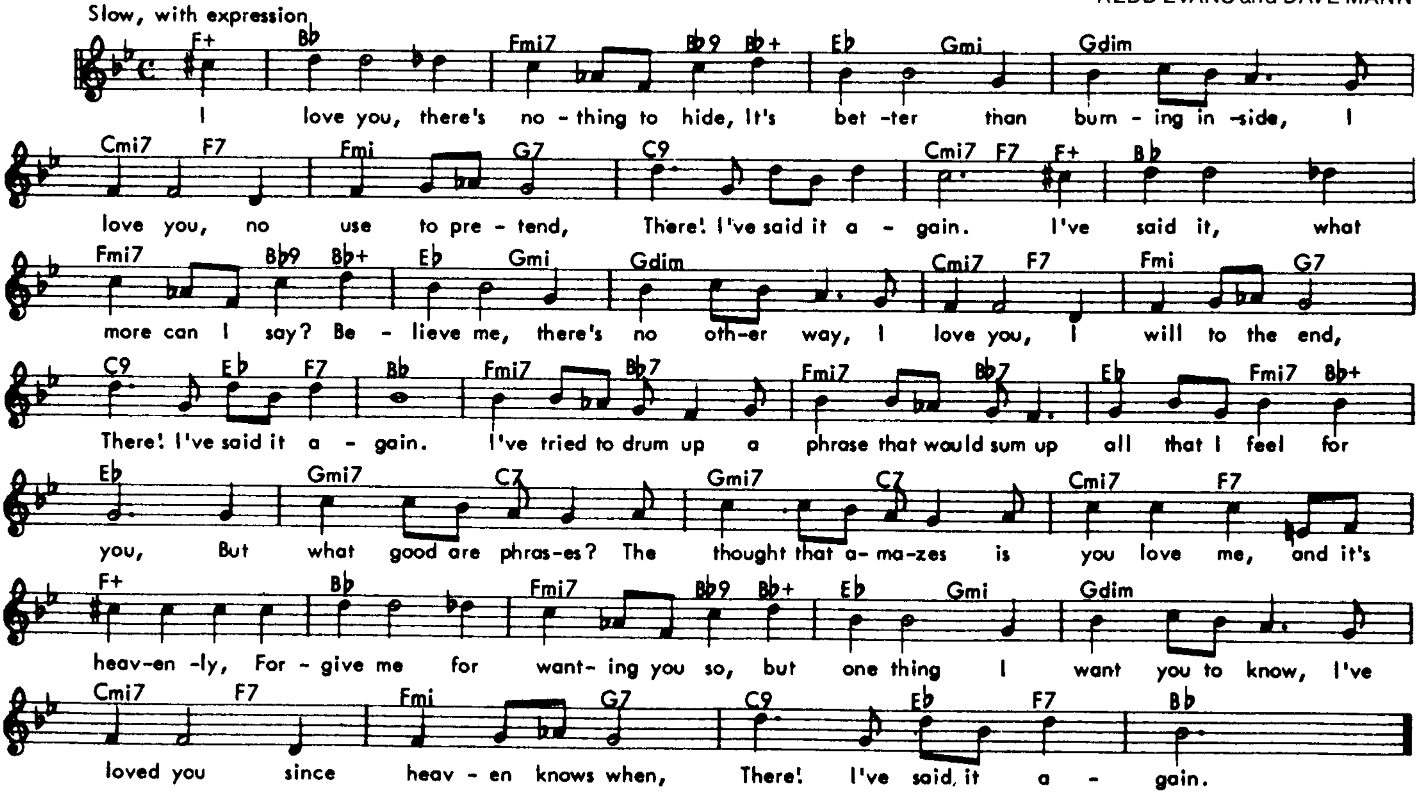
JOHNSTON-COSLOW


Moderato
C E7 A7 Dm
Thanks for all the love-ly de-light I found in your em-brace I'm thank-ful tho' I
thanks for un - for-get - a - ble nights I nev - er can re - place And mem - o-ries that
1 G G+ C Cm G7 sust. G7 2 Dm7 Dm7/5 G7 C Dm7 C E9
know it's end-ing all too soon. And ling-er like a haunt-ing tune. It is bet-ter to have
E7 A C♯7
loved you dear and lost, than nev - er to have loved at all. It is bet - ter, for no
F♯m A♭7 sust. A♭7 G7 sust. G7 C
mat - ter what the cost I held the world in sway an Em-per-or for a day. And thanks a-gain for
E7 A7 Dm Dm7 G7 C A♭ C
tak-ing me on the road to Par - a - dise, We lost our way, but still I must con-vey my thanks.

Copyright © 1933 by Famous Music Corporation. Copyright renewed 1960. Used by permission.

THERE! I'VE SAID IT AGAIN

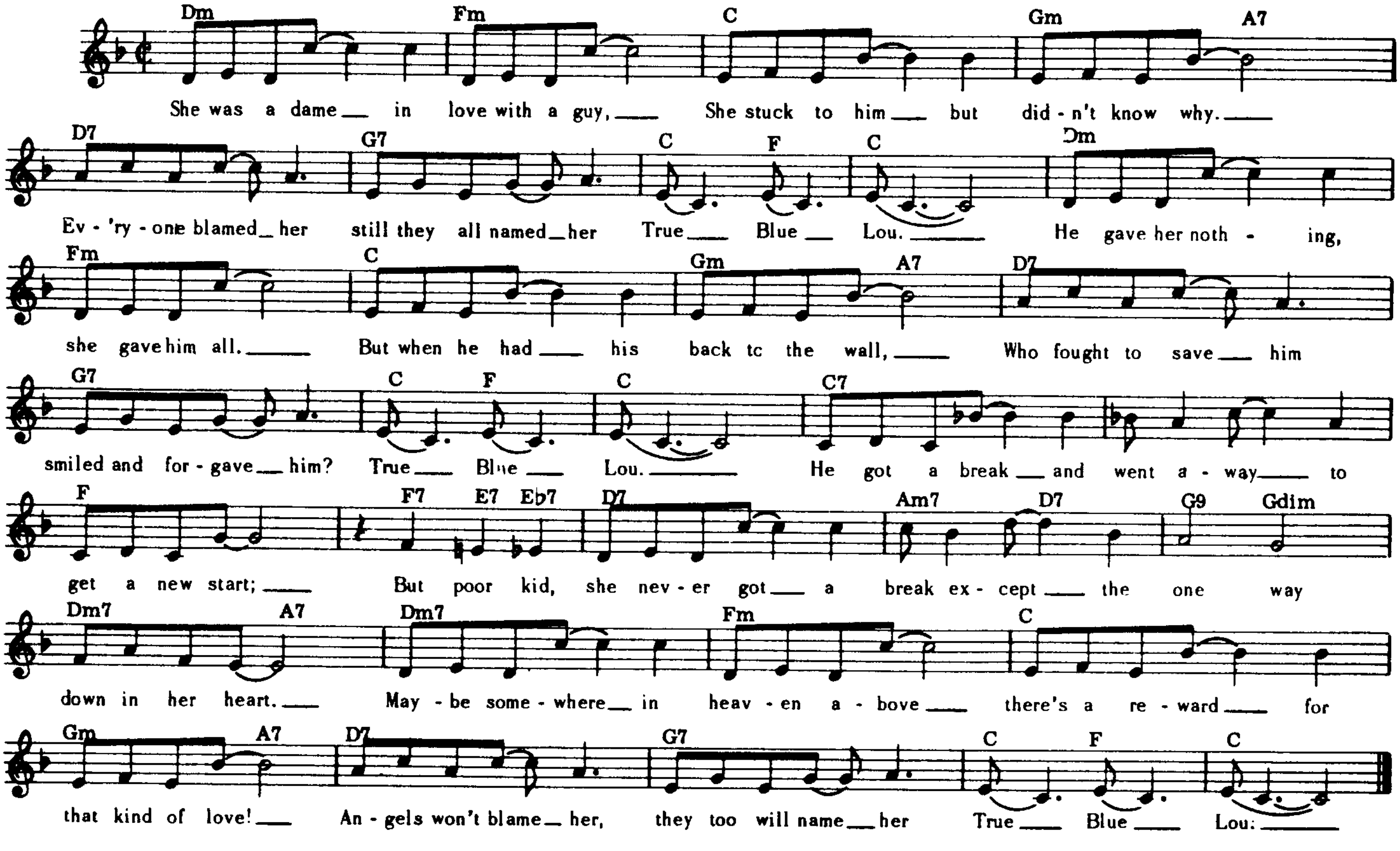
REDD EVANS and DAVE MANN


Slow, with expression
F+ B♭ Fmi7 B♭9 B♭+ E♭ Gmi Gdim
I love you, there's no - thing to hide, It's bet - ter than burn - ing in - side, I
Cmi7 F7 Fmi G7 C9 Cmi7 F7 F+ B♭
love you, no use to pre - tend, There! I've said it a - gain. I've said it, what
Fmi7 B♭9 B♭+ E♭ Gmi Gdim Cmi7 F7 Fmi G7
more can I say? Be - lieve me, there's no oth-er way, I love you, I will to the end,
C9 E♭ F7 B♭ Fmi7 B♭7 Fmi7 B♭7 E♭ Fmi7 B♭+
There! I've said it a - gain. I've tried to drum up a phrase that would sum up all that I feel for
E♭ Gmi7 C7 Gmi7 C7 Cmi7 F7
you, But what good are phras-es? The thought that a-ma-zes is you love me, and it's
F+ B♭ Fmi7 B♭9 B♭+ E♭ Gmi Gdim
heav-en -ly, For - give me for want- ing you so, but one thing I want you to know, I've
Cmi7 F7 Fmi G7 C9 E♭ F7 B♭
loved you since heav - en knows when, There! I've said it a - gain.

Copyright © 1941 by Valiant Music Co. Copyright renewed 1968. Used by permission.

TRUE BLUE LOU

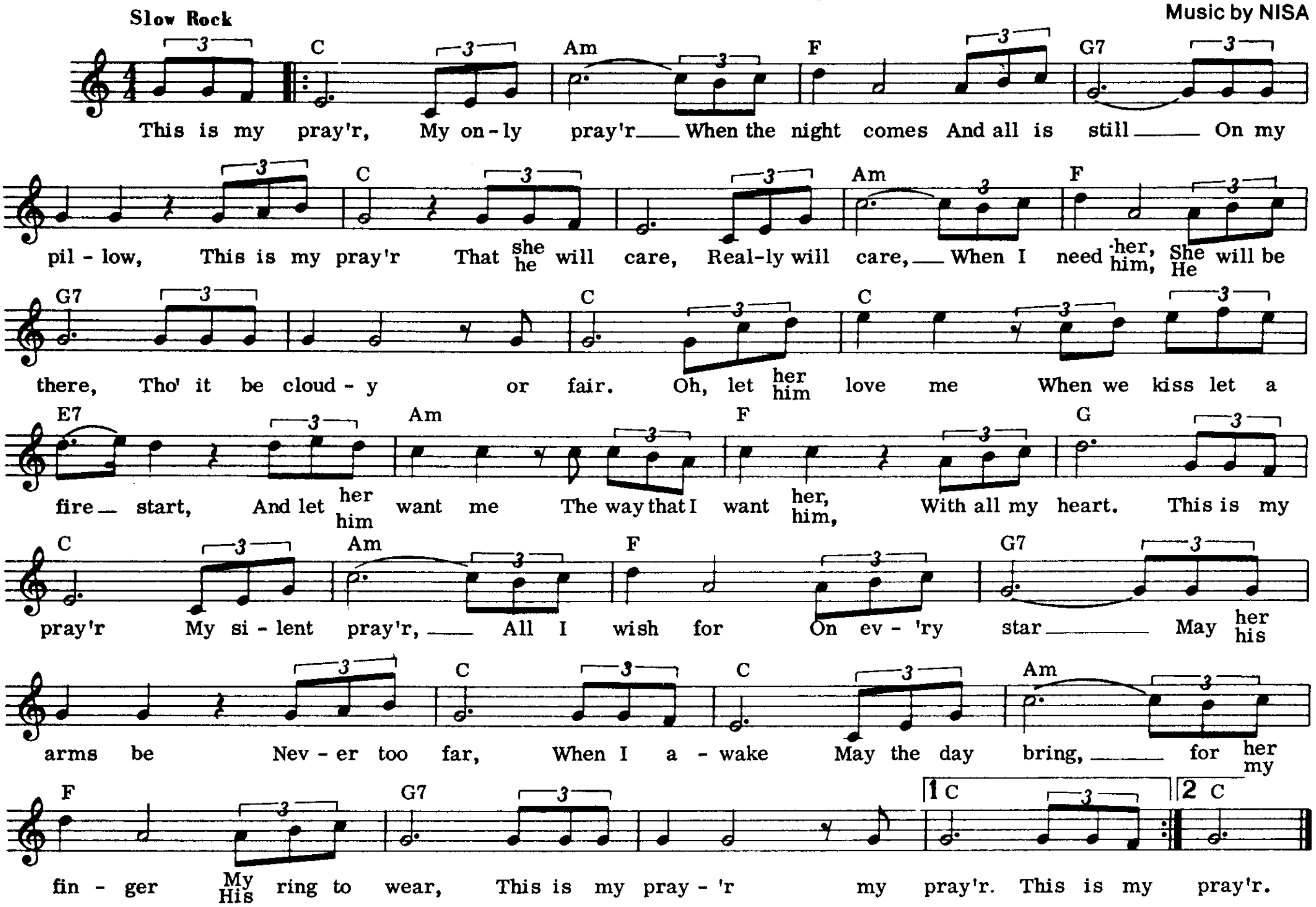
LEO ROBIN, SAM COSLOW and RICHARD A. WHITING


Dm Fm C Gm A7
She was a dame in love with a guy, She stuck to him but did - n't know why.
D7 G7 C F C Dm
Ev - 'ry - one blamed her still they all named her True Blue Lou. He gave her noth - ing,
Fm C Gm A7 D7
she gave him all. But when he had his back to the wall, Who fought to save him
G7 C F C C7
smiled and for - gave him? True Blue Lou. He got a break and went a - way to
F F7 E7 E♭7 D7 Am7 D7 G9 Gdim
get a new start; But poor kid, she nev - er got a break ex - cept the one way
Dm7 A7 Dm7 Fm C
down in her heart. May - be some - where in heav - en a - bove there's a re - ward for
Gm A7 D7 G7 C F C
that kind of love! An - gels won't blame her, they too will name her True Blue Lou.

Copyright © 1929 (renewed 1956) by Famous Music Corporation. Used by permission.

THIS IS MY PRAYER (Non Ho L'eta Per Amarti)

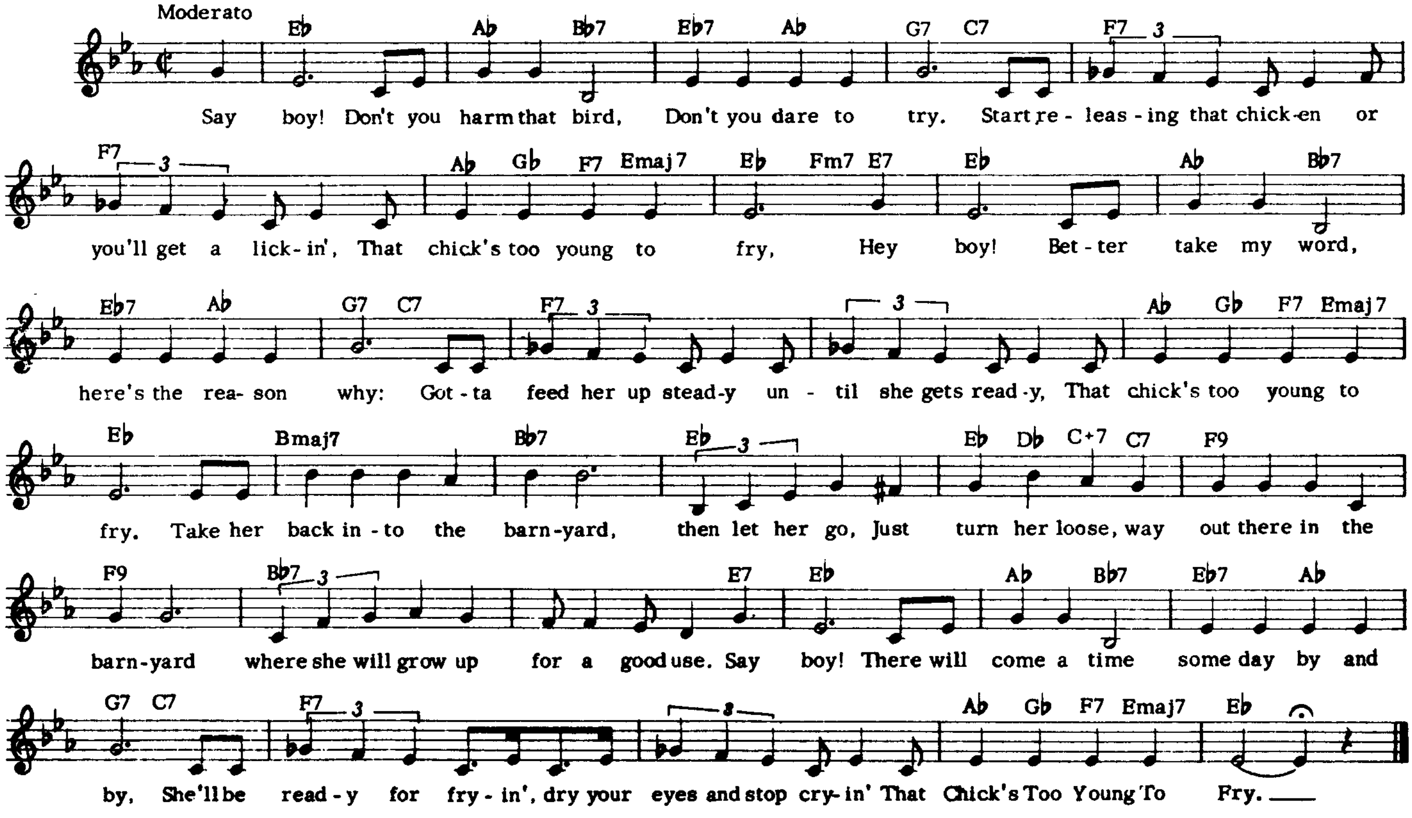
English Lyric by BUDDY KAYE and PHILIP SPRINGER
Music by NISA


Slow Rock
C Am F G7
This is my pray'r, My on-ly pray'r___ When the night comes And all is still___ On my
C Am F
pil-low, This is my pray'r That she/he will care, Real-ly will care,___ When I need her,/him, She/He will be
G7 C C
there, Tho' it be cloud-y or fair. Oh, let her/him love me When we kiss let a
E7 Am F G
fire_ start, And let her/him want me The way that I want her,/him, With all my heart. This is my
C Am F G7
pray'r My si-lent pray'r,___ All I wish for On ev-'ry star___ May her/his
C C Am
arms be Nev-er too far, When I a-wake May the day bring,___ for her/my
F G7 1 C 2 C
fin-ger My/His ring to wear, This is my pray-'r my pray'r. This is my pray'r.

Copyright © 1964 by Edizione Suvini Zerboni S.p.A., Milan, Italy. Chappell & Co., Inc., publisher. Used by permission.

THAT CHICK'S TOO YOUNG TO FRY

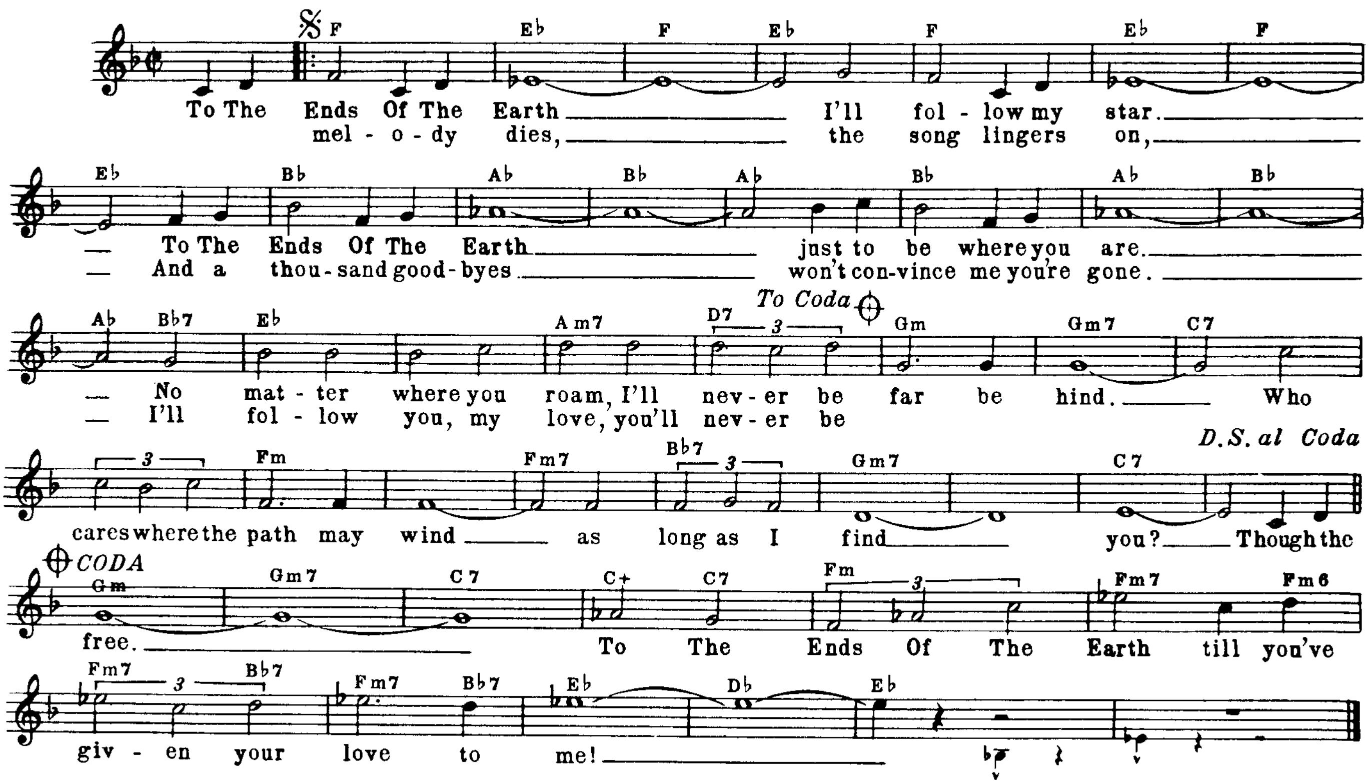
By TOM EDWARDS and JIMMY HILLIARD


Moderato
E♭ A♭ B♭7 E♭7 A♭ G7 C7 F7
Say boy! Don't you harm that bird, Don't you dare to try. Start re-leas-ing that chick-en or
F7 A♭ G♭ F7 Emaj7 E♭ Fm7 E7 E♭ A♭ B♭7
you'll get a lick-in', That chick's too young to fry, Hey boy! Bet-ter take my word,
E♭7 A♭ G7 C7 F7 A♭ G♭ F7 Emaj7
here's the rea-son why: Got-ta feed her up stead-y un-til she gets read-y, That chick's too young to
E♭ Bmaj7 B♭7 E♭ E♭ D♭ C+7 C7 F9
fry. Take her back in-to the barn-yard, then let her go, Just turn her loose, way out there in the
F9 B♭7 E7 E♭ A♭ B♭7 E♭7 A♭
barn-yard where she will grow up for a good use. Say boy! There will come a time some day by and
G7 C7 F7 A♭ G♭ F7 Emaj7 E♭
by, She'll be read-y for fry-in', dry your eyes and stop cry-in' That Chick's Too Young To Fry.___

Copyright © 1946 by Rytvoc, Inc. Copyright renewed. Used by permission.

TO THE ENDS OF THE EARTH

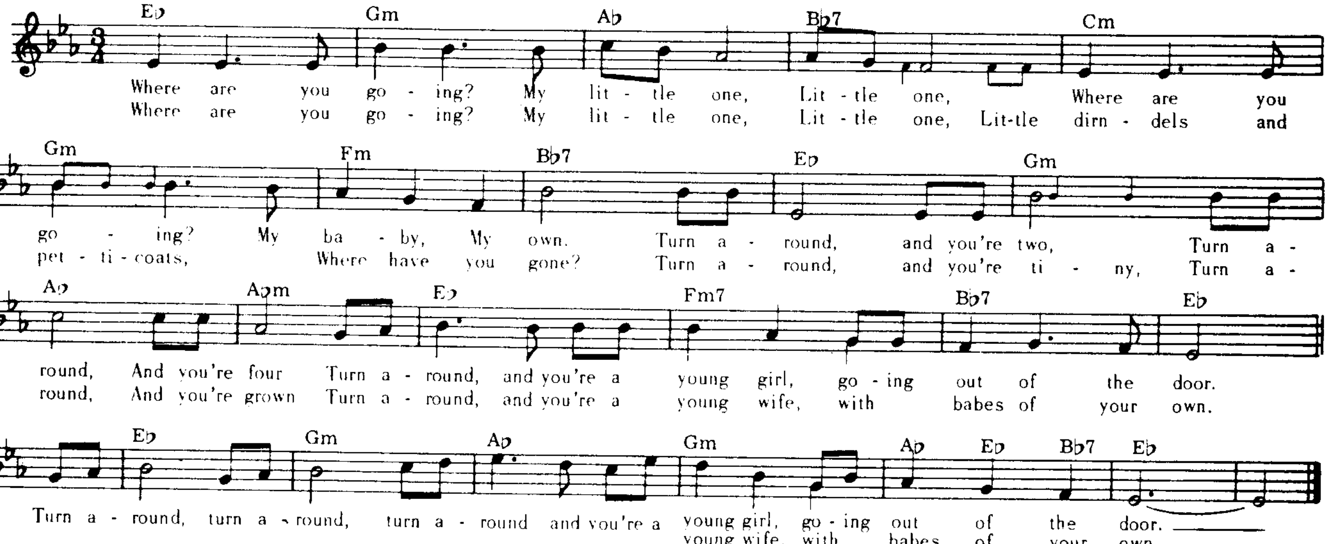
NOEL SHERMAN and JOE SHERMAN


To The Ends Of The Earth I'll fol - low my star. To The Ends Of The Earth just to be where you are. No mat - ter where you roam, I'll nev - er be far be hind. Who cares where the path may wind as long as I find you? Though the
mel - o - dy dies, the song lingers on, And a thou - sand good - byes won't con - vince me you're gone. I'll fol - low you, my love, you'll nev - er be
free. To The Ends Of The Earth till you've giv - en your love to me!
To Coda
D.S. al Coda
CODA
F Eb F Eb F Eb F Eb Bb Ab Bb Ab Bb Ab Bb Ab Bb7 Eb Am7 D7 Gm Gm7 C7 Fm Fm7 Bb7 Gm7 C7 Gm Gm7 C7 C+ C7 Fm Fm7 Fm6 Fm7 Bb7 Fm7 Bb7 Eb Db Eb

Copyright © 1956 by Paxwin Music Corp., Vero Beach, Florida. Used by permission.

TURN AROUND

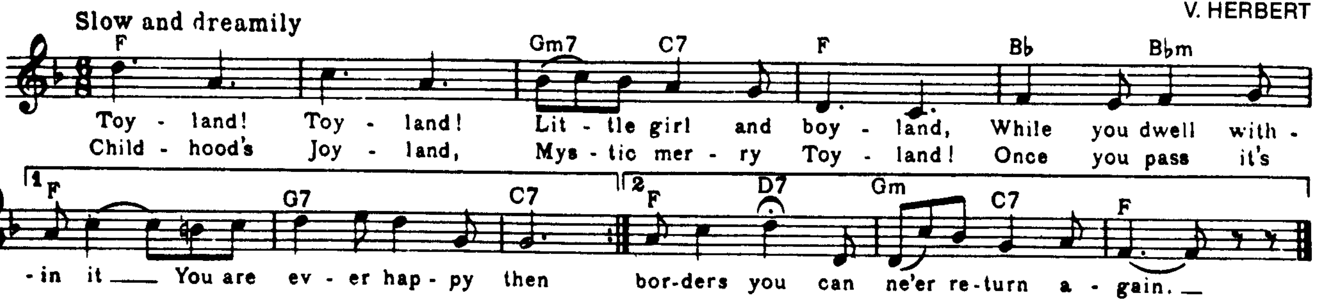
MALVINA REYNOLDS, ALLEN GREENE and HARRY BELAFONTE


Where are you go - ing? My lit - tle one, Lit - tle one, Where are you go - ing? My ba - by, My own. Turn a - round, and you're two, Turn a - round, And you're four Turn a - round, and you're a young girl, go - ing out of the door.
Where are you go - ing? My lit - tle one, Lit - tle one, Lit-tle dirn - dels and pet - ti - coats, Where have you gone? Turn a - round, and you're ti - ny, Turn a - round, And you're grown Turn a - round, and you're a young wife, with babes of your own.
Turn a - round, turn a - round, turn a - round and you're a young girl, go - ing out of the door.
young wife, with babes of your own.
Eb Gm Ab Bb7 Cm Gm Fm Bb7 Eb Gm Ab Abm Eb Fm7 Bb7 Eb Eb Gm Ab Gm Ab Eb Bb7 Eb

Copyright © 1958 by Clara Music Publishing Corp. Used by permission.

TOYLAND "Babes In Toyland"

V. HERBERT

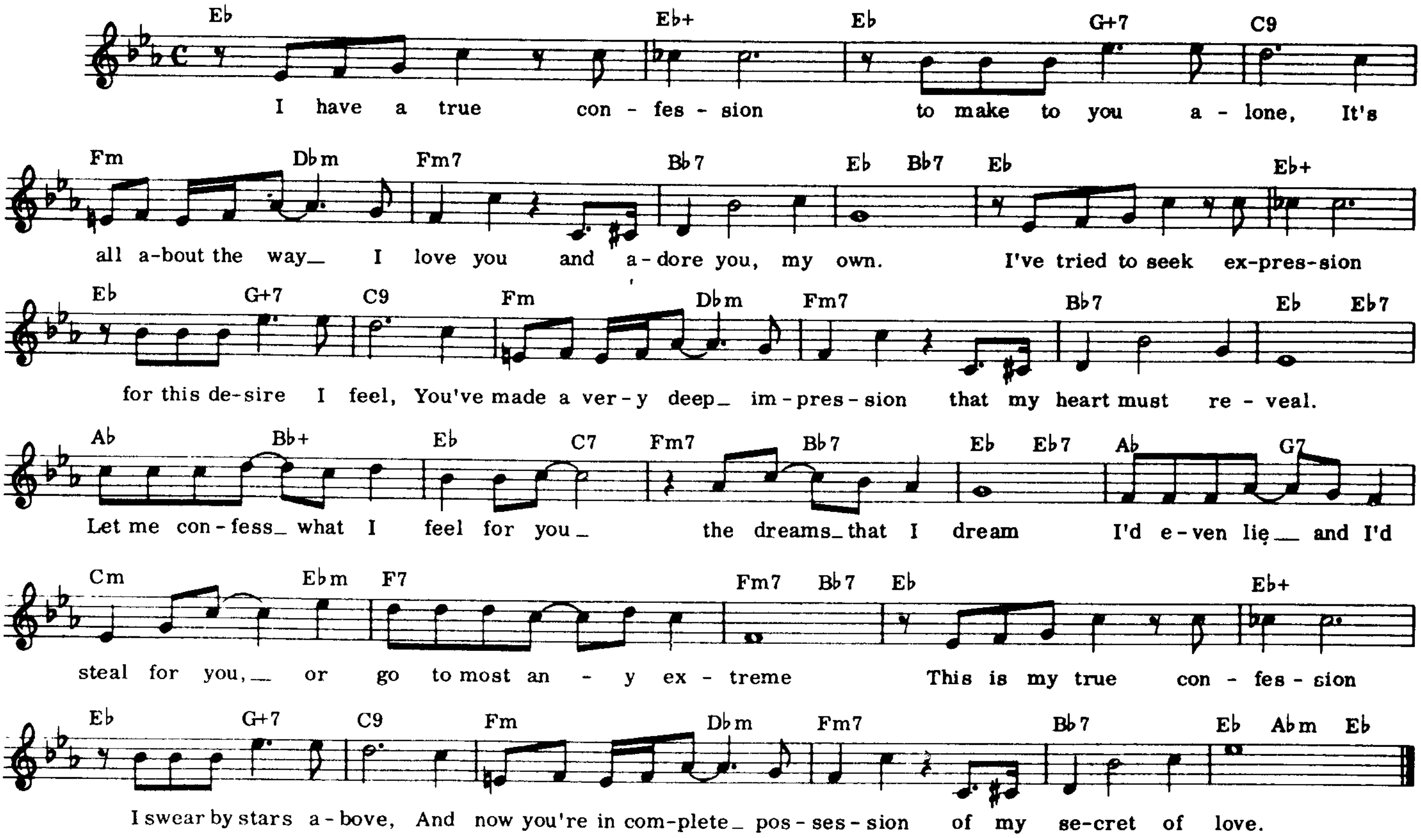

Slow and dreamily
Toy - land! Toy - land! Lit - tle girl and boy - land, While you dwell with - in it You are ev - er hap - py then
Child - hood's Joy - land, Mys - tic mer - ry Toy - land! Once you pass it's bor - ders you can ne'er re - turn a - gain.
F Gm7 C7 F Bb Bbm F G7 C7 F D7 Gm C7 F

Copyright © 1965 by Chas. H. Hansen Music Corp. Used by permission.

TRUE CONFESSION

From the Film "TRUE CONFESSION"

SAM COSLOW and FREDERICK HOLLANDER

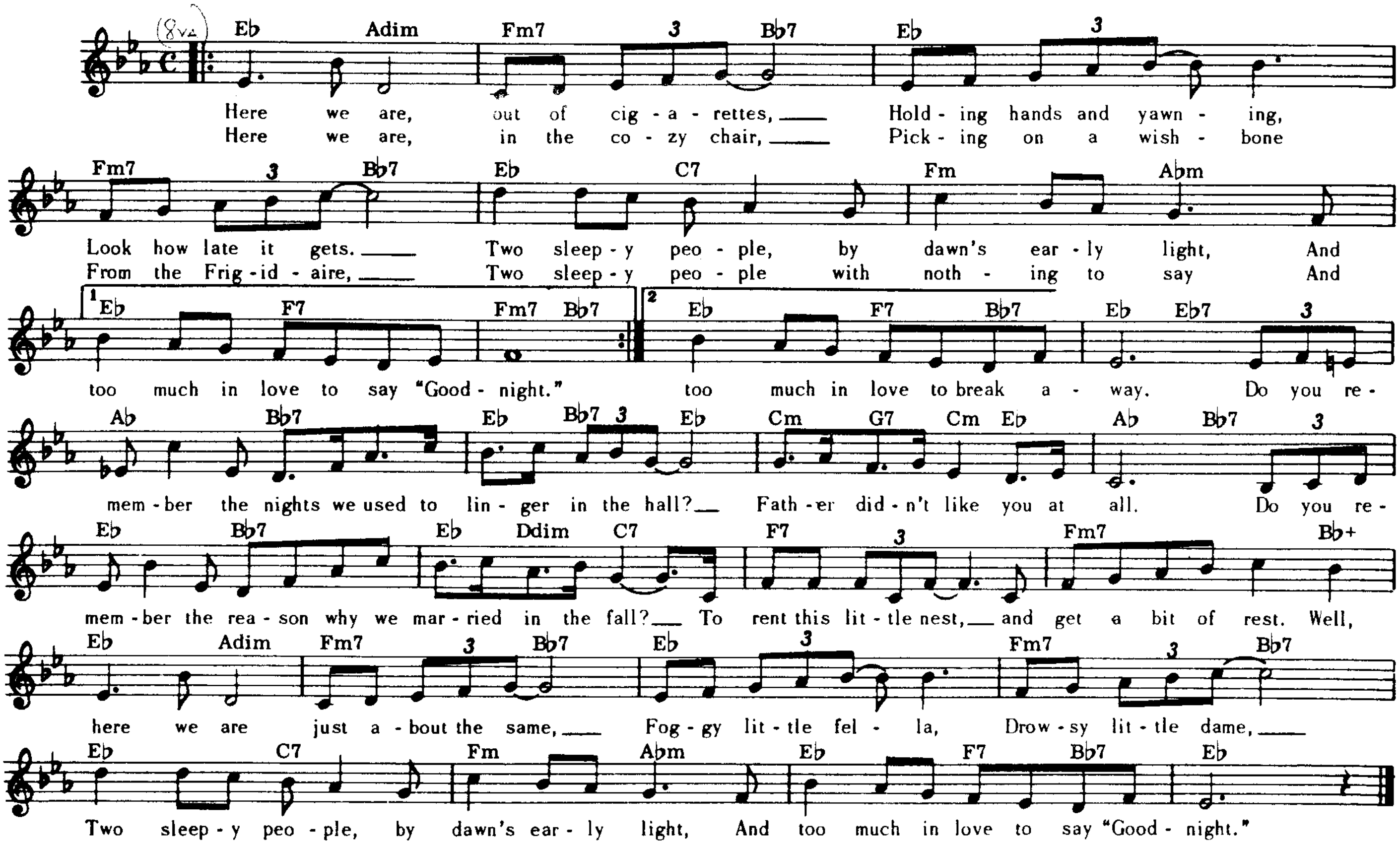

I have a true con - fes - sion to make to you a - lone, It's
all a-bout the way_ I love you and a-dore you, my own. I've tried to seek ex-pres-sion
for this de-sire I feel, You've made a ver-y deep_ im-pres-sion that my heart must re - veal.
Let me con-fess_ what I feel for you_ the dreams_that I dream I'd e-ven lie_ and I'd
steal for you,_ or go to most an - y ex - treme This is my true con - fes - sion
I swear by stars a-bove, And now you're in com-plete_ pos-ses-sion of my se-cret of love.

Copyright © 1937 by Famous Music Corporation. Copyright renewed 1964. Used by permission.

TWO SLEEPY PEOPLE

From the Film "THANKS FOR THE MEMORY"

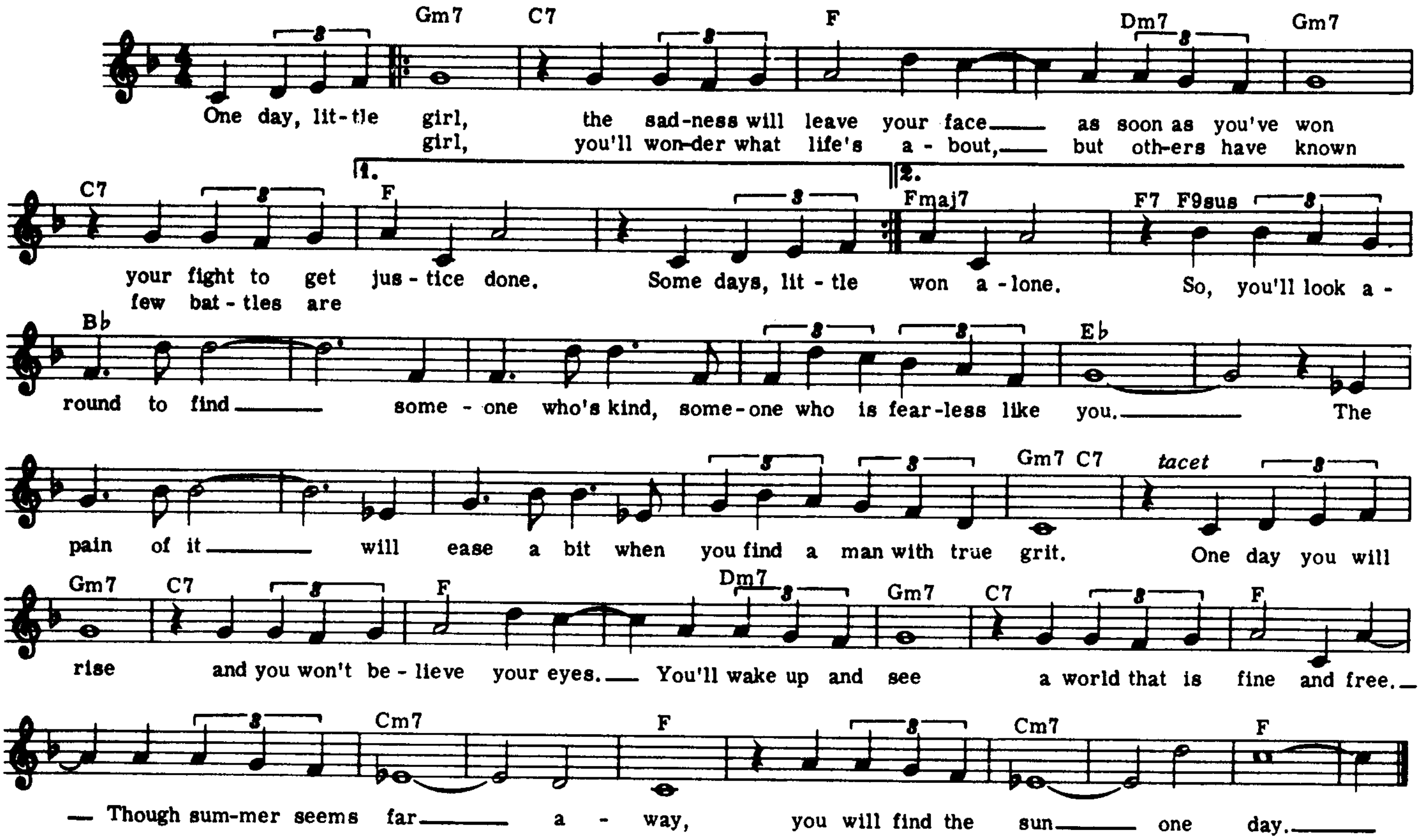
FRANK LOESSER and HOAGY CARMICHAEL


Here we are, out of cig - a - rettes,_ Hold - ing hands and yawn - ing,
Here we are, in the co - zy chair,_ Pick - ing on a wish - bone
Look how late it gets._ Two sleep - y peo - ple, by dawn's ear - ly light, And
From the Frig - id - aire,_ Two sleep - y peo - ple with noth - ing to say And
too much in love to say "Good - night." too much in love to break a - way. Do you re -
mem - ber the nights we used to lin - ger in the hall?_ Fath - er did - n't like you at all. Do you re -
mem - ber the rea - son why we mar - ried in the fall?_ To rent this lit - tle nest,_ and get a bit of rest. Well,
here we are just a - bout the same,_ Fog - gy lit - tle fel - la, Drow - sy lit - tle dame,_
Two sleep - y peo - ple, by dawn's ear - ly light, And too much in love to say "Good - night."

Copyright © 1938 by Famous Music Corporation. Copyright renewed 1965. Used by permission.

TRUE GRIT *From the Film "TRUE GRIT"*

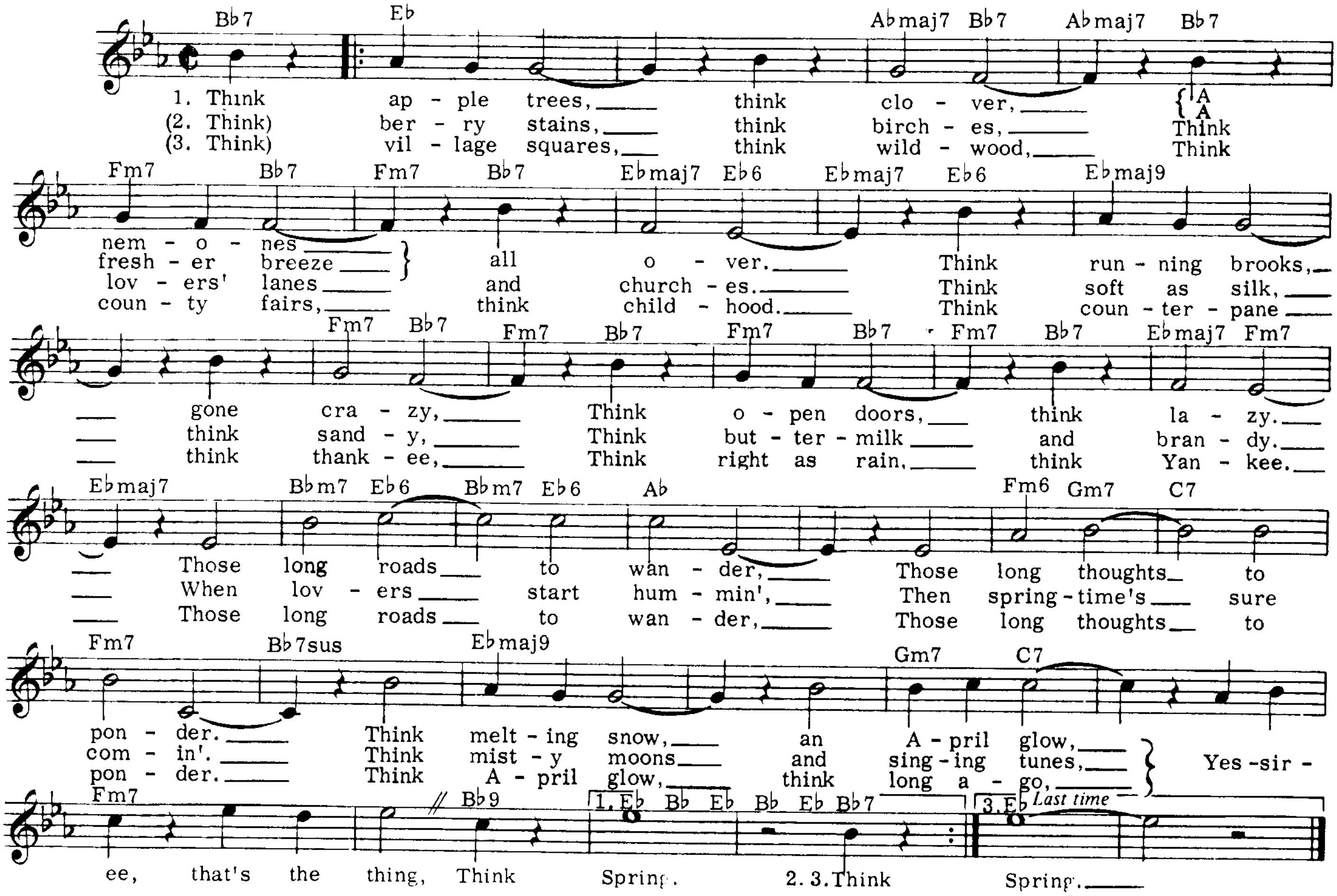
Words by DON BLACK
Music by ELMER BERNSTEIN


Gm7 C7 F Dm7 Gm7
One day, lit-tle girl, the sad-ness will leave your face as soon as you've won
girl, you'll won-der what life's a - bout, but oth-ers have known
C7 1. F 2. Fmaj7 F7 F9sus
your fight to get jus - tice done. Some days, lit - tle won a - lone. So, you'll look a -
few bat - tles are
Bb Eb
round to find some - one who's kind, some-one who is fear-less like you. The
Gm7 C7 tacet
pain of it will ease a bit when you find a man with true grit. One day you will
Gm7 C7 F Dm7 Gm7 C7 F
rise and you won't be - lieve your eyes. You'll wake up and see a world that is fine and free.
Cm7 F Cm7 F
Though sum-mer seems far a - way, you will find the sun one day.

Copyright © 1969 by Famous Music Corporation, New York, N.Y. Used by permission.

THINK SPRING *From the Musical "COME SUMMER"*

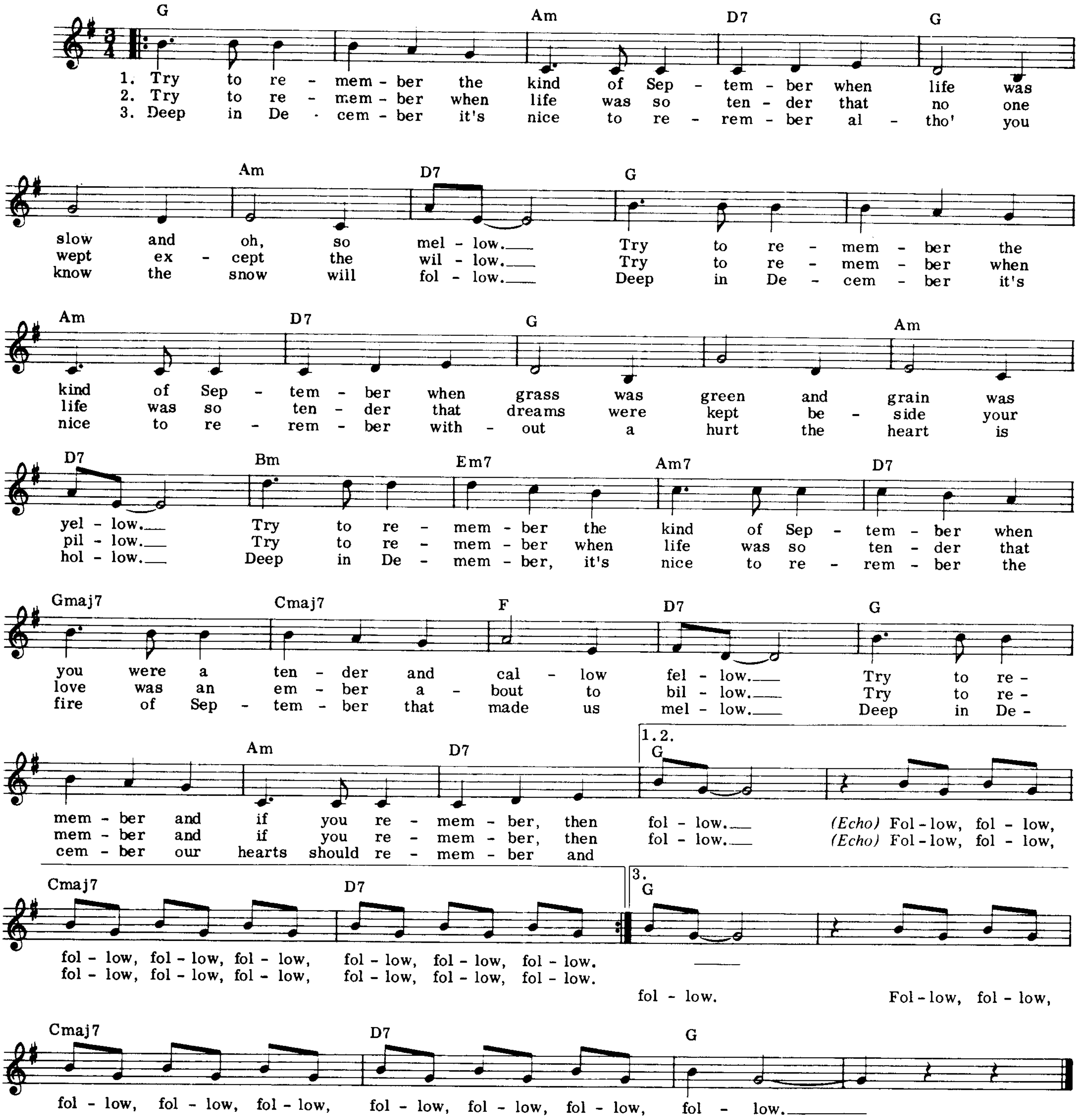
Lyric by WILL HOLT
Music by DAVID BAKER


Bb7 Eb Abmaj7 Bb7 Abmaj7 Bb7
1. Think ap - ple trees, think clo - ver, A
(2. Think) ber - ry stains, think birch - es, Think
(3. Think) vil - lage squares, think wild - wood, Think
Fm7 Bb7 Fm7 Bb7 Ebmaj7 Eb6 Ebmaj7 Eb6 Ebmaj9
nem - o - nes all o - ver. Think run - ning brooks,
fresh - er breeze and church - es. Think soft as silk,
lov - ers' lanes think child - hood. Think coun - ter - pane
coun - ty fairs,
Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Ebmaj7 Fm7
gone cra - zy, Think o - pen doors, think la - zy.
think sand - y, Think but - ter - milk and bran - dy.
think thank - ee, Think right as rain, think Yan - kee.
Ebmaj7 Bbm7 Eb6 Bbm7 Eb6 Ab Fm6 Gm7 C7
Those long roads to wan - der, Those long thoughts to
When lov - ers start hum - min', Then spring - time's sure
Those long roads to wan - der, Those long thoughts to
Fm7 Bb7sus Ebmaj9 Gm7 C7
pon - der. Think melt - ing snow, an A - pril glow,
com - in'. Think mist - y moons and sing - ing tunes, Yes - sir -
pon - der. Think A - pril glow, think long a - go,
Fm7 Bb9 1. Eb Bb Eb Bb Eb Bb7 3. Eb Last time
ee, that's the thing, Think Spring. 2. 3. Think Spring.

Copyright © 1968 and 1969 by Will Holt and David Baker.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

TRY TO REMEMBER *From the Musical "THE FANTASTICKS"*

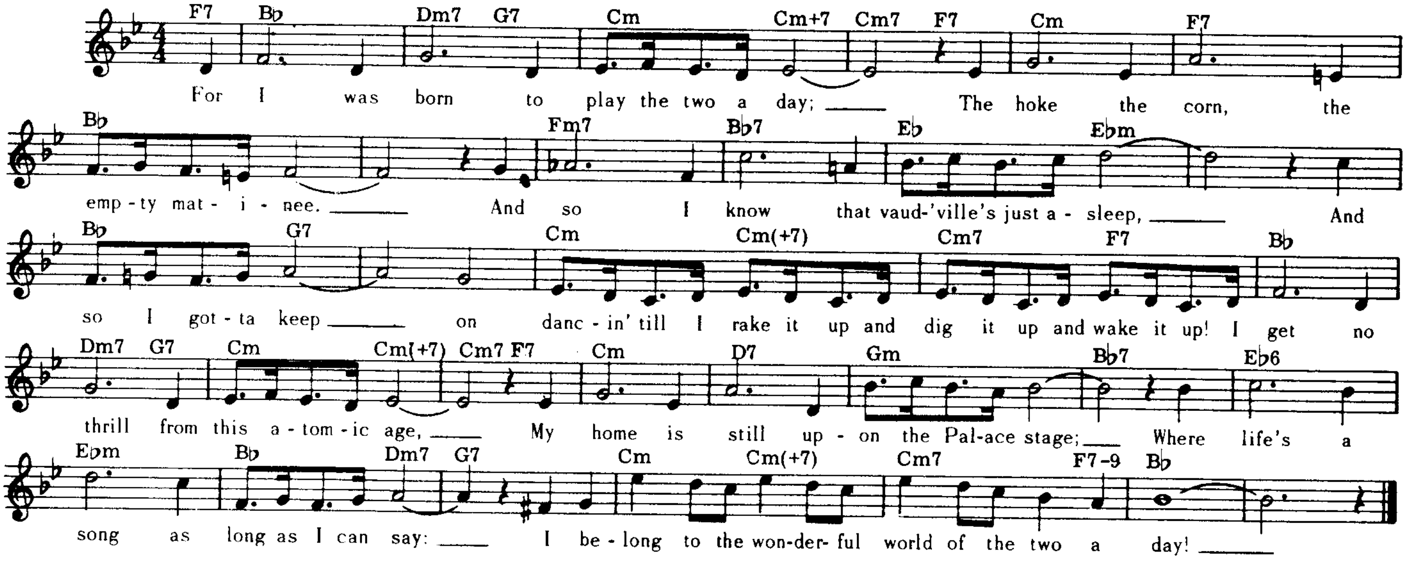
Words by TOM JONES
Music by HARVEY SCHMIDT


Moderato
G Am D7 G
1. Try to re - mem - ber the kind of Sep - tem - ber when life was slow and oh, so mel - low.
2. Try to re - mem - ber when life was so ten - der that no one wept ex - cept the wil - low.
3. Deep in De - cem - ber it's nice to re - rem - ber al - tho' you know the snow will fol - low.
Am D7 G
Try to re - mem - ber the kind of Sep - tem - ber when grass was green and grain was yel - low.
Try to re - mem - ber when life was so ten - der that dreams were kept be - side your pil - low.
Deep in De - cem - ber, it's nice to re - rem - ber with - out a hurt the heart is hol - low.
Am D7 G Am D7 Bm Em7 Am7 D7
Try to re - mem - ber the kind of Sep - tem - ber when you were a ten - der and cal - low fel - low.
Try to re - mem - ber when life was so ten - der that love was an em - ber a - bout to bil - low.
Deep in De - mem - ber, it's nice to re - rem - ber the fire of Sep - tem - ber that made us mel - low.
Gmaj7 Cmaj7 F D7 G
Try to re - mem - ber and if you re - mem - ber, then fol - low.
Try to re - mem - ber and if you re - mem - ber, then fol - low.
Deep in De - cem - ber our hearts should re - mem - ber and
Am D7
1.2.
G
(Echo) Fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low.
(Echo) Fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low.
Cmaj7 D7
3.
G
fol - low. Fol - low, fol - low,
Cmaj7 D7 G
fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low.

Copyright © 1960 by Tom Jones and Harvey Schmidt. Used by permission of Chappell & Co., Inc., owner of publication and allied rights.

TWO A DAY (The Wonderful World Of)

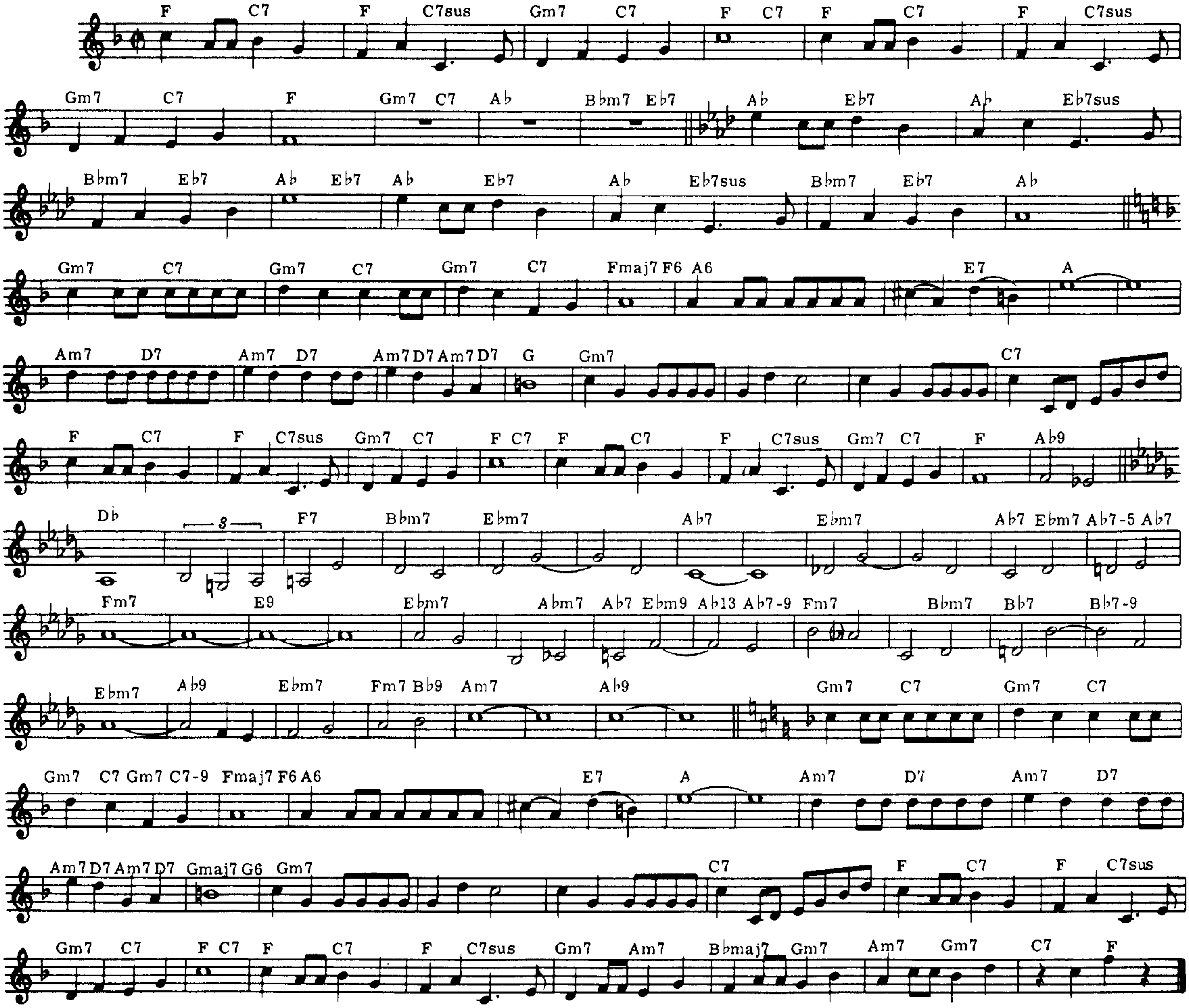
From the Musical "PARADE" Music and Lyrics by JERRY HERMAN


F7 B♭ Dm7 G7 Cm Cm+7 Cm7 F7 Cm F7
For I was born to play the two a day; The hoke the corn, the
B♭ Fm7 B♭7 E♭ E♭m
emp-ty mat-i-nee. And so I know that vaud-'ville's just a-sleep, And
B♭ G7 Cm Cm(+7) Cm7 F7 B♭
so I got-ta keep on danc-in' till I rake it up and dig it up and wake it up! I get no
Dm7 G7 Cm Cm(+7) Cm7 F7 Cm D7 Gm B♭7 E♭6
thrill from this a-tom-ic age, My home is still up-on the Pal-ace stage; Where life's a
E♭m B♭ Dm7 G7 Cm Cm(+7) Cm7 F7-9 B♭
song as long as I can say: I be-long to the won-der-ful world of the two a day!

Copyright © 1961 by Jerry Herman. All rights controlled by Jerryco Music Company. Exclusive distributor: Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

TIVOLI BELLS

From the Film "THE DAYDREAMER" By MAURY LAWS and JULES BASS

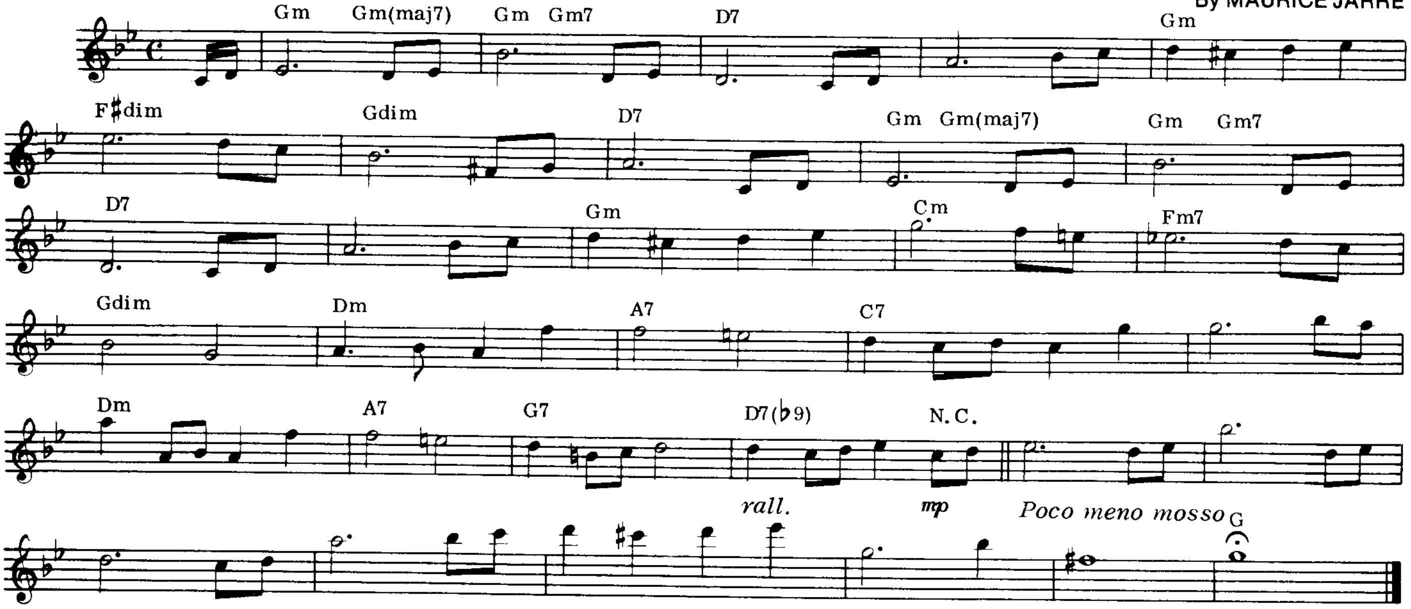

F C7 F C7sus Gm7 C7 F C7 F C7 F C7sus
Gm7 C7 F Gm7 C7 A♭ B♭m7 E♭7 A♭ E♭7 A♭ E♭7sus
B♭m7 E♭7 A♭ E♭7 A♭ E♭7 A♭ E♭7sus B♭m7 E♭7 A♭
Gm7 C7 Gm7 C7 Gm7 C7 Fmaj7 F6 A6 E7 A
Am7 D7 Am7 D7 Am7 D7 Am7 D7 G Gm7 C7
F C7 F C7sus Gm7 C7 F C7 F C7 F C7sus Gm7 C7 F A♭9
D♭ 3 F7 B♭m7 E♭m7 A♭7 E♭m7 A♭7 E♭m7 A♭7-5 A♭7
Fm7 E9 E♭m7 A♭m7 A♭7 E♭m9 A♭13 A♭7-9 Fm7 B♭m7 B♭7 B♭7-9
E♭m7 A♭9 E♭m7 Fm7 B♭9 Am7 A♭9 Gm7 C7 Gm7 C7
Gm7 C7 Gm7 C7-9 Fmaj7 F6 A6 E7 A Am7 D7 Am7 D7
Am7 D7 Am7 D7 Gmaj7 G6 Gm7 C7 F C7 F C7sus
Gm7 C7 F C7 F C7 F C7sus Gm7 Am7 B♭maj7 Gm7 Am7 Gm7 C7 F

Copyright © 1956 by Edwin H. Morris & Company, Inc. and Chesnick Music, Inc., New York, N.Y. Used by permission.

THEME FROM THE LAST TYCOON

From the Film "THE LAST TYCOON"

By MAURICE JARRE

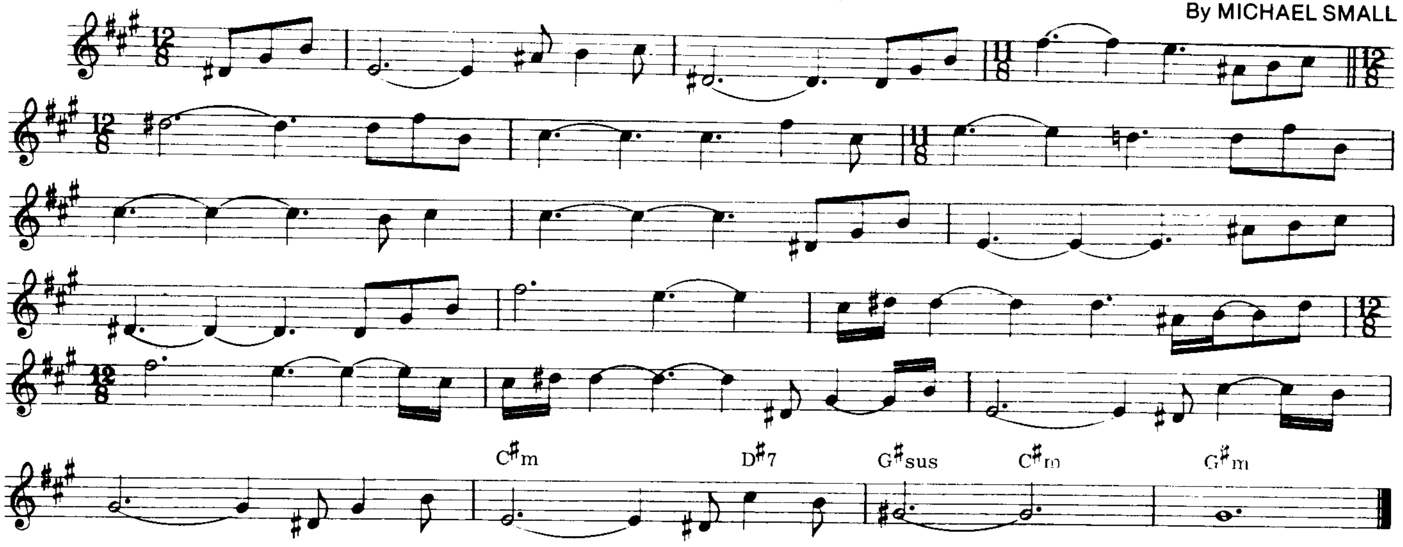

Gm
Gm(maj7)
Gm
Gm7
D7
Gm
F♯dim
Gdim
D7
Gm
Gm(maj7)
Gm
Gm7
D7
Gm
Cm
Fm7
Gdim
Dm
A7
C7
Dm
A7
G7
D7(♭9)
N. C.
rall.
mp
Poco meno mosso
G

Copyright © 1976 by Famous Music Corporation. Used by permission.

THEME FROM MARATHON MAN

From the Film "MARATHON MAN"

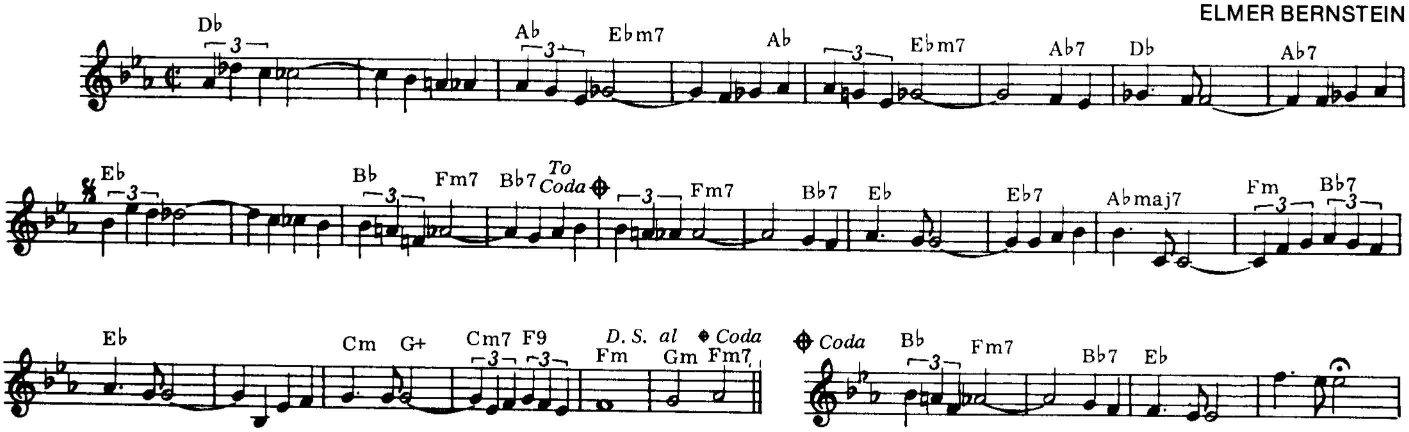
By MICHAEL SMALL


C♯m
D♯7
G♯sus
C♯m
G♯m

Copyright © 1976 by Ensign Music Corporation. Used by permission.

THEME FROM THE TEN COMMANDMENTS (Love And Ambition)

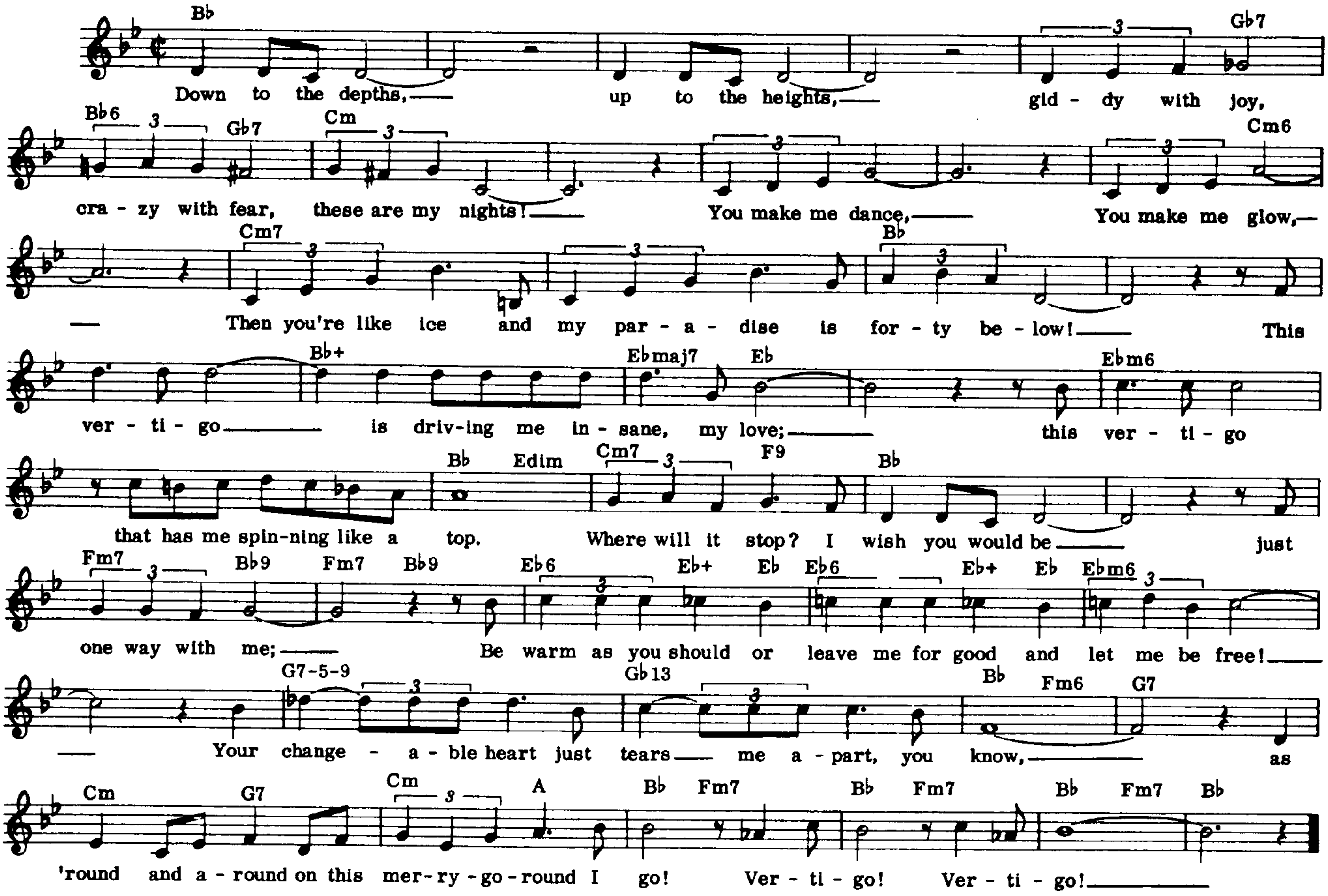
ELMER BERNSTEIN


D♭
A♭
E♭m7
A♭
E♭m7
A♭7
D♭
A♭7
E♭
B♭
Fm7
B♭7
To Coda
Fm7
B♭7
E♭
E♭7
A♭maj7
Fm
B♭7
E♭
Cm
G+
Cm7
F9
D. S. al Coda
Fm
Gm
Fm7
Coda
B♭
Fm7
B♭7
E♭

Copyright © 1957 and 1966 by Famous Music Corporation. Used by permission.

VERTIGO *Inspired by the Film "VERTIGO"*

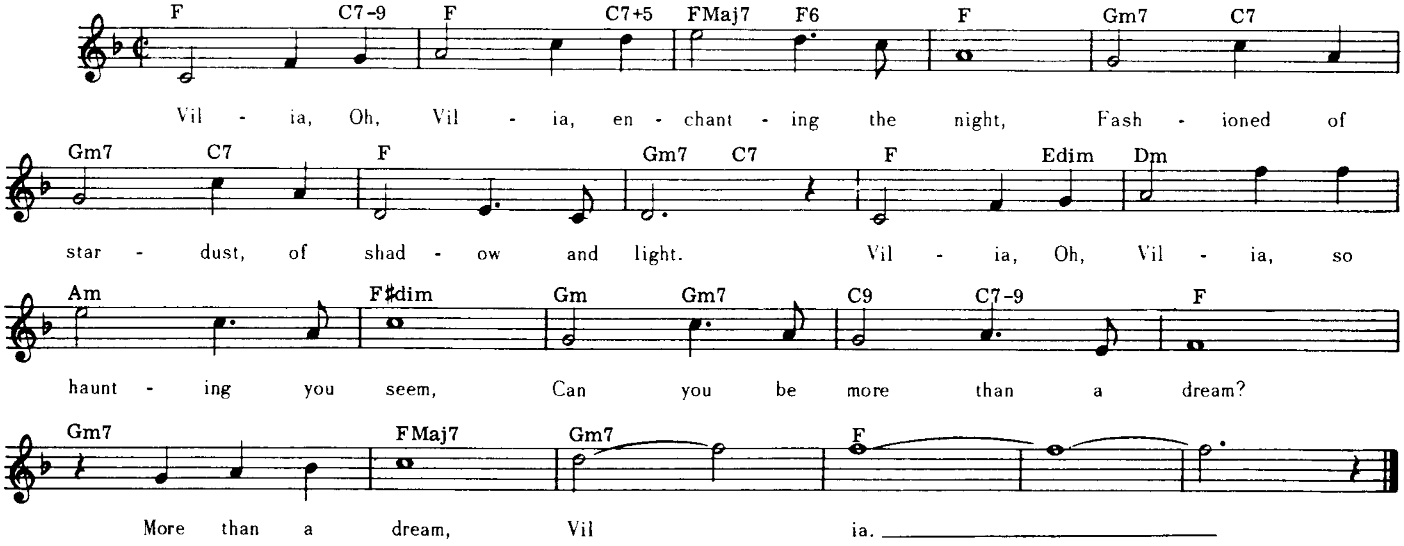
By JAY LIVINGSTON and RAY EVANS


B♭ G♭7
Down to the depths, up to the heights, gid - dy with joy,
B♭6 G♭7 Cm Cm6
cra - zy with fear, these are my nights! You make me dance, You make me glow,
Cm7 B♭
Then you're like ice and my par - a - dise is for - ty be - low! This
B♭+ E♭maj7 E♭ E♭m6
ver - ti - go is driv-ing me in - sane, my love; this ver - ti - go
B♭ Edim Cm7 F9 B♭
that has me spin-ning like a top. Where will it stop? I wish you would be just
Fm7 B♭9 Fm7 B♭9 E♭6 E♭+ E♭ E♭6 E♭+ E♭ E♭m6
one way with me; Be warm as you should or leave me for good and let me be free!
G7-5-9 G♭13 B♭ Fm6 G7
Your change - a - ble heart just tears me a - part, you know, as
Cm G7 Cm A B♭ Fm7 B♭ Fm7 B♭ Fm7 B♭
'round and a - round on this mer-ry-go-round I go! Ver - ti - go! Ver - ti - go!

Copyright © 1958 by Famous Music Corporation, New York, N.Y. Used by permission.

VILIA *From the Musical "THE MERRY WIDOW"*

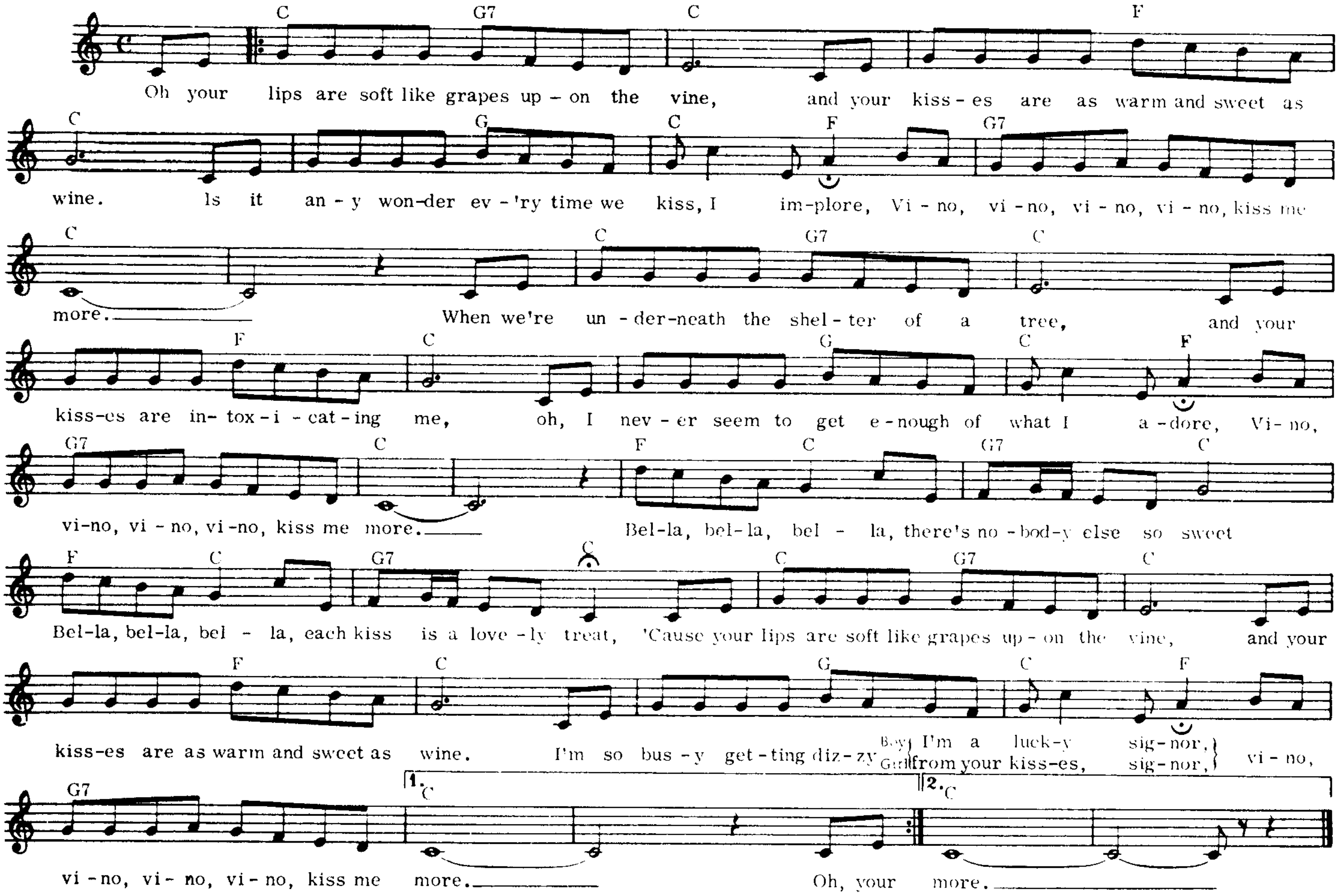
Lyric by FORMAN BROWN
Music by FRANZ LEHAR


F C7-9 F C7+5 FMaj7 F6 F Gm7 C7
Vil - ia, Oh, Vil - ia, en - chant - ing the night, Fash - ioned of
Gm7 C7 F Gm7 C7 F Edim Dm
star - dust, of shad - ow and light. Vil - ia, Oh, Vil - ia, so
Am F♯dim Gm Gm7 C9 C7-9 F
haunt - ing you seem, Can you be more than a dream?
Gm7 FMaj7 Gm7 F
More than a dream, Vil ia.

Copyright © 1962 by Edwin H. Morris & Company, Inc., New York, N.Y. Chappell & Co., Ltd., for the United Kingdom. Used by permission.

VINO VINO *From the Film "THE ROSE TATTOO"*

HAL DAVID and ALEX NORTH

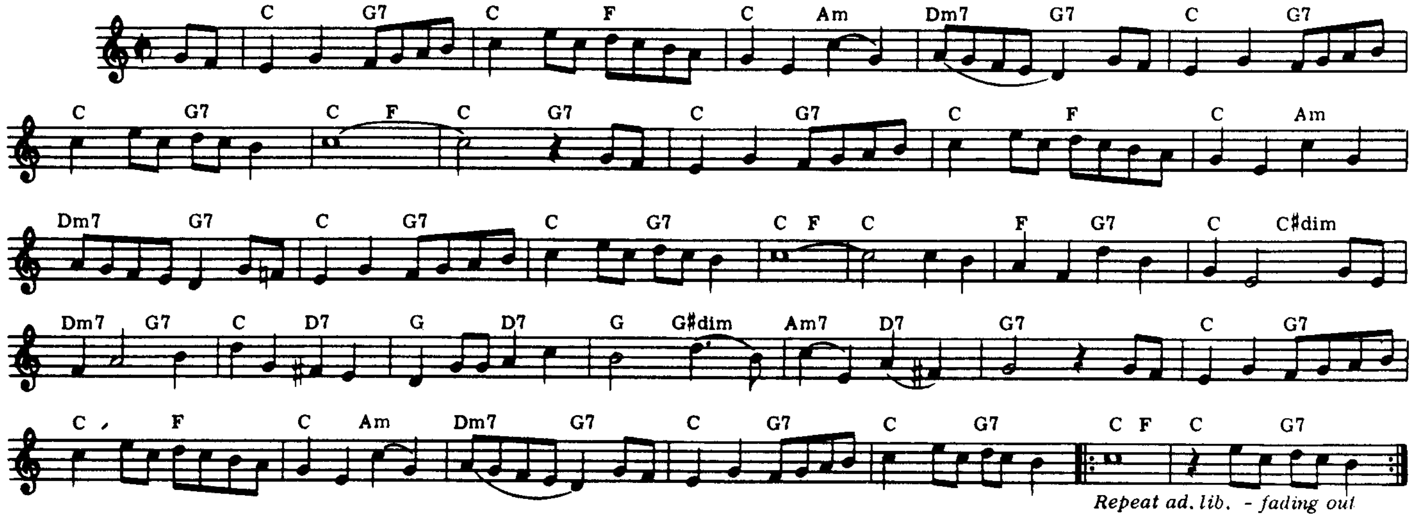

Oh your lips are soft like grapes up - on the vine, and your kiss - es are as warm and sweet as
wine. Is it an - y won-der ev - 'ry time we kiss, I im-plore, Vi - no, vi - no, vi - no, vi - no, kiss me
more. When we're un - der-neath the shel - ter of a tree, and your
kiss-es are in - tox - i - cat - ing me, oh, I nev - er seem to get e - nough of what I a - dore, Vi - no,
vi-no, vi - no, vi-no, kiss me more. Bel-la, bel-la, bel - la, there's no - bod-y else so sweet
Bel-la, bel-la, bel - la, each kiss is a love - ly treat, 'Cause your lips are soft like grapes up - on the vine, and your
kiss-es are as warm and sweet as wine. I'm so bus - y get - ting diz - zy Boy I'm a luck-y sig-nor, Girl from your kiss-es, sig-nor, vi - no,
vi - no, vi - no, vi - no, kiss me more. Oh, your more.

Copyright © 1955 and 1956 by Famous Music Corporation. Used by permission.

VOYAGE OF THE WALNUT SHELL (Happy Guy)

From the Film "THE DAYDREAMER"

By MAURY LAWS and JULES BASS



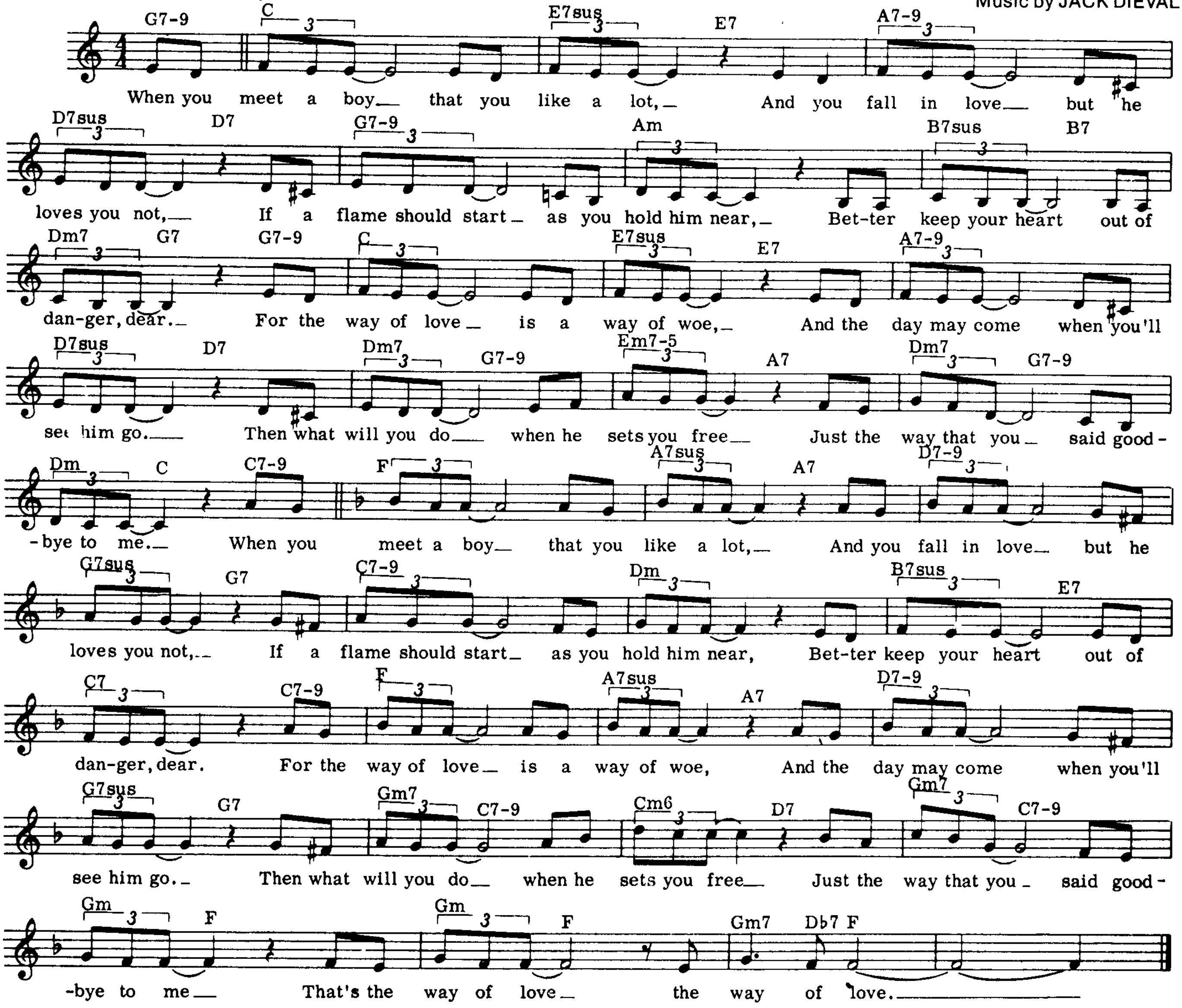
Repeat ad. lib. - fading out

Copyright © 1966 by Edwin H. Morris & Company, Inc. and Chesnick Music, Inc., New York, N.Y. Used by permission.

THE WAY OF LOVE

Words by AL STILLMAN
Music by JACK DIEVAL

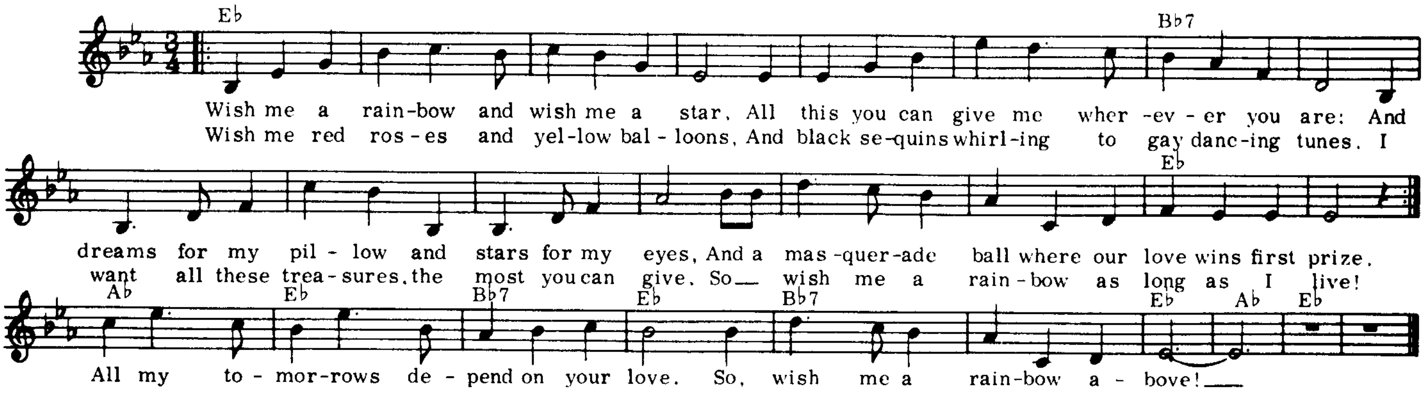
Slowly, with expression


G7-9 C E7sus E7 A7-9
When you meet a boy that you like a lot, And you fall in love but he
D7sus D7 G7-9 Am B7sus B7
loves you not, If a flame should start as you hold him near, Bet-ter keep your heart out of
Dm7 G7 G7-9 C E7sus E7 A7-9
dan-ger, dear. For the way of love is a way of woe, And the day may come when you'll
D7sus D7 Dm7 G7-9 Em7-5 A7 Dm7 G7-9
see him go. Then what will you do when he sets you free Just the way that you said good-
Dm C C7-9 F A7sus A7 D7-9
-bye to me. When you meet a boy that you like a lot, And you fall in love but he
G7sus G7 C7-9 Dm B7sus E7
loves you not, If a flame should start as you hold him near, Bet-ter keep your heart out of
C7 C7-9 F A7sus A7 D7-9
dan-ger, dear. For the way of love is a way of woe, And the day may come when you'll
G7sus G7 Gm7 C7-9 Cm6 D7 Gm7 C7-9
see him go. Then what will you do when he sets you free Just the way that you said good-
Gm F Gm F Gm7 Db7 F
-bye to me That's the way of love the way of love.

Copyright © 1965 by Chappell S.A., Paris, France. Chappell & Co., Inc., owner of publication and allied rights for the United States and Canada. Used by permission.

WISH ME A RAINBOW *From the Film "THIS PROPERTY IS CONDEMNED"*

JAY LIVINGSTON and RAY EVANS

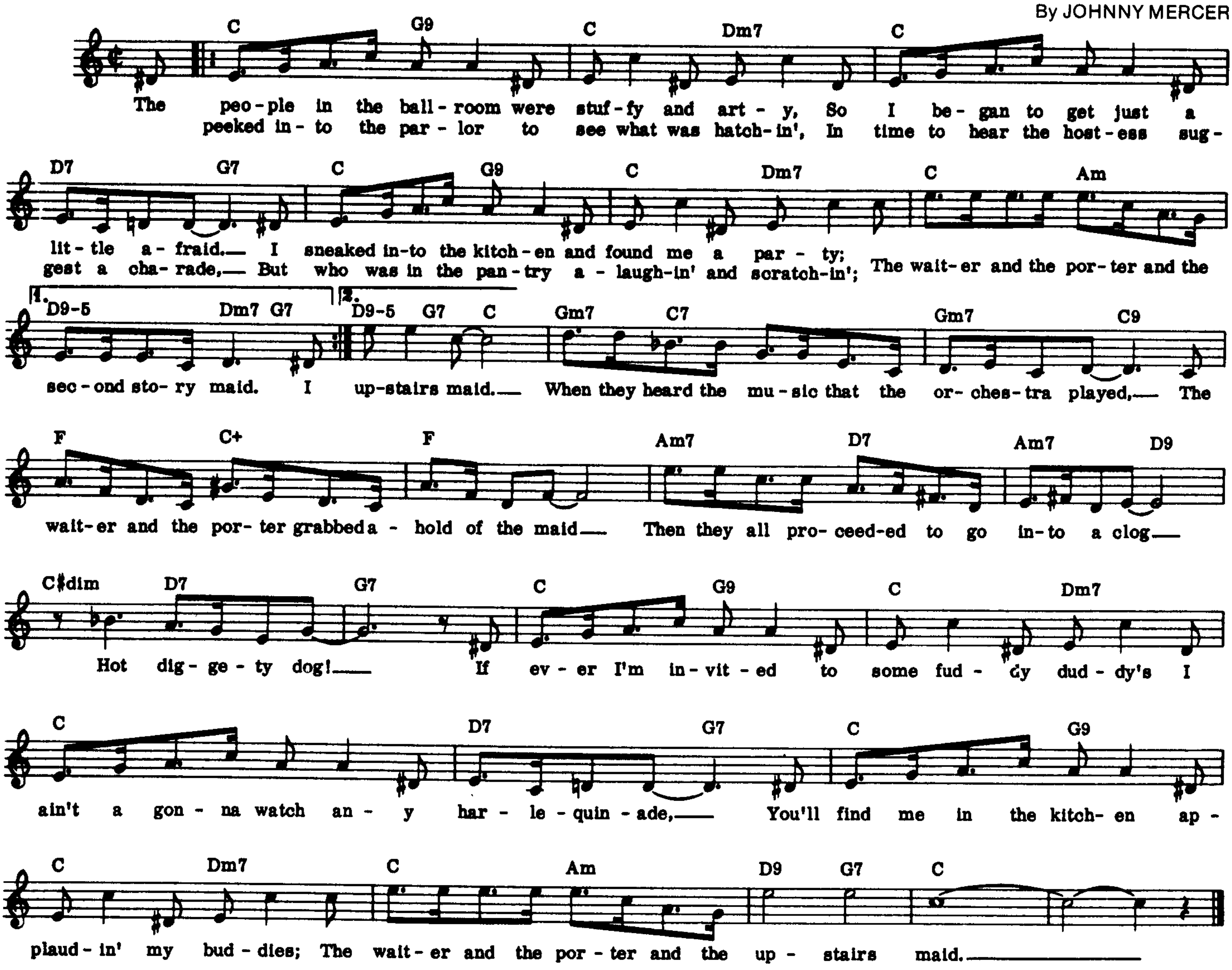

Eb Bb7
Wish me a rain-bow and wish me a star. All this you can give me wher-ev-er you are: And
Wish me red ros-es and yel-low bal-loons, And black se-quins whirl-ing to gay danc-ing tunes. I
Eb
dreams for my pil-low and stars for my eyes, And a mas-quer-ade ball where our love wins first prize.
want all these trea-sures, the most you can give. So wish me a rain-bow as long as I live!
Ab Eb Bb7 Eb Bb7 Eb Ab Eb
All my to-mor-rows de-pend on your love. So, wish me a rain-bow a-bove!

Copyright © 1966 by Famous Music Corporation. Used by permission.

THE WAITER AND THE PORTER AND THE UPSTAIRS MAID

From the Film "BIRTH OF THE BLUES"

By JOHNNY MERCER

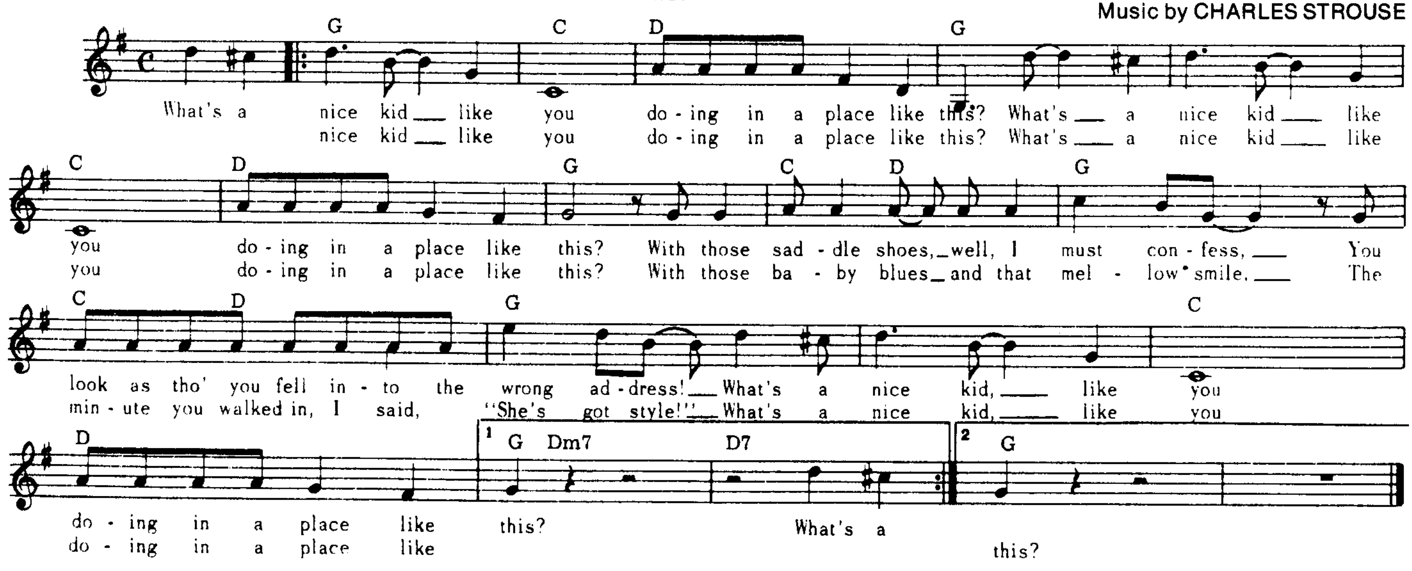

C G9 C Dm7 C
The peo-ple in the ball-room were stuf-fy and art-y, So I be-gan to get just a
peeked in-to the par-lor to see what was hatch-in', In time to hear the host-ess sug-
D7 G7 C G9 C Dm7 C Am
lit-tle a-fraid. I sneaked in-to the kitch-en and found me a par-ty;
gest a cha-rade, But who was in the pan-try a-laugh-in' and scratch-in';
The wait-er and the por-ter and the
1. D9-5 Dm7 G7 2. D9-5 G7 C Gm7 C7 Gm7 C9
sec-ond sto-ry maid. I up-stairs maid. When they heard the mu-sic that the or-ches-tra played, The
F C+ F Am7 D7 Am7 D9
wait-er and the por-ter grabbed a-hold of the maid Then they all pro-ceed-ed to go in-to a clog
C♯dim D7 G7 C G9 C Dm7
Hot dig-ge-ty dog! If ev-er I'm in-vit-ed to some fud-dy dud-dy's I
C D7 G7 C G9
ain't a gon-na watch an-y har-le-quin-ade, You'll find me in the kitch-en ap-
C Dm7 C Am D9 G7 C
plaud-in' my bud-dies; The wait-er and the por-ter and the up-stairs maid.

Copyright © 1941 by Famous Music Corporation. Copyright renewed 1968. Used by permission.

WHAT'S A NICE KID LIKE YOU DOING IN A PLACE LIKE THIS?

From the Film "ALICE IN WONDERLAND" or
"WHAT'S A NICE KID LIKE YOU DOING IN A PLACE LIKE THIS?"

Lyric by LEE ADAMS
Music by CHARLES STROUSE

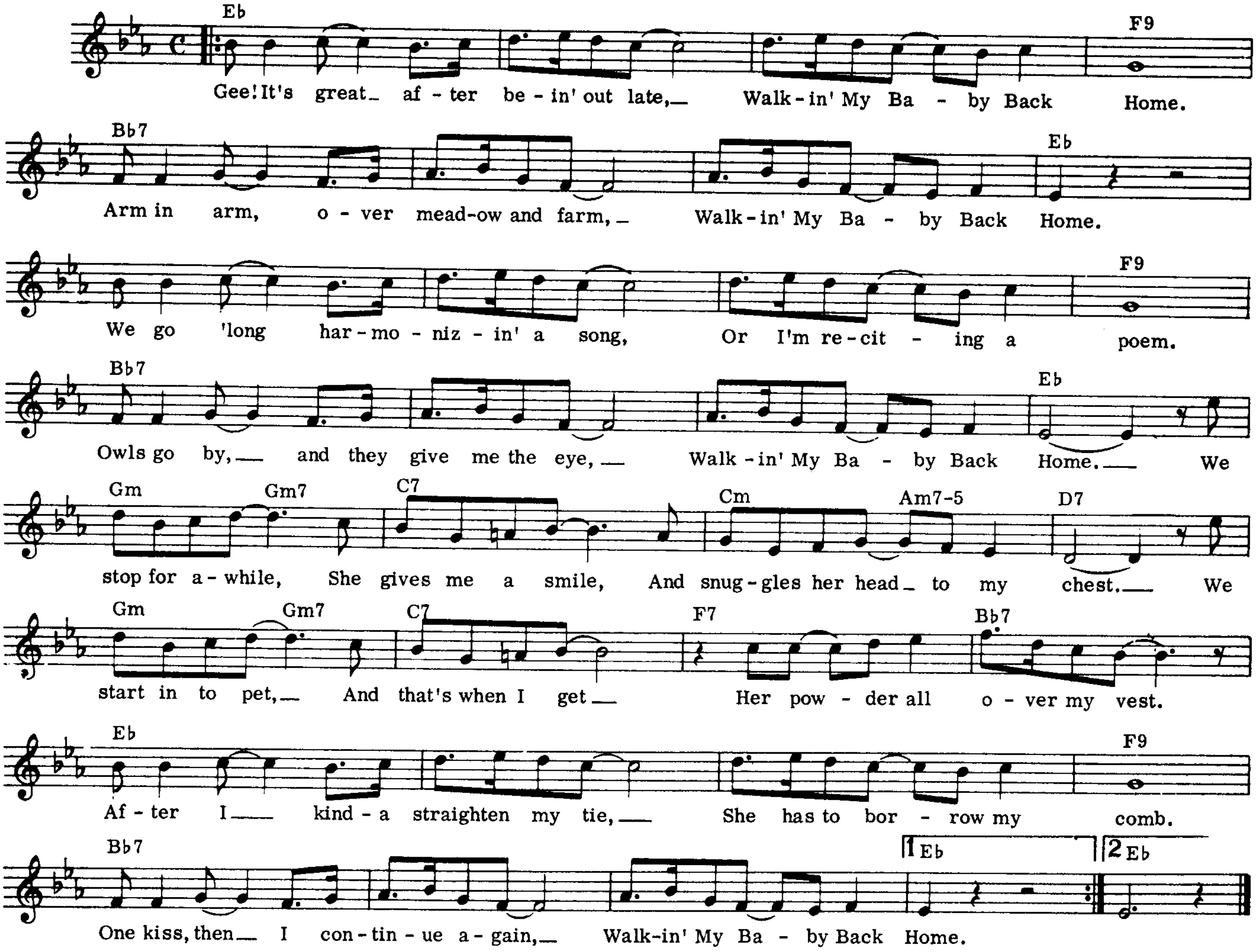

G C D G
What's a nice kid like you do-ing in a place like this? What's a nice kid like
nice kid like you do-ing in a place like this? What's a nice kid like
C D G C D G
you do-ing in a place like this? With those sad-dle shoes, well, I must con-fess, You
you do-ing in a place like this? With those ba-by blues and that mel-low smile. The
C D G C
look as tho' you fell in-to the wrong ad-dress! What's a nice kid, like you
min-ute you walked in, I said, "She's got style!" What's a nice kid, like you
D 1 G Dm7 D7 2 G
do-ing in a place like this? What's a
do-ing in a place like this?

Copyright © 1965 and 1966 by Lee Adams and Charles Strouse.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

WALKIN' MY BABY BACK HOME

Lyric by ROY TURK
Music by FRED E. AHLERT

Moderately

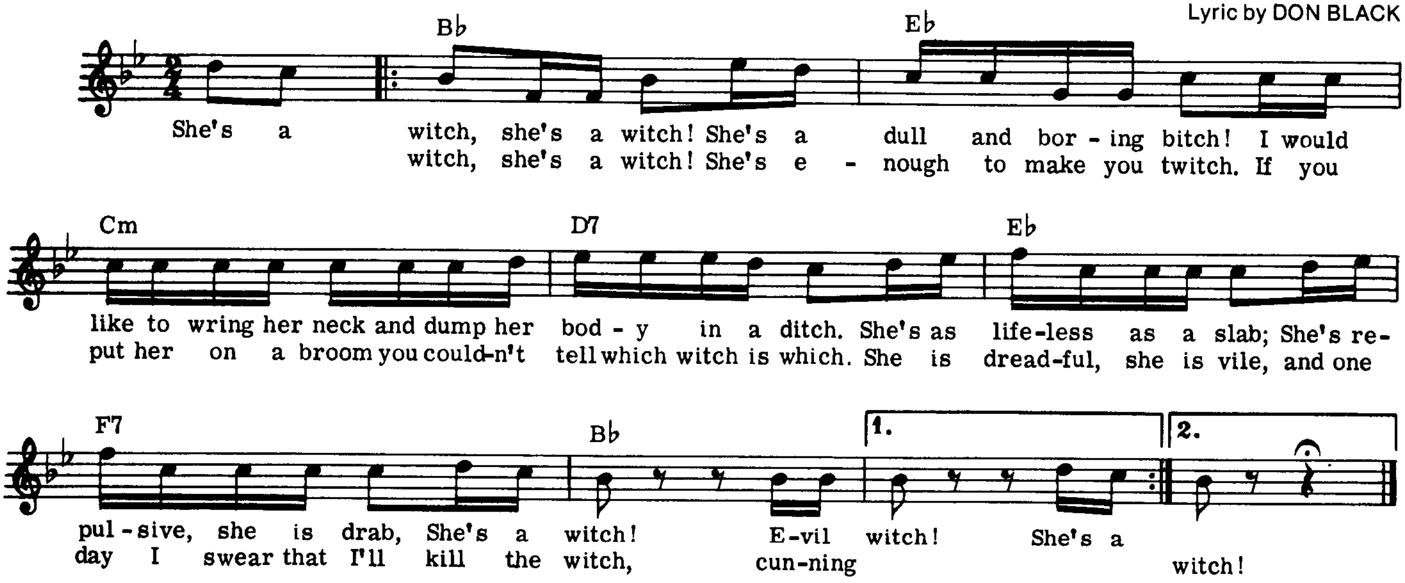

Eb
Gee! It's great after be-in' out late, Walk-in' My Ba-by Back Home.
F9
Bb7
Arm in arm, o-ver mead-ow and farm, Walk-in' My Ba-by Back Home.
Eb
We go 'long har-mo-niz-in' a song, Or I'm re-cit-ing a poem.
F9
Bb7
Owls go by, and they give me the eye, Walk-in' My Ba-by Back Home. We
Eb
Gm
Gm7
C7
stop for a-while, She gives me a smile,
Cm
Am7-5
D7
And snug-gles her head to my chest. We
Gm
Gm7
C7
start in to pet, And that's when I get
F7
Bb7
Her pow-der all o-ver my vest.
Eb
Af-ter I kind-a straighten my tie, She has to bor-row my comb.
F9
Bb7
One kiss, then I con-tin-ue a-gain, Walk-in' My Ba-by Back Home.
1 Eb
2 Eb

Copyright © 1930 by DeSylva, Brown & Henderson, Inc. Copyright renewed and assigned to Chappell & Co., Inc. Used by permission.

THE WITCH

From the Musical "BILLY"

Music by JOHN BARRY
Lyric by DON BLACK

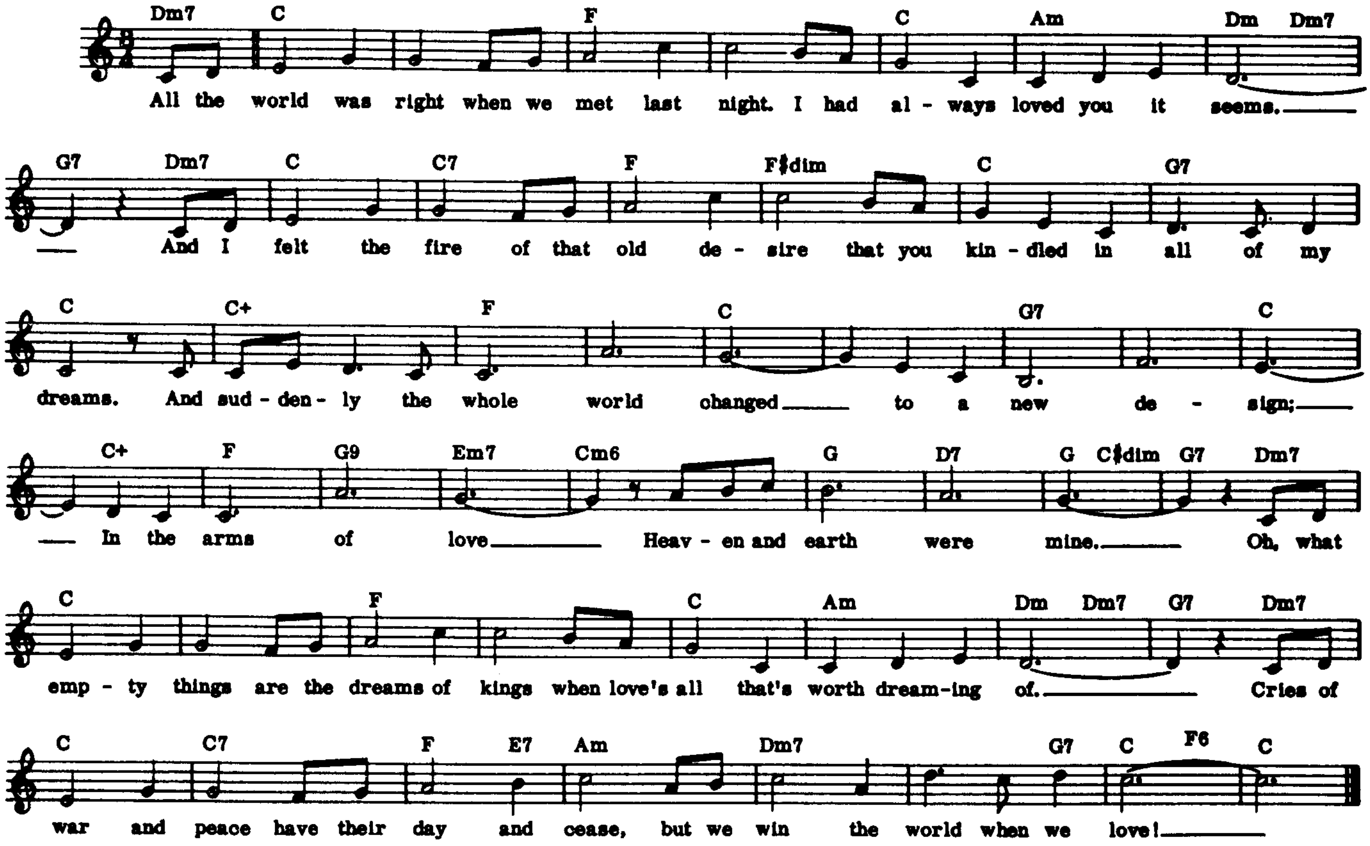

She's a
Bb
witch, she's a witch! She's a
witch, she's a witch! She's e-
Eb
dull and bor-ing bitch! I would
nough to make you twitch. If you
Cm
like to wring her neck and dump her
put her on a broom you could-n't
D7
bod-y in a ditch. She's as
tell which witch is which. She is
Eb
life-less as a slab; She's re-
dread-ful, she is vile, and one
F7
pul-sive, she is drab, She's a
day I swear that I'll kill the
Bb
witch!
witch,
1.
E-vil witch! She's a
cun-ning
2.
witch!

Copyright © 1974 by Winmor Music, Inc. Used by permission.

WAR AND PEACE

From the Film "WAR AND PEACE"

By WILSON STONE and NINO ROTA

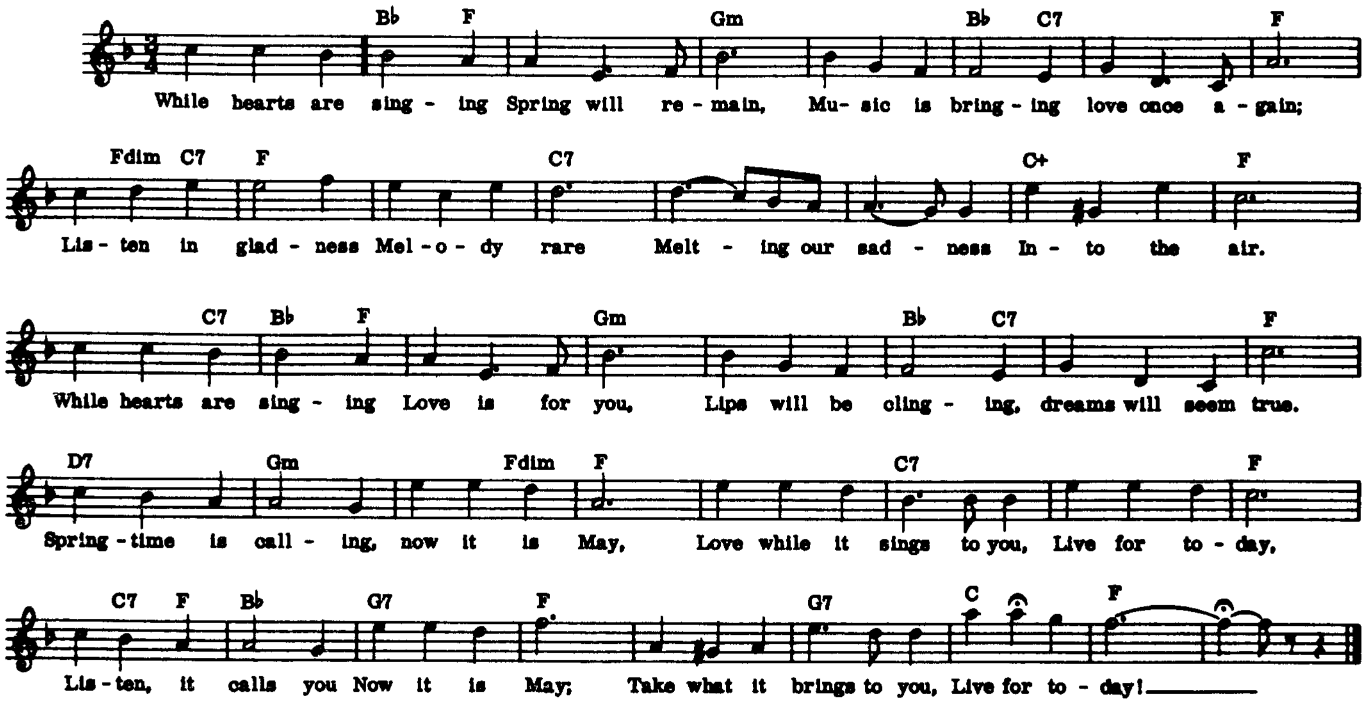

Dm7 C F C Am Dm Dm7
All the world was right when we met last night. I had al - ways loved you it seems.
G7 Dm7 C C7 F F♯dim C G7
And I felt the fire of that old de - sire that you kin - dled in all of my
C C+ F C G7 C
dreams. And sud - den - ly the whole world changed to a new de - sign;
C+ F G9 Em7 Cm6 G D7 G C♯dim G7 Dm7
In the arms of love Heav - en and earth were mine. Oh, what
C F C Am Dm Dm7 G7 Dm7
emp - ty things are the dreams of kings when love's all that's worth dream-ing of. Cries of
C C7 F E7 Am Dm7 G7 C F6 C
war and peace have their day and cease, but we win the world when we love!

Copyright © 1956 by Famous Music Corporation, New York, N.Y. Used by permission.

WHILE HEARTS ARE SINGING

From the Film "THE SMILING LIEUTENANT"

By CLIFFORD GREY and OSCAR STRAUS

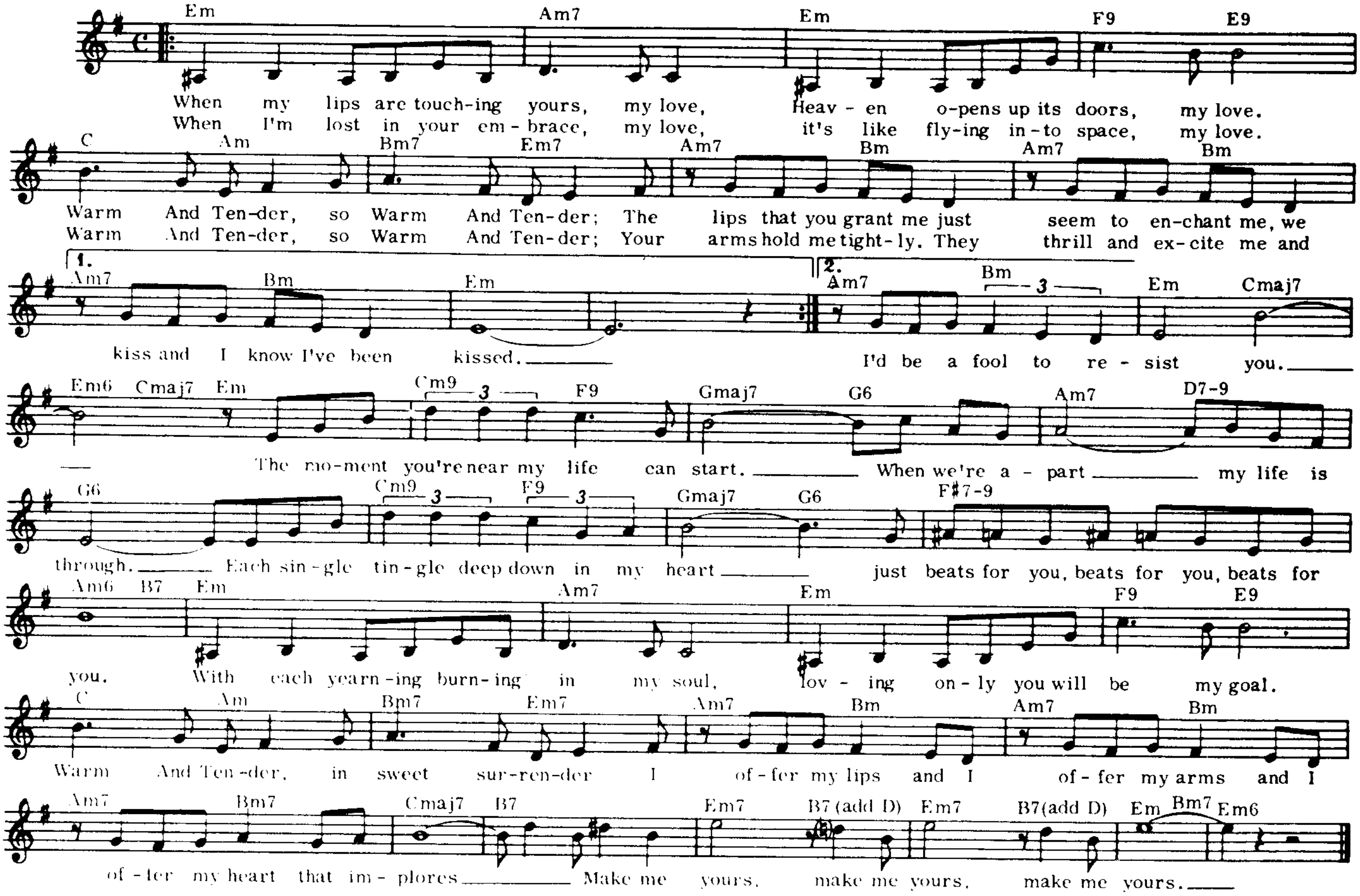

B♭ F Gm B♭ C7 F
While hearts are sing - ing Spring will re - main, Mu - sic is bring - ing love once a - gain;
Fdim C7 F C7 C+ F
Lis - ten in glad - ness Mel - o - dy rare Melt - ing our sad - ness In - to the air.
C7 B♭ F Gm B♭ C7 F
While hearts are sing - ing Love is for you, Lips will be cling - ing, dreams will seem true.
D7 Gm Fdim F C7 F
Spring - time is call - ing, now it is May, Love while it sings to you, Live for to - day,
C7 F B♭ G7 F G7 C F
Lis - ten, it calls you Now it is May; Take what it brings to you, Live for to - day!

Copyright © 1931 (renewed 1958) by Famous Music Corporation, New York, N.Y. Used by permission.

WARM AND TENDER

From the Film "LIZZIE"

HAL DAVID and BURT F. BACHARACH

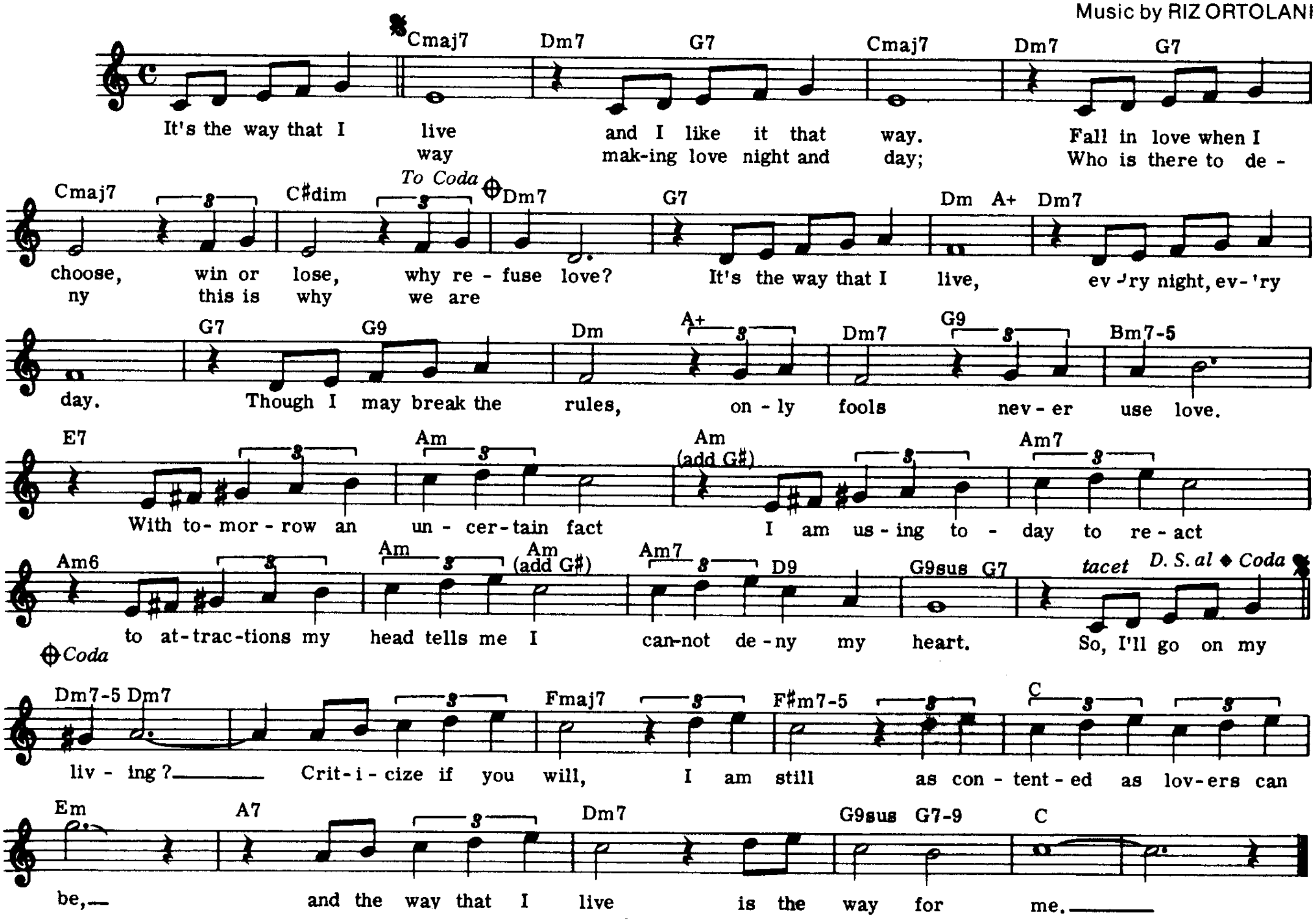

Em Am7 Em F9 E9
When my lips are touch-ing yours, my love, Heav-en o-pens up its doors, my love.
When I'm lost in your em-brace, my love, it's like fly-ing in-to space, my love.
C Am Bm7 Em7 Am7 Bm Am7 Bm
Warm And Ten-der, so Warm And Ten-der; The lips that you grant me just seem to en-chant me, we
Warm And Ten-der, so Warm And Ten-der; Your arms hold me tight-ly. They thrill and ex-cite me and
1. Am7 Bm Em 2. Am7 Bm 3 Em Cmaj7
kiss and I know I've been kissed. I'd be a fool to re-sist you.
Em6 Cmaj7 Em Cm9 3 F9 Gmaj7 G6 Am7 D7-9
The mo-ment you're near my life can start. When we're a-part my life is
G6 Cm9 3 F9 3 Gmaj7 G6 F♯7-9
through. Each sin-gle tin-gle deep down in my heart just beats for you, beats for you, beats for
Am6 B7 Em Am7 Em F9 E9
you. With each yearn-ing burn-ing in my soul, lov-ing on-ly you will be my goal.
C Am Bm7 Em7 Am7 Bm Am7 Bm
Warm And Ten-der, in sweet sur-ren-der I of-fer my lips and I of-fer my arms and I
Am7 Bm7 Cmaj7 B7 Em7 B7(add D) Em7 B7(add D) Em Bm7 Em6
of-fer my heart that im-plores Make me yours, make me yours, make me yours.

Copyright © 1956 and 1957 by Famous Music Corporation, New York, N.Y. Used by permission.

THE WAY THAT I LIVE

From the Film "THE BLISS OF MRS. BLOSSOM"

Words by NORMAL NEWELL
Music by RIZ ORTOLANI

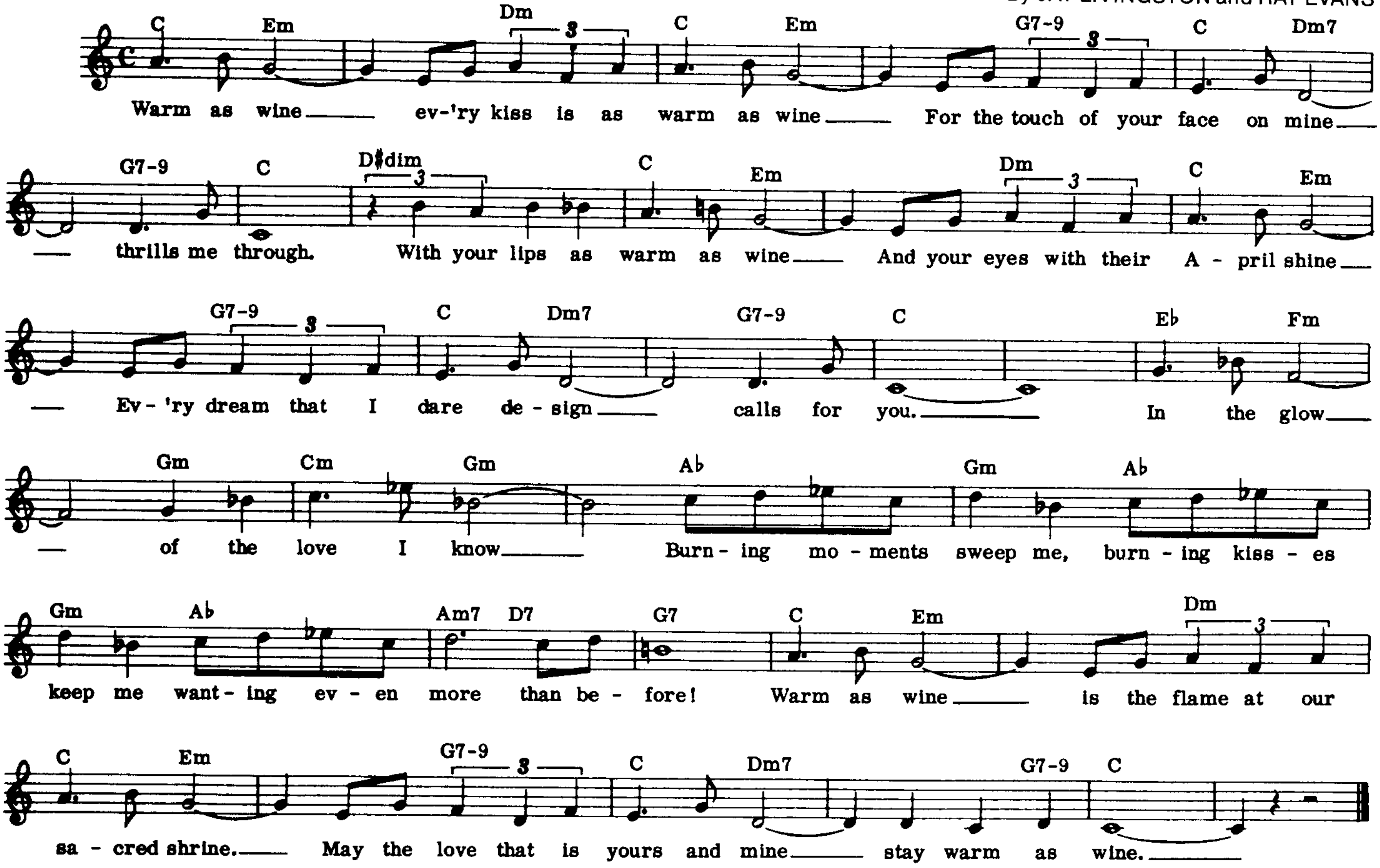

Cmaj7 Dm7 G7 Cmaj7 Dm7 G7
It's the way that I live and I like it that way. Fall in love when I
way mak-ing love night and day; Who is there to de-
Cmaj7 3 C♯dim To Coda Dm7 G7 Dm A+ Dm7
choose, win or lose, why re-fuse love? It's the way that I live, ev'ry night, ev'ry
ny this is why we are
G7 G9 Dm A+ 3 Dm7 G9 3 Bm7-5
day. Though I may break the rules, on-ly fools nev-er use love.
E7 3 Am 3 Am (add G♯) 3 Am7 3
With to-mor-row an un-cer-tain fact I am us-ing to-day to re-act
Am6 3 Am 3 Am (add G♯) Am7 3 D9 G9sus G7 tacet D. S. al Coda
to at-trac-tions my head tells me I can-not de-ny my heart. So, I'll go on my
Coda
Dm7-5 Dm7 3 Fmaj7 3 F♯m7-5 3 C 3 3
liv-ing? Crit-i-cize if you will, I am still as con-tent-ed as lov-ers can
Em A7 3 Dm7 G9sus G7-9 C
be, and the way that I live is the way for me.

Copyright © 1968 by Famous Music Corporation, New York, N.Y. Used by permission.

WARM AS WINE

From the Film "MONSIEUR BEAUCAIRE"

By JAY LIVINGSTON and RAY EVANS

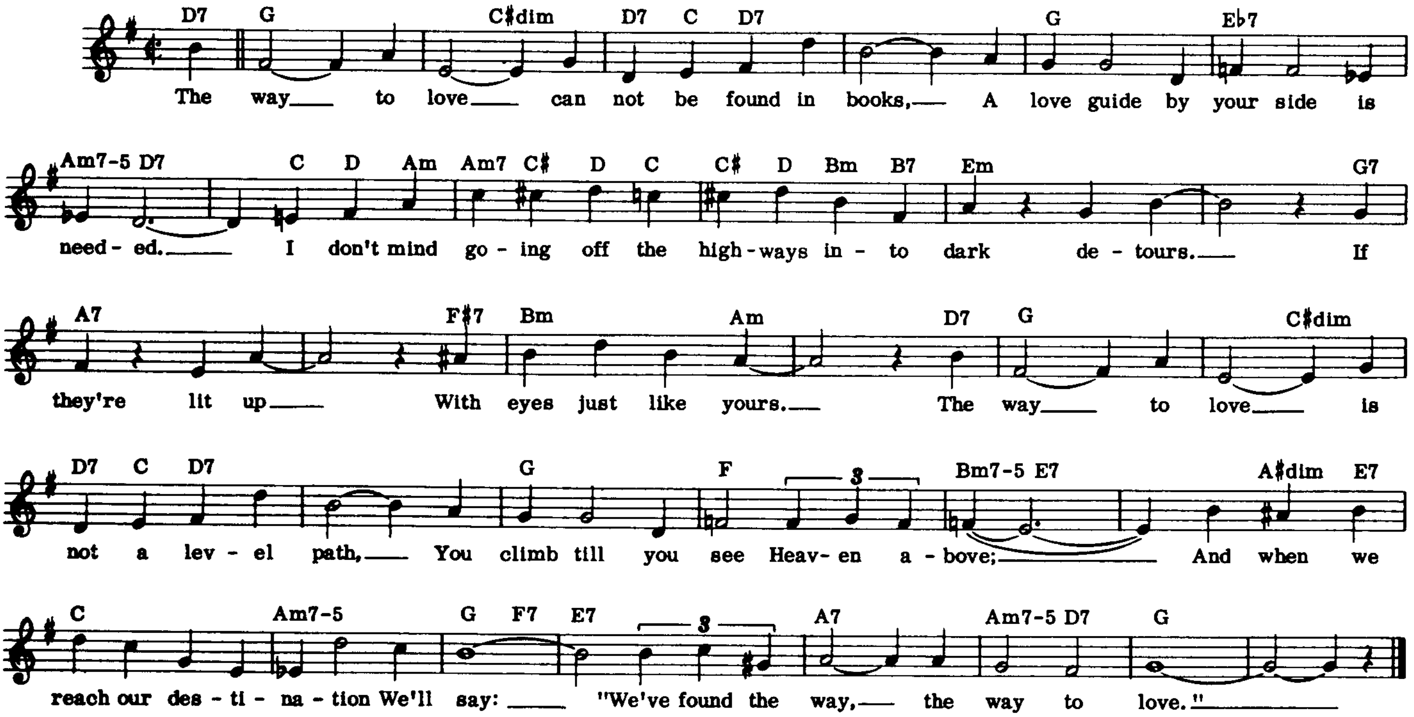

C Em Dm 3 C Em G7-9 3 C Dm7
Warm as wine ev-'ry kiss is as warm as wine For the touch of your face on mine
G7-9 C D♯dim 3 C Em Dm 3 C Em
thrills me through. With your lips as warm as wine And your eyes with their A - pril shine
G7-9 3 C Dm7 G7-9 C E♭ Fm
Ev - 'ry dream that I dare de - sign calls for you. In the glow
Gm Cm Gm A♭ Gm A♭
of the love I know Burn - ing mo - ments sweep me, burn - ing kiss - es
Gm A♭ Am7 D7 G7 C Em Dm 3
keep me want - ing ev - en more than be - fore! Warm as wine is the flame at our
C Em G7-9 3 C Dm7 G7-9 C
sa - cred shrine. May the love that is yours and mine stay warm as wine.

Copyright © 1946 by Famous Music Corporation, New York, N.Y. Copyright renewed 1973. Used by permission.

THE WAY TO LOVE

Inspired by the Film "THE WAY TO LOVE"

By ARTHUR JOHNSTON and SAM COSLOW

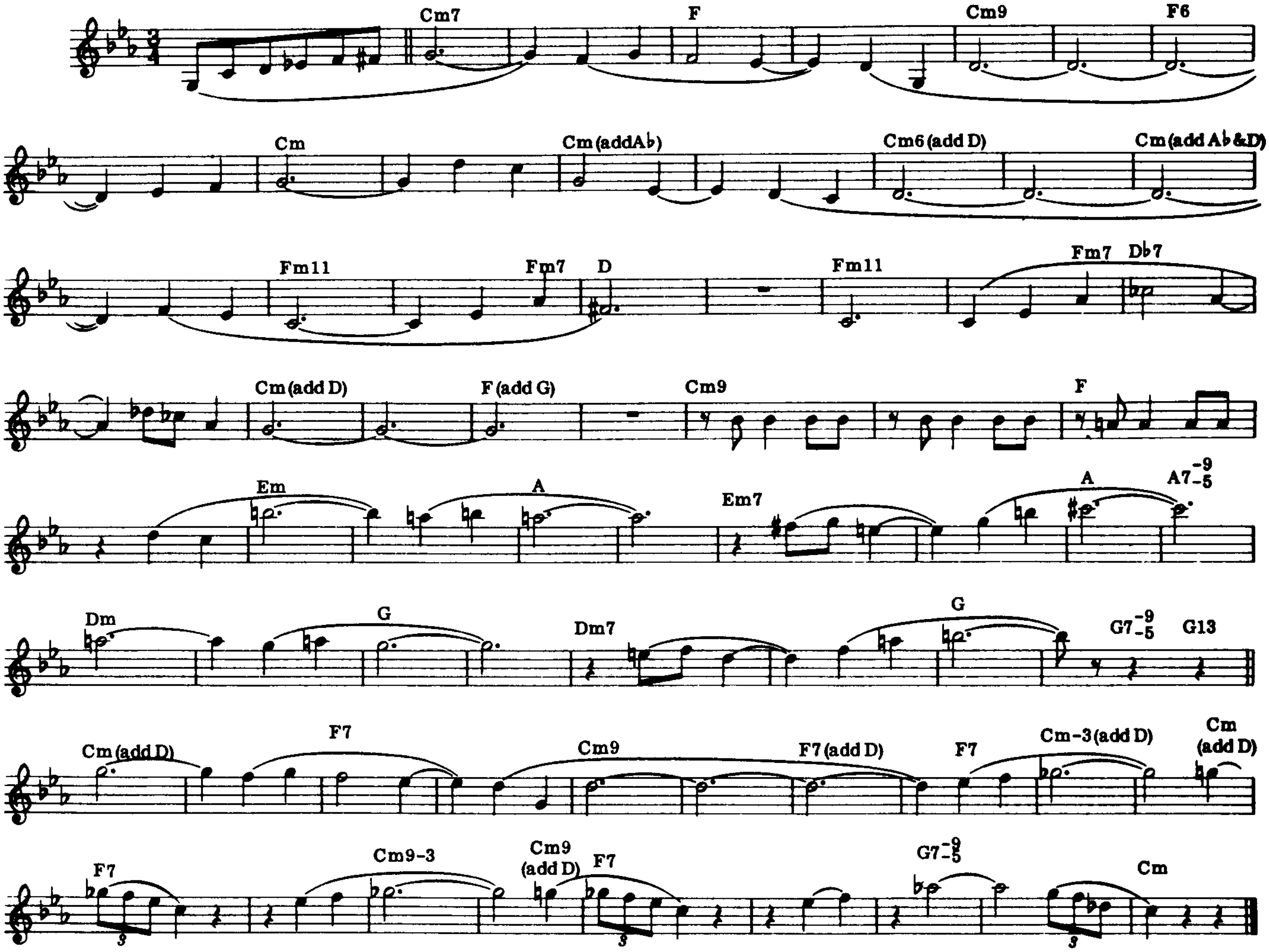

D7 G C♯dim D7 C D7 G E♭7
The way to love can not be found in books, A love guide by your side is
Am7-5 D7 C D Am Am7 C♯ D C C♯ D Bm B7 Em G7
need - ed. I don't mind go - ing off the high-ways in - to dark de - tours. If
A7 F♯7 Bm Am D7 G C♯dim
they're lit up With eyes just like yours. The way to love is
D7 C D7 G F 3 Bm7-5 E7 A♯dim E7
not a lev - el path, You climb till you see Heav - en a - bove; And when we
C Am7-5 G F7 E7 3 A7 Am7-5 D7 G
reach our des - ti - na - tion We'll say: "We've found the way, the way to love."

Copyright © 1933 by Famous Music Corporation, New York, N.Y. Copyright renewed 1960 by Famous Music Corporation. Used by permission.

WARNING SHOT (Theme From)

From the Film "WARNING SHOT"

By JERRY GOLDSMITH

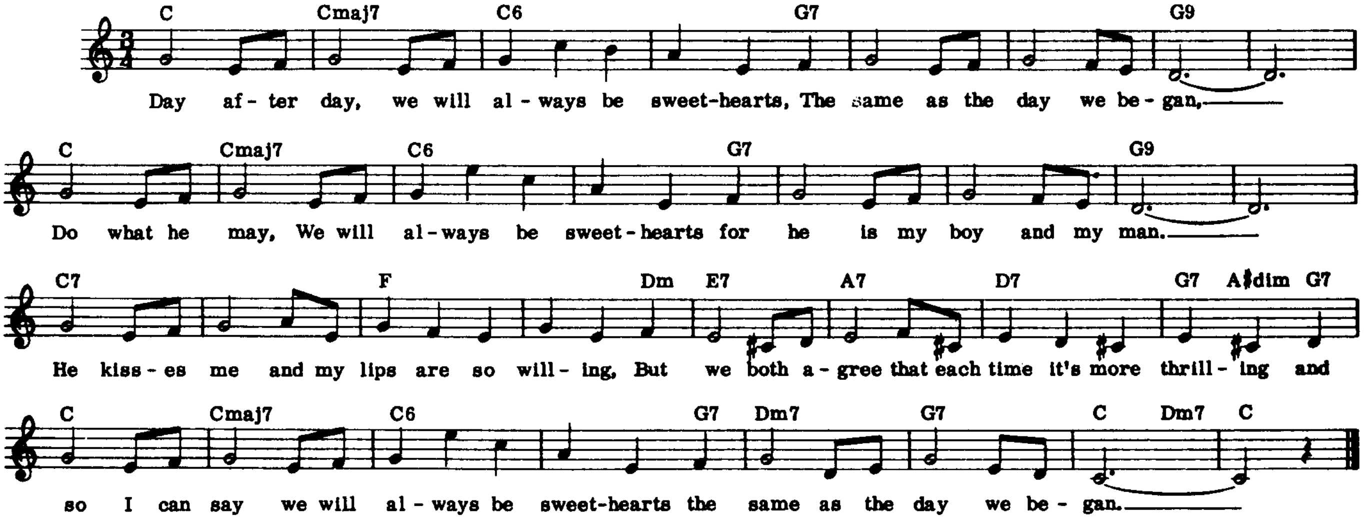


Copyright © 1966 by Ensign Music Corporation, New York, N.Y. Used by permission.

WE WILL ALWAYS BE SWEETHEARTS

From the Film "ONE HOUR WITH YOU"

By LEO ROBIN and OSCAR STRAUS

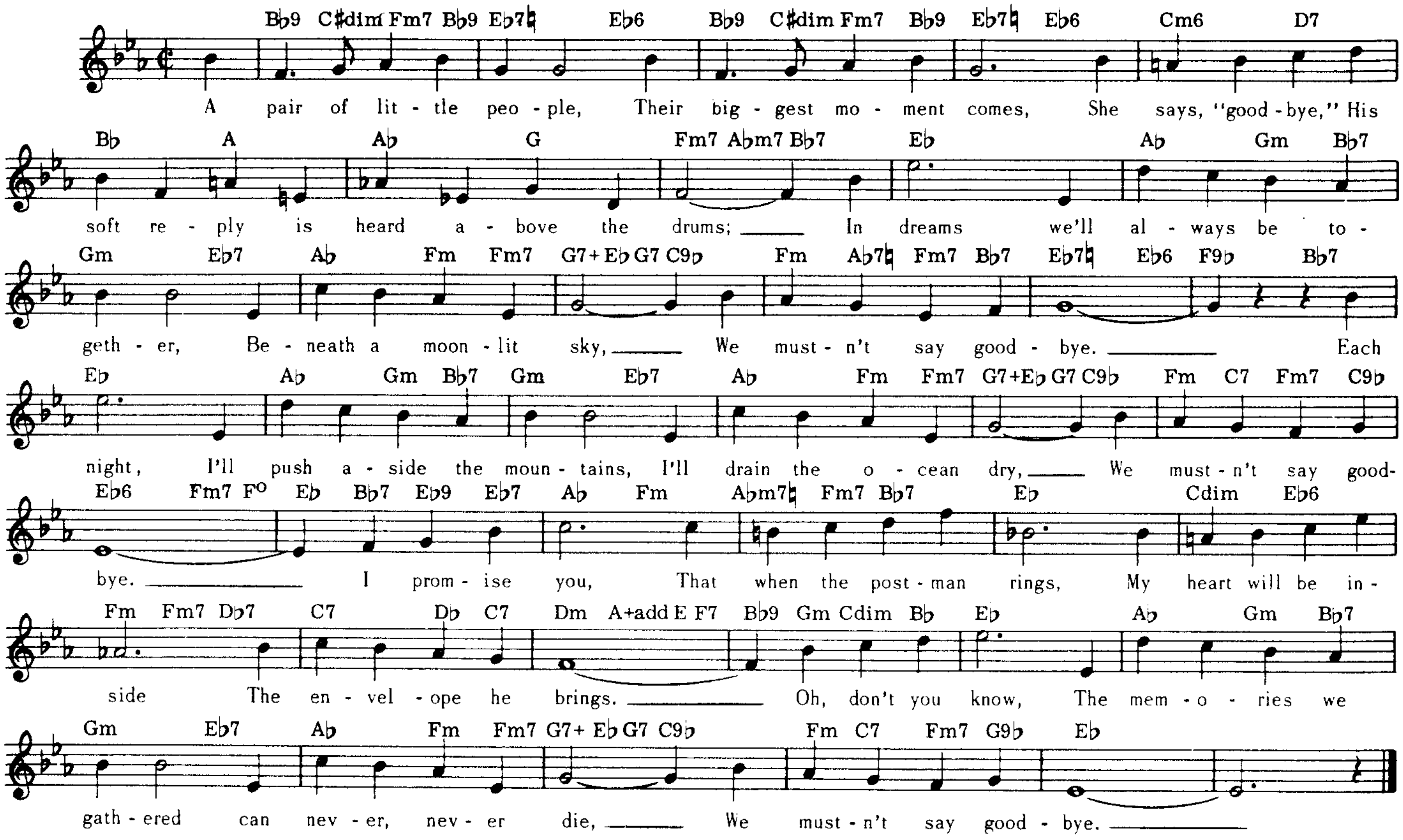

Day after day, we will always be sweet-hearts, The same as the day we be-gan,
Do what he may, We will always be sweet-hearts for he is my boy and my man.
He kiss-es me and my lips are so will-ing, But we both a-gree that each time it's more thrill-ing and
so I can say we will al-ways be sweet-hearts the same as the day we be-gan.

Copyright © 1931 and 1932 by Famous Music Corporation, New York, N.Y. Copyright renewed 1958 and 1959 by Famous Music Corporation. Used by permission.

WE MUSTN'T SAY GOODBYE

From the Film "STAGE DOOR CANTEEN"

Lyric by AL DUBIN
Music by JAMES V. MONACO

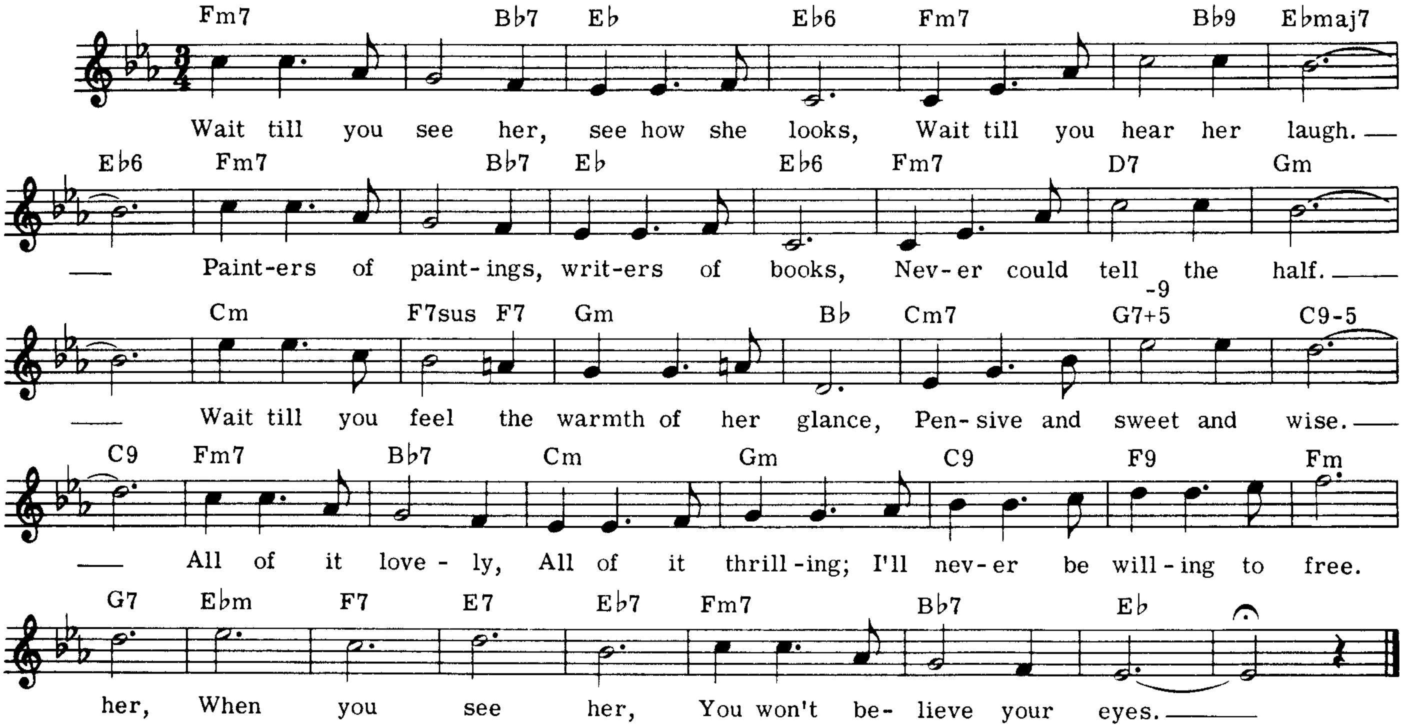

B♭9 C♯dim Fm7 B♭9 E♭7♮ E♭6 B♭9 C♯dim Fm7 B♭9 E♭7♮ E♭6 Cm6 D7
A pair of lit - tle peo - ple, Their big - gest mo - ment comes, She says, "good - bye," His
B♭ A A♭ G Fm7 A♭m7 B♭7 E♭ A♭ Gm B♭7
soft re - ply is heard a - bove the drums; In dreams we'll al - ways be to -
Gm E♭7 A♭ Fm Fm7 G7+ E♭ G7 C9♭ Fm A♭7♮ Fm7 B♭7 E♭7♮ E♭6 F9♭ B♭7
geth - er, Be - neath a moon - lit sky, We must - n't say good - bye. Each
E♭ A♭ Gm B♭7 Gm E♭7 A♭ Fm Fm7 G7+E♭ G7 C9♭ Fm C7 Fm7 C9♭
night, I'll push a - side the moun - tains, I'll drain the o - cean dry, We must - n't say good-
E♭6 Fm7 F° E♭ B♭7 E♭9 E♭7 A♭ Fm A♭m7♮ Fm7 B♭7 E♭ Cdim E♭6
bye. I prom - ise you, That when the post - man rings, My heart will be in -
Fm Fm7 D♭7 C7 D♭ C7 Dm A+add E F7 B♭9 Gm Cdim B♭ E♭ A♭ Gm B♭7
side The en - vel - ope he brings. Oh, don't you know, The mem - o - ries we
Gm E♭7 A♭ Fm Fm7 G7+ E♭ G7 C9♭ Fm C7 Fm7 G9♭ E♭
gath - ered can nev - er, nev - er die, We must - n't say good - bye.

Copyright © 1943 by Morley Music Co. Copyright renewed and assigned to Morley Music Co. Used by permission.

WAIT TILL YOU SEE HER

From the Musical "BY JUPITER"

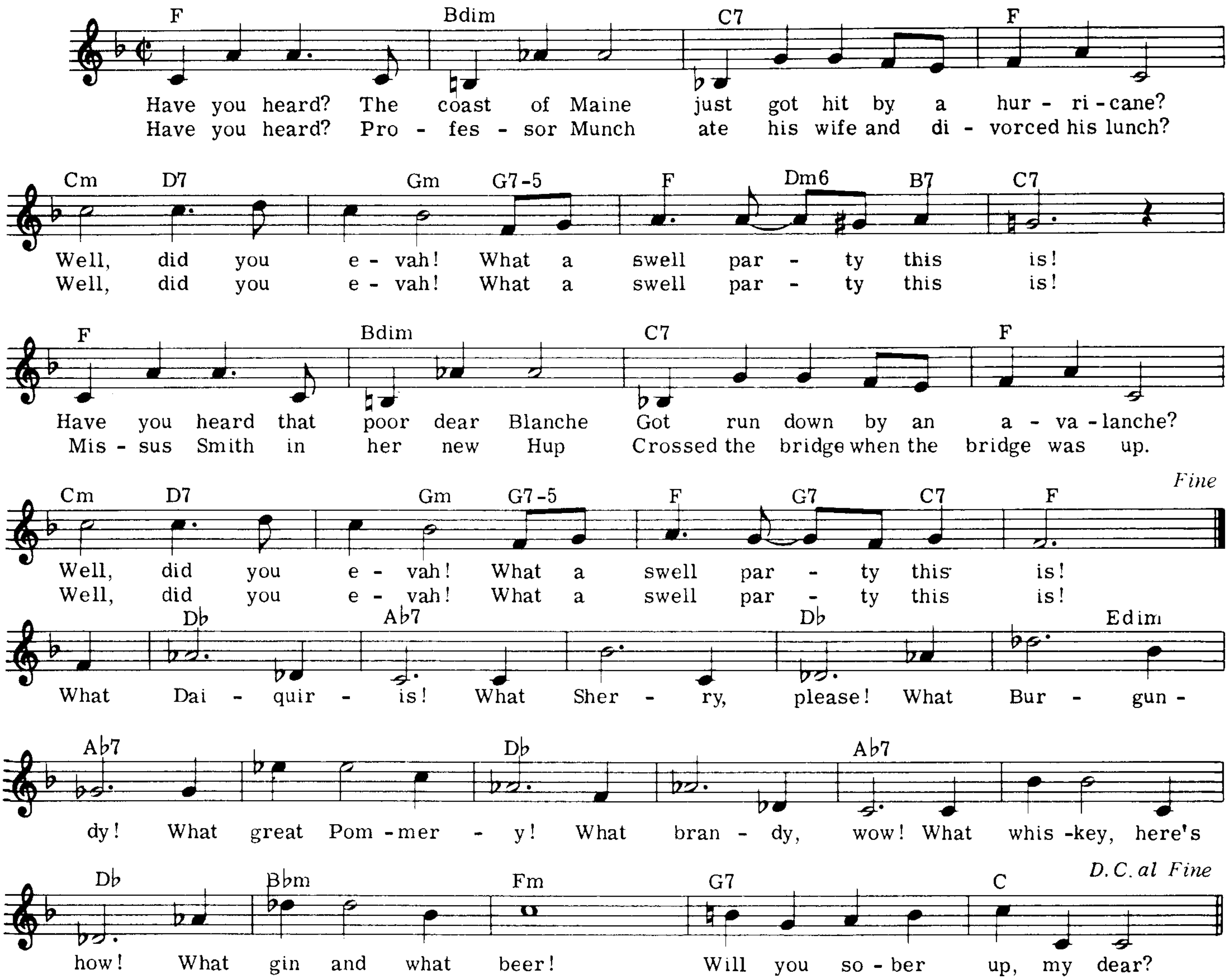
Lyric by LORENZ HART
Music by RICHARD RODGERS


Fm7 B♭7 E♭ E♭6 Fm7 B♭9 E♭maj7
Wait till you see her, see how she looks, Wait till you hear her laugh.
E♭6 Fm7 B♭7 E♭ E♭6 Fm7 D7 Gm
Paint - ers of paint - ings, writ - ers of books, Nev - er could tell the half.
-9
Cm F7sus F7 Gm B♭ Cm7 G7+5 C9-5
Wait till you feel the warmth of her glance, Pen - sive and sweet and wise.
C9 Fm7 B♭7 Cm Gm C9 F9 Fm
All of it love - ly, All of it thrill - ing; I'll nev - er be will - ing to free.
G7 E♭m F7 E7 E♭7 Fm7 B♭7 E♭
her, When you see her, You won't be - lieve your eyes.

Copyright © 1942 by Chappell & Co., Inc., New York, N.Y. Copyright renewed. Used by permission.

WELL, DID YOU EVAH? *From the Musical "DUBARRY WAS A LADY"*

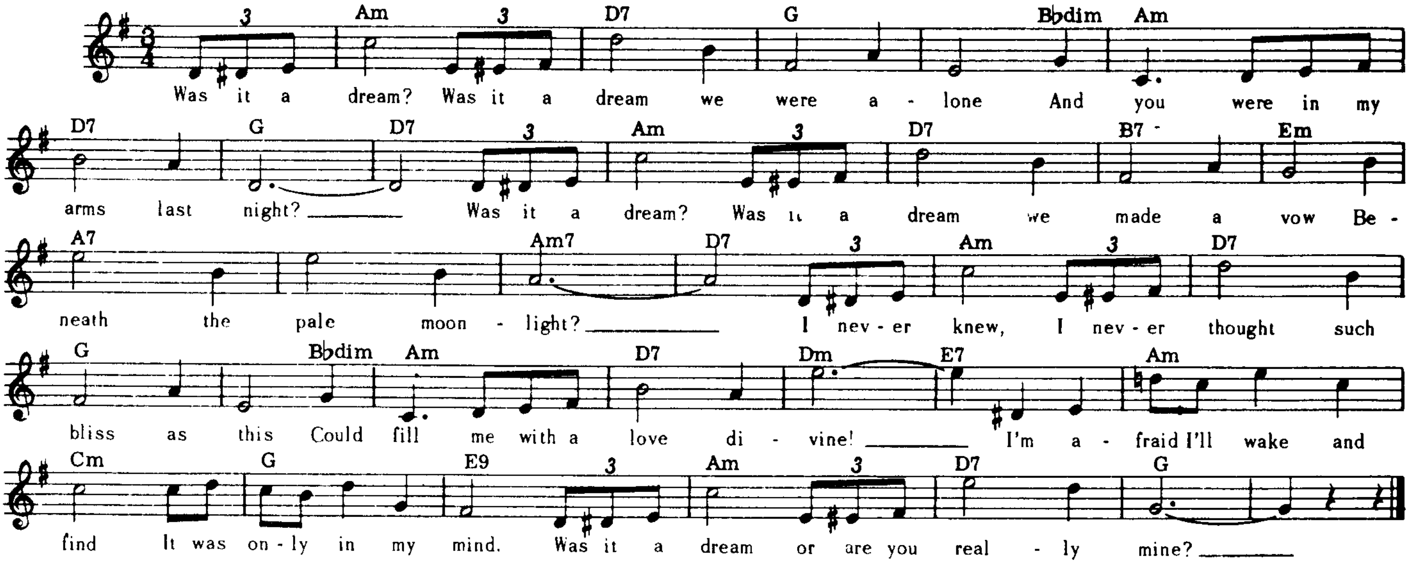
Words and Music by COLE PORTER


F Bdim C7 F
Have you heard? The coast of Maine just got hit by a hur - ri - cane?
Have you heard? Pro - fes - sor Munch ate his wife and di - vorced his lunch?
Cm D7 Gm G7-5 F Dm6 B7 C7
Well, did you e - vah! What a swell par - ty this is!
Well, did you e - vah! What a swell par - ty this is!
F Bdim C7 F
Have you heard that poor dear Blanche Got run down by an a - va - lanche?
Mis - sus Smith in her new Hup Crossed the bridge when the bridge was up.
Cm D7 Gm G7-5 F G7 C7 F
Fine
Well, did you e - vah! What a swell par - ty this is!
Well, did you e - vah! What a swell par - ty this is!
D♭ A♭7 D♭ Edim
What Dai - quir - is! What Sher - ry, please! What Bur - gun -
A♭7 D♭ A♭7
dy! What great Pom - mer - y! What bran - dy, wow! What whis -key, here's
D♭ B♭m Fm G7 C
D.C. al Fine
how! What gin and what beer! Will you so - ber up, my dear?

Copyright © 1940 by Chappell & Co., Inc., New York, N.Y. Copyright renewed. Used by permission.

WAS IT A DREAM?

SAM COSLOW, LARRY SPIER and ADDY BRITT

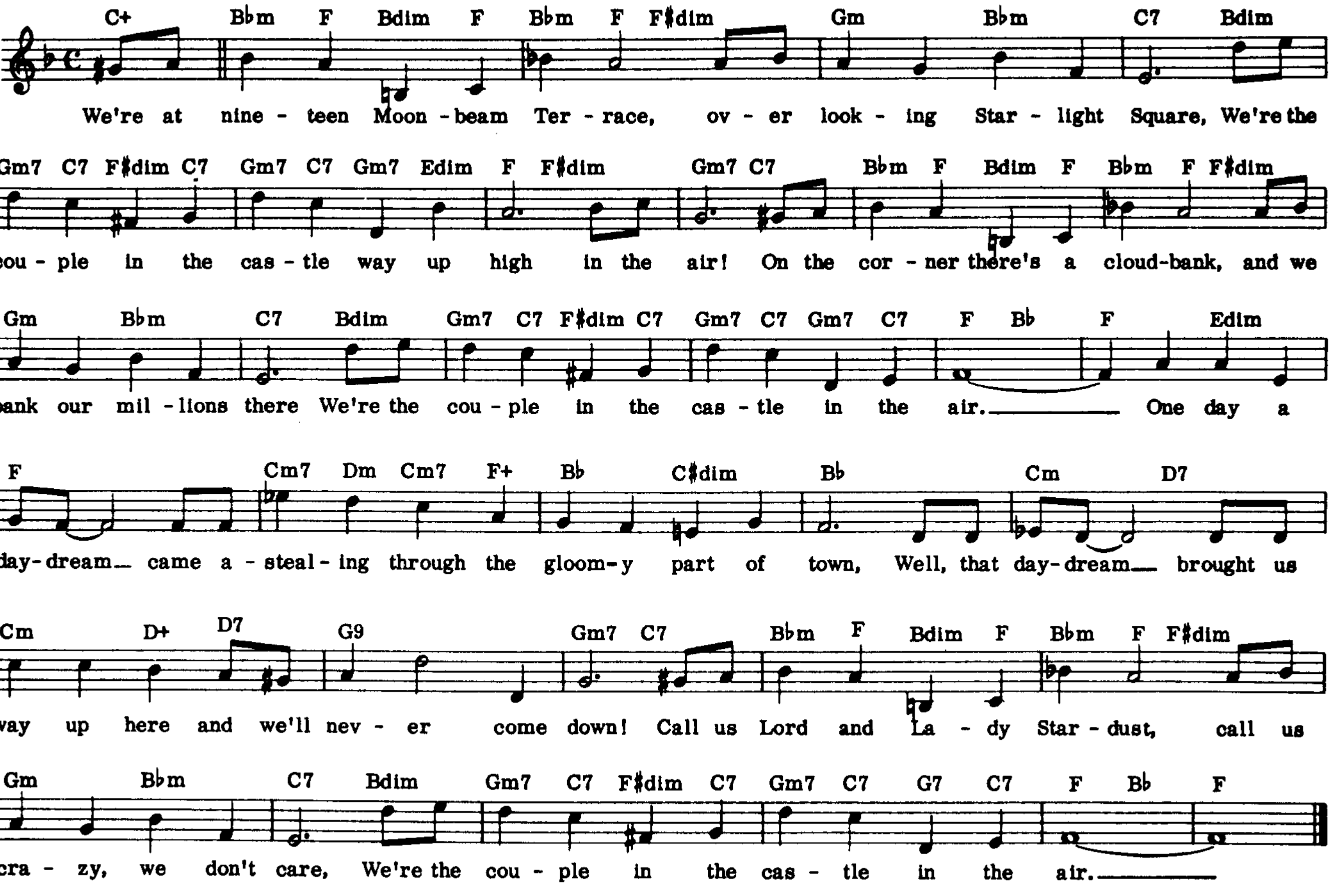

Am D7 G B♭dim Am
Was it a dream? Was it a dream we were a - lone And you were in my
D7 G D7 Am D7 B7 Em
arms last night? Was it a dream? Was it a dream we made a vow Be -
A7 Am7 D7 Am D7
neath the pale moon - light? I nev - er knew, I nev - er thought such
G B♭dim Am D7 Dm E7 Am
bliss as this Could fill me with a love di - vine! I'm a - fraid I'll wake and
Cm G E9 Am D7 G
find It was on - ly in my mind. Was it a dream or are you real - ly mine?

Copyright renewed 1955 by Rytvoc, Inc., New York, N.Y. Used by permission.

WE'RE THE COUPLE IN THE CASTLE

From the Film "MR. BUG GOES TO TOWN"

By FRANK LOESSER and HOAGY CARMICHAEL

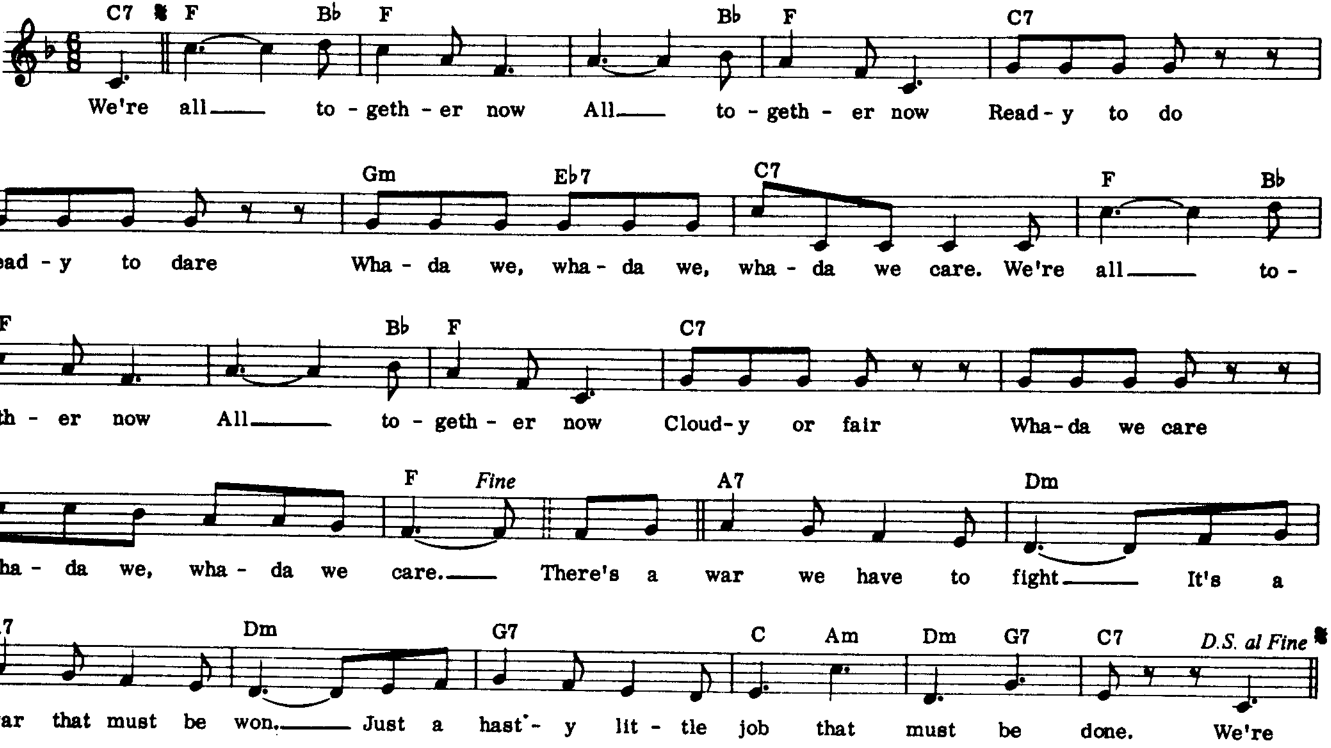

C+ B♭m F Bdim F B♭m F F♯dim Gm B♭m C7 Bdim
We're at nine - teen Moon - beam Ter - race, ov - er look - ing Star - light Square, We're the
Gm7 C7 F♯dim C7 Gm7 C7 Gm7 Edim F F♯dim Gm7 C7 B♭m F Bdim F B♭m F F♯dim
cou - ple in the cas - tle way up high in the air! On the cor - ner there's a cloud-bank, and we
Gm B♭m C7 Bdim Gm7 C7 F♯dim C7 Gm7 C7 Gm7 C7 F B♭ F Edim
bank our mil - lions there We're the cou - ple in the cas - tle in the air.___ One day a
F Cm7 Dm Cm7 F+ B♭ C♯dim B♭ Cm D7
day-dream___ came a - steal - ing through the gloom-y part of town, Well, that day-dream___ brought us
Cm D+ D7 G9 Gm7 C7 B♭m F Bdim F B♭m F F♯dim
way up here and we'll nev - er come down! Call us Lord and La - dy Star - dust, call us
Gm B♭m C7 Bdim Gm7 C7 F♯dim C7 Gm7 C7 G7 C7 F B♭ F
cra - zy, we don't care, We're the cou - ple in the cas - tle in the air.___

Copyright © 1941 by Famous Music Corporation. Copyright renewed 1968. Used by permission.

WE'RE ALL TOGETHER NOW

From the Film "GULLIVER'S TRAVELS"

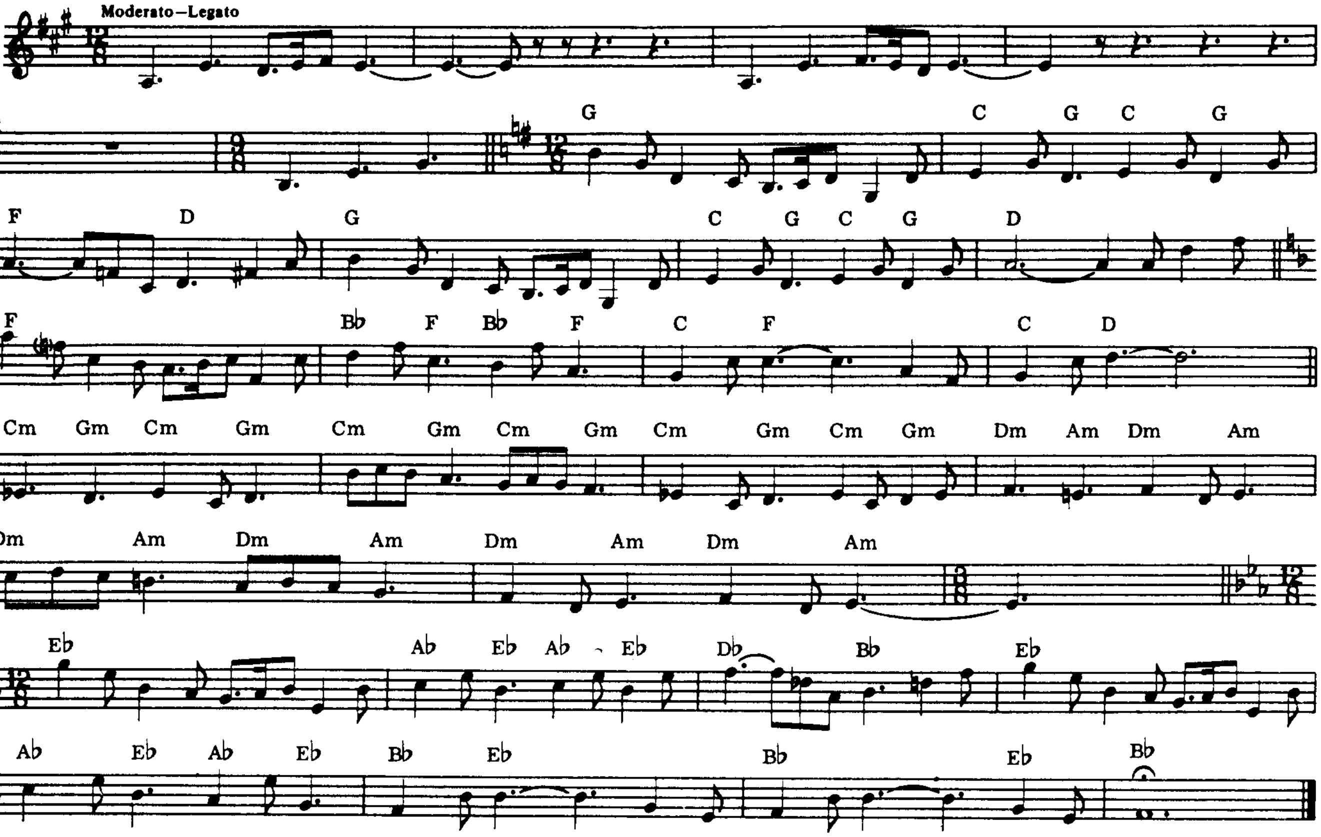
By LEO ROBIN and RALPH RAINGER


C7 𝄋 F B♭ F B♭ F C7
We're all___ to - geth - er now All___ to - geth - er now Read - y to do
Gm E♭7 C7 F B♭
Read - y to dare Wha - da we, wha - da we, wha - da we care. We're all___ to -
F B♭ F C7
geth - er now All___ to - geth - er now Cloud - y or fair Wha - da we care
F Fine A7 Dm
Wha - da we, wha - da we care.___ There's a war we have to fight___ It's a
A7 Dm G7 C Am Dm G7 C7 D.S. al Fine 𝄋
war that must be won.___ Just a hast'- y lit - tle job that must be done. We're

Copyright © 1939 by Famous Music Corporation, New York, N.Y. Copyright renewed 1966 by Famous Music Corporation. Used by permission.

THE WHALEHUNTERS THEME *From the Film "THE WHITE DAWN"*

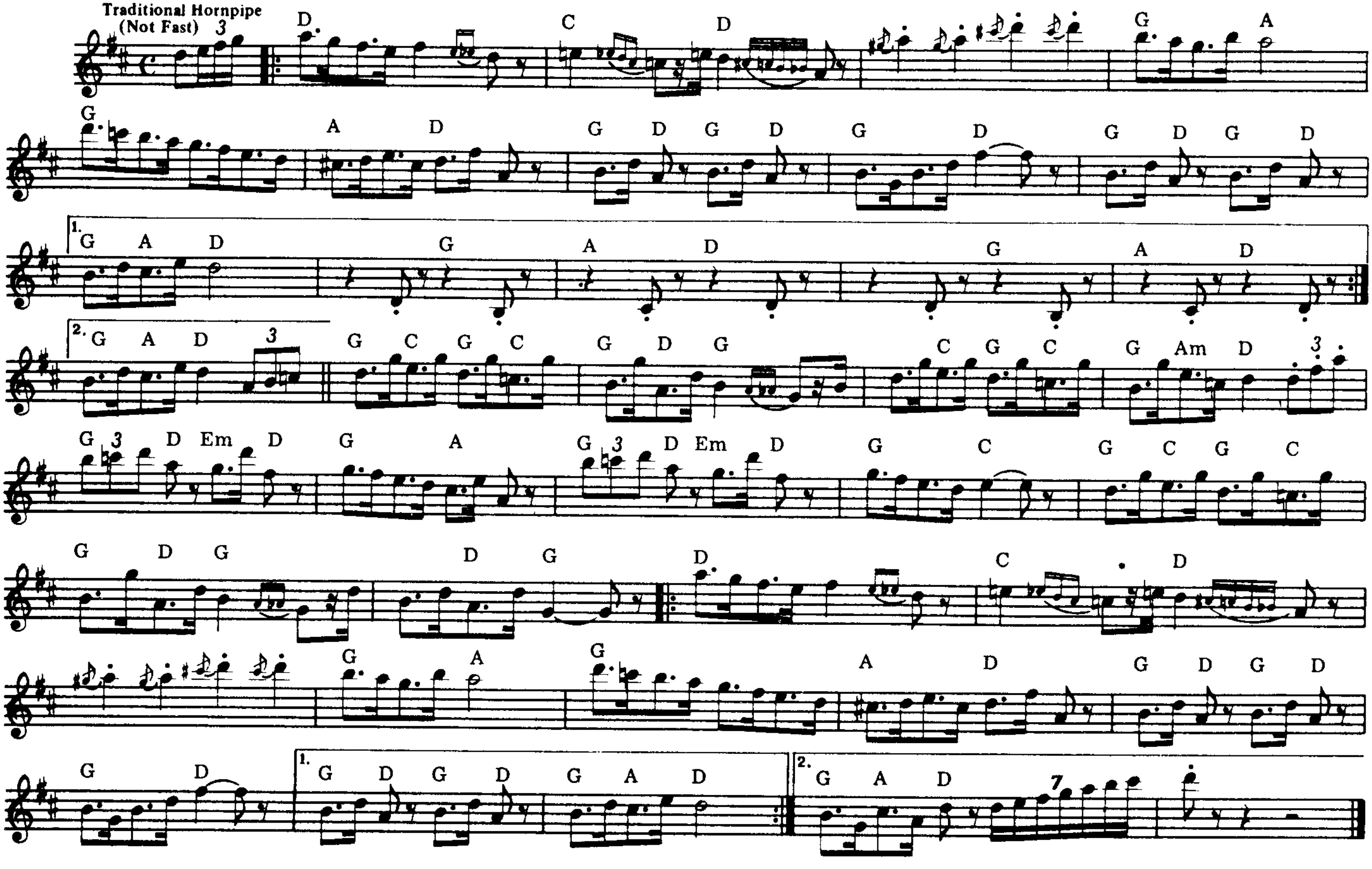
By HENRY MANCINI


Moderato—Legato
G
C G C G
F D G C G C G D
F Bb F Bb F C F C D
Cm Gm Cm Gm Cm Gm Cm Gm Cm Gm Cm Gm Dm Am Dm Am
Dm Am Dm Am Dm Am Dm Am
Eb Ab Eb Ab Eb Db Bb Eb
Ab Eb Ab Eb Bb Eb Bb Eb Bb

Copyright © 1974 by Famous Music Corporation, New York, N.Y. Used by permission.

THE WOOLEY BOOGER HORNPIPE *From the Film "THE WHITE DAWN"*

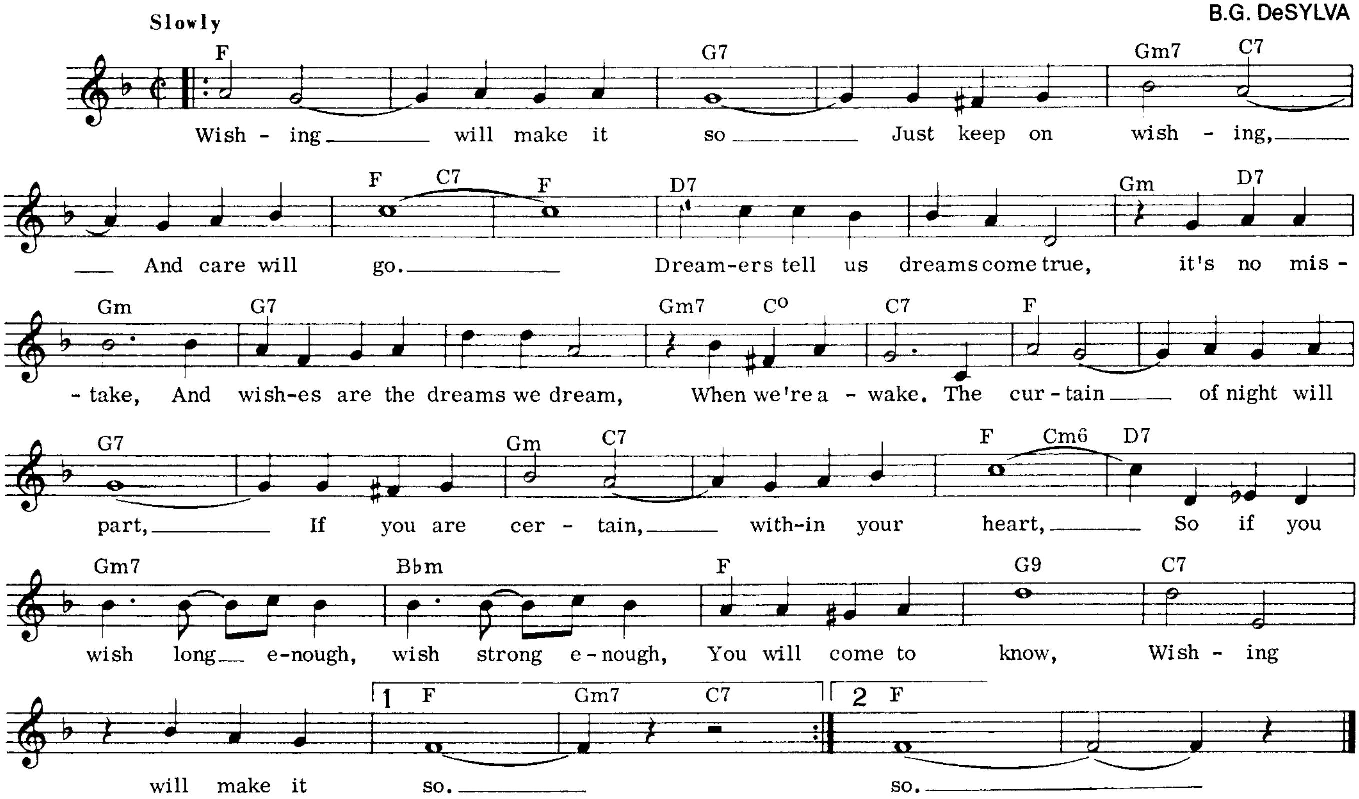
By HENRY MANCINI


Traditional Hornpipe
(Not Fast)
D C D G A
G A D G D G D G D G D G D
G A D G A D G A D
G A D G C G C G D G C G C G Am D
G D Em D G A G D Em D G C G C G C
G D G D G D C D
G A G A D G D G D
G D G D G D G A D G A D

Copyright © 1974 by Famous Music Corporation, New York, N.Y. Used by permission.

WISHING (Will Make It So) *From the Film "LOVE AFFAIR"*

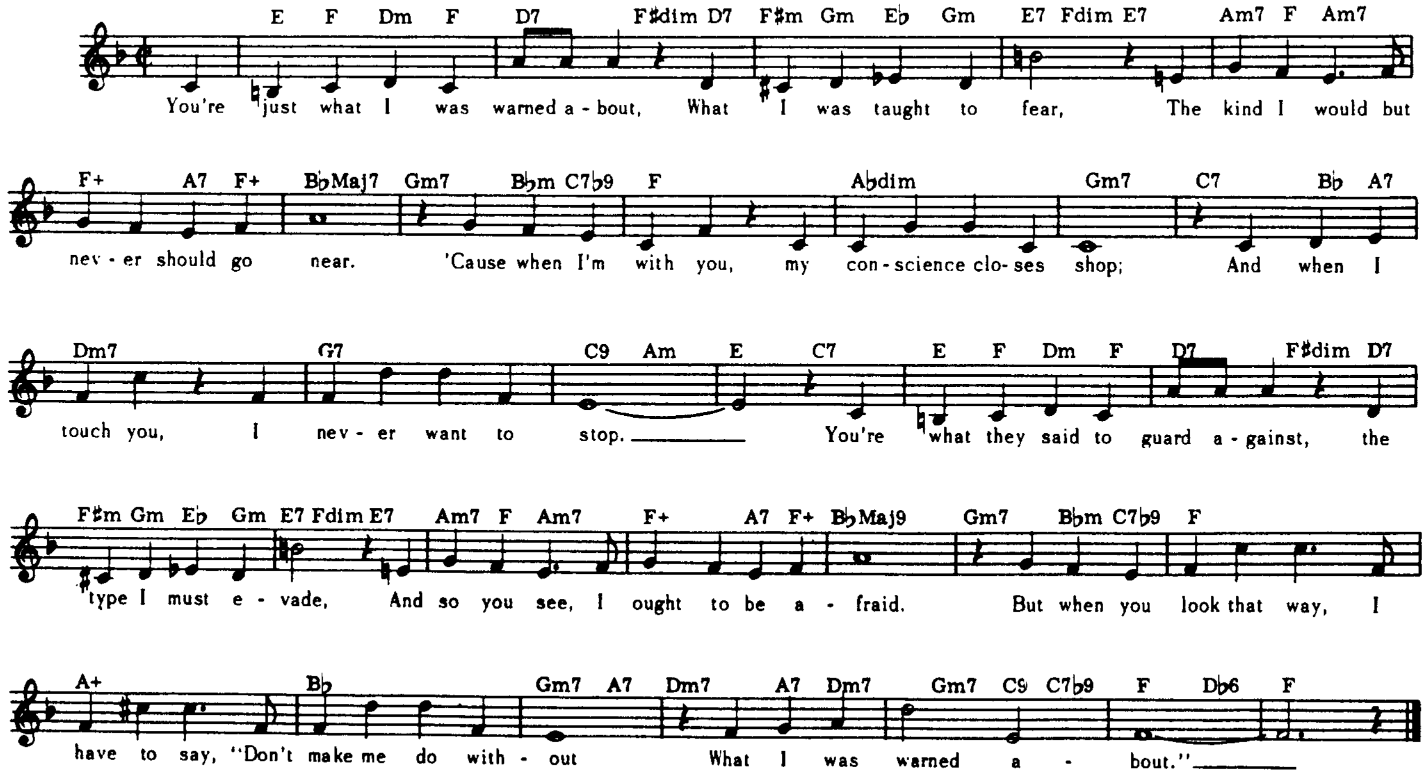
Words and Music by
B.G. DeSYLVA


Slowly
F G7 Gm7 C7
Wish - ing will make it so Just keep on wish - ing,
F C7 F D7 Gm D7
And care will go. Dream-ers tell us dreams come true, it's no mis -
Gm G7 Gm7 C° C7 F
- take, And wish-es are the dreams we dream, When we're a - wake. The cur - tain of night will
G7 Gm C7 F Cm6 D7
part, If you are cer - tain, with-in your heart, So if you
Gm7 B♭m F G9 C7
wish long e-nough, wish strong e-nough, You will come to know, Wish - ing
1 F Gm7 C7 2 F
will make it so. so.

Copyright © 1939 by DeSylva, Brown & Henderson, Inc. Copyright renewed. Used by permission.

WHAT I WAS WARNED ABOUT *From the Musical "MAKE A WISH"*

Lyric and Music by HUGH MARTIN

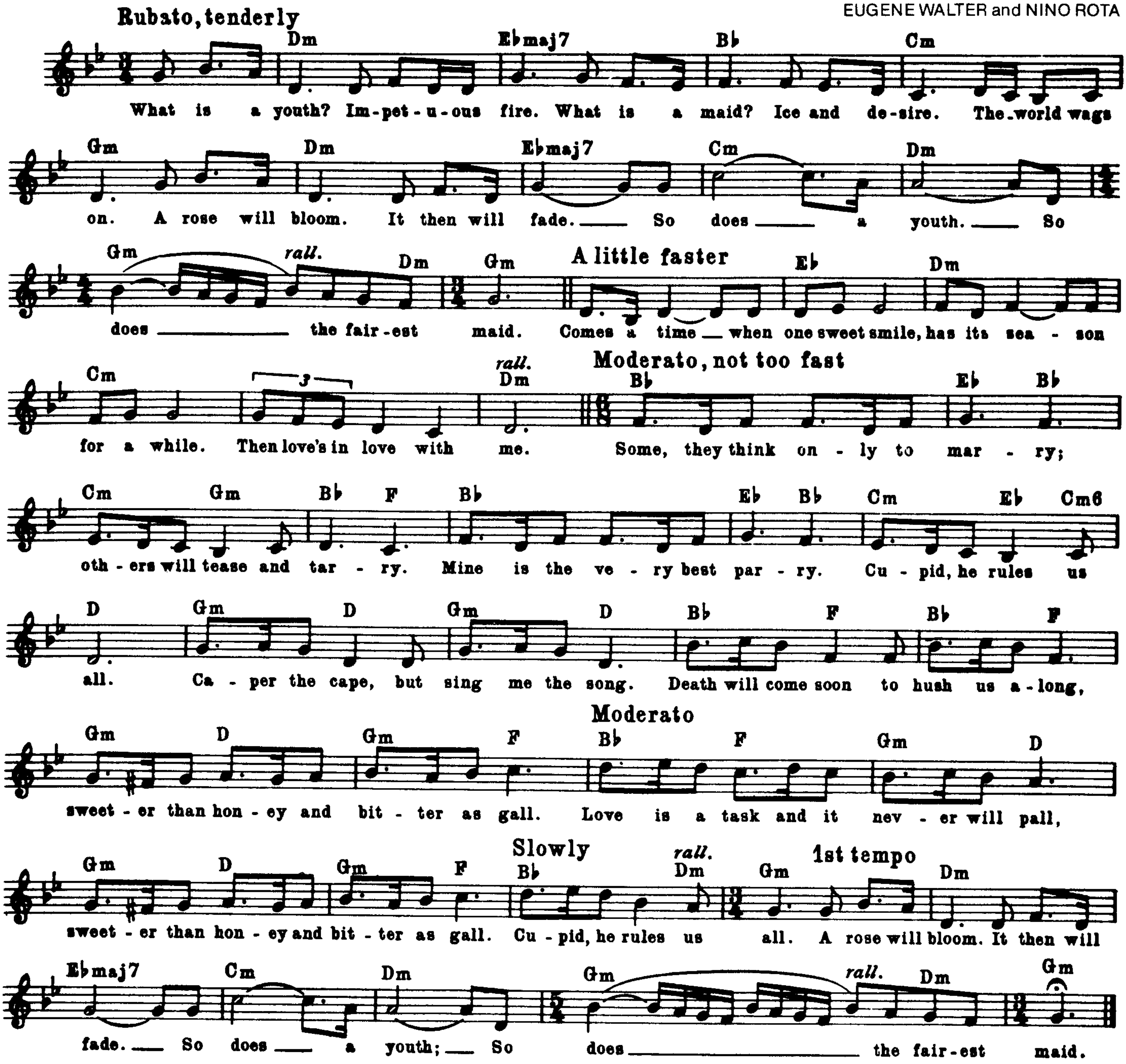

E F Dm F D7 F♯dim D7 F♯m Gm E♭ Gm E7 Fdim E7 Am7 F Am7
You're just what I was warned a - bout, What I was taught to fear, The kind I would but
F+ A7 F+ B♭Maj7 Gm7 B♭m C7♭9 F A♭dim Gm7 C7 B♭ A7
nev - er should go near. 'Cause when I'm with you, my con - science clo - ses shop; And when I
Dm7 G7 C9 Am E C7 E F Dm F D7 F♯dim D7
touch you, I nev - er want to stop. You're what they said to guard a - gainst, the
F♯m Gm E♭ Gm E7 Fdim E7 Am7 F Am7 F+ A7 F+ B♭Maj9 Gm7 B♭m C7♭9 F
type I must e - vade, And so you see, I ought to be a - fraid. But when you look that way, I
A+ B♭ Gm7 A7 Dm7 A7 Dm7 Gm7 C9 C7♭9 F D♭6 F
have to say, "Don't make me do with - out What I was warned a - bout."

Copyright © 1951 by Hugh Martin. All rights throughout the world controlled by Edwin H. Morris & Company, Inc. Used by permission.

WHAT IS A YOUTH?

From the Film "ROMEO AND JULIET"

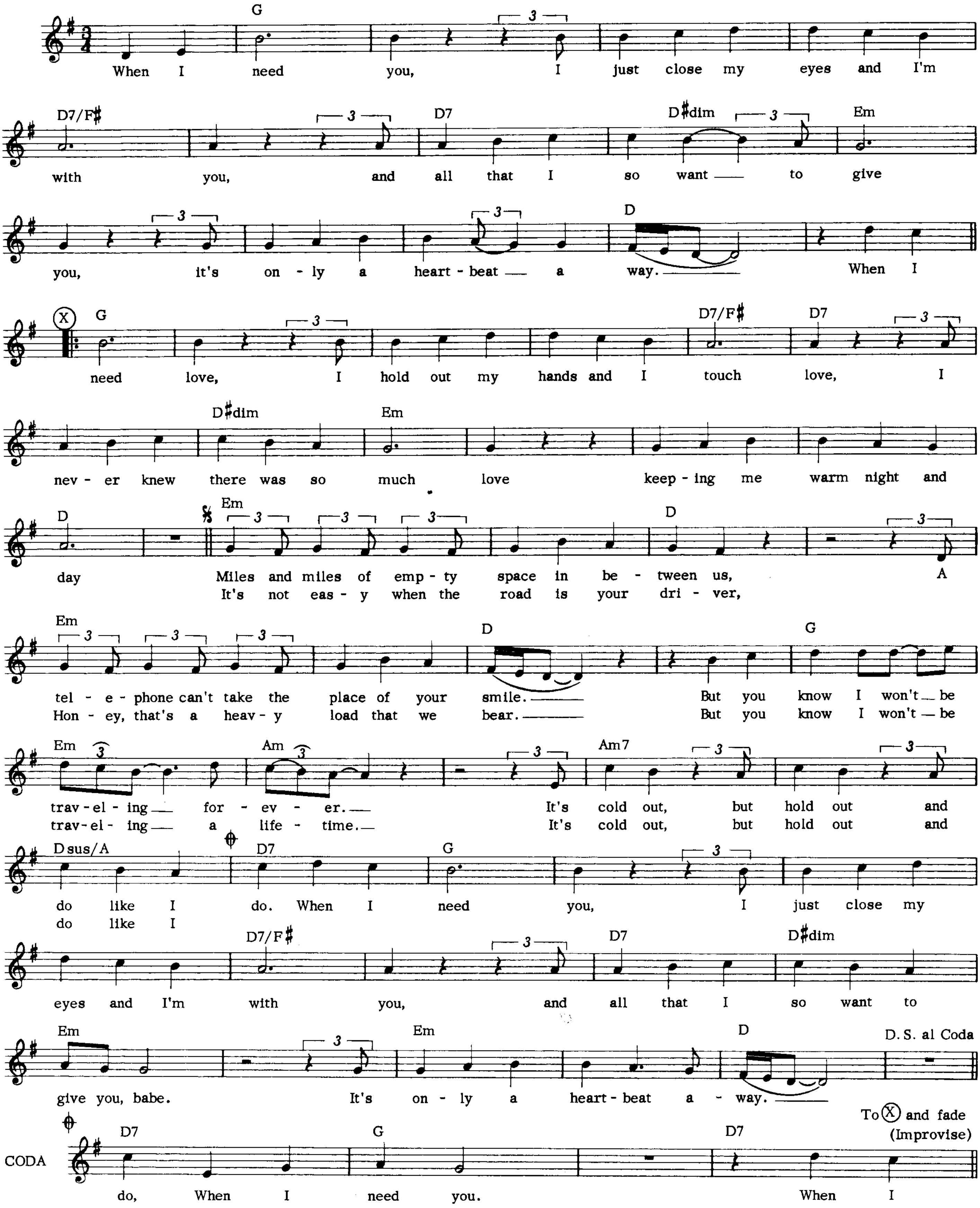
EUGENE WALTER and NINO ROTA


Rubato, tenderly
Dm Ebmaj7 Bb Cm
What is a youth? Im-pet-u-ous fire. What is a maid? Ice and de-sire. The world wags
Gm Dm Ebmaj7 Cm Dm
on. A rose will bloom. It then will fade. So does a youth. So
Gm rall. Dm Gm
A little faster
Eb Dm
does the fair-est maid. Comes a time when one sweet smile, has its sea-son
Cm
rall.
Dm
Moderato, not too fast
Bb Eb Bb
for a while. Then love's in love with me. Some, they think on-ly to mar-ry;
Cm Gm Bb F Bb Eb Bb Cm Eb Cm6
oth-ers will tease and tar-ry. Mine is the ve-ry best par-ry. Cu-pid, he rules us
D Gm D Gm D Bb F Bb F
all. Ca-per the cape, but sing me the song. Death will come soon to hush us a-long,
Moderato
Gm D Gm F Bb F Gm D
sweet-er than hon-ey and bit-ter as gall. Love is a task and it nev-er will pall,
Slowly
rall.
1st tempo
Gm D Gm F Bb Dm Gm Dm
sweet-er than hon-ey and bit-ter as gall. Cu-pid, he rules us all. A rose will bloom. It then will
Ebmaj7 Cm Dm Gm rall. Dm Gm
fade. So does a youth; So does the fair-est maid.

Copyright © 1968 by Famous Music Corporation, New York, N.Y. Used by permission.

WHEN I NEED YOU

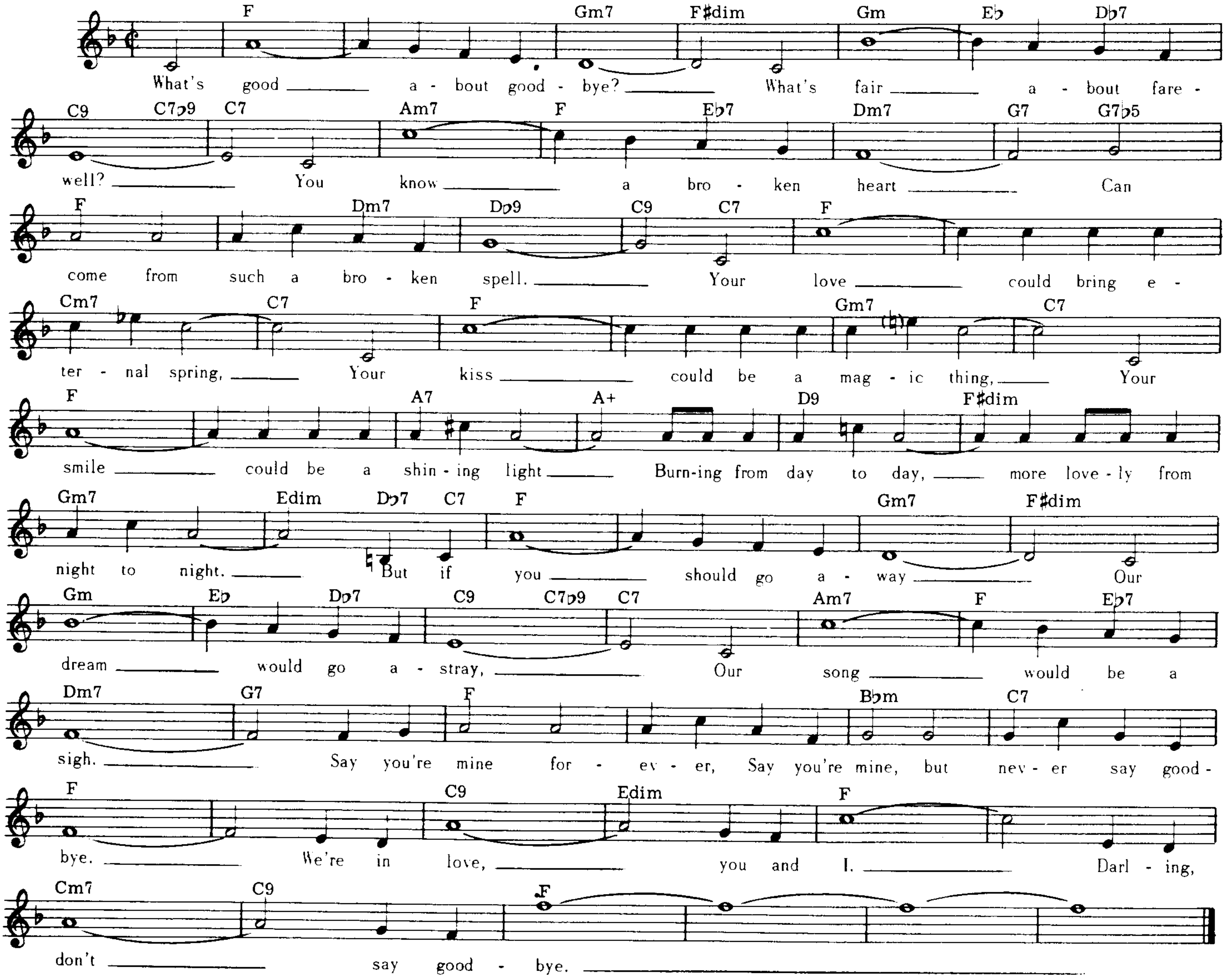
Words by CAROLE BAYER SAGER
Music by ALBERT HAMMOND


G
When I need you, I just close my eyes and I'm
D7/F♯ D7 D♯dim Em
with you, and all that I so want to give
D
you, it's on-ly a heart-beat a way. When I
Ⓧ G D7/F♯ D7
need love, I hold out my hands and I touch love, I
D♯dim Em
nev-er knew there was so much love keep-ing me warm night and
D Em D
day Miles and miles of emp-ty space in be-tween us, A
It's not eas-y when the road is your dri-ver,
Em D G
tel-e-phone can't take the place of your smile. But you know I won't be
Hon-ey, that's a heav-y load that we bear. But you know I won't be
Em Am Am7
trav-el-ing for-ev-er. It's cold out, but hold out and
trav-el-ing a life-time. It's cold out, but hold out and
Dsus/A D7 G
do like I do. When I need you, I just close my
do like I
D7/F♯ D7 D♯dim
eyes and I'm with you, and all that I so want to
Em Em D
give you, babe. It's on-ly a heart-beat a-way.
D. S. al Coda
To Ⓧ and fade
(Improvise)
CODA
D7 G D7
do, When I need you. When I

Copyright © 1976 and 1977 by Unichappell Music, Inc. and Begonia Melodies, Inc. Used by permission.

WHAT'S GOOD ABOUT GOODBYE? *From the Film "CASBAH"*

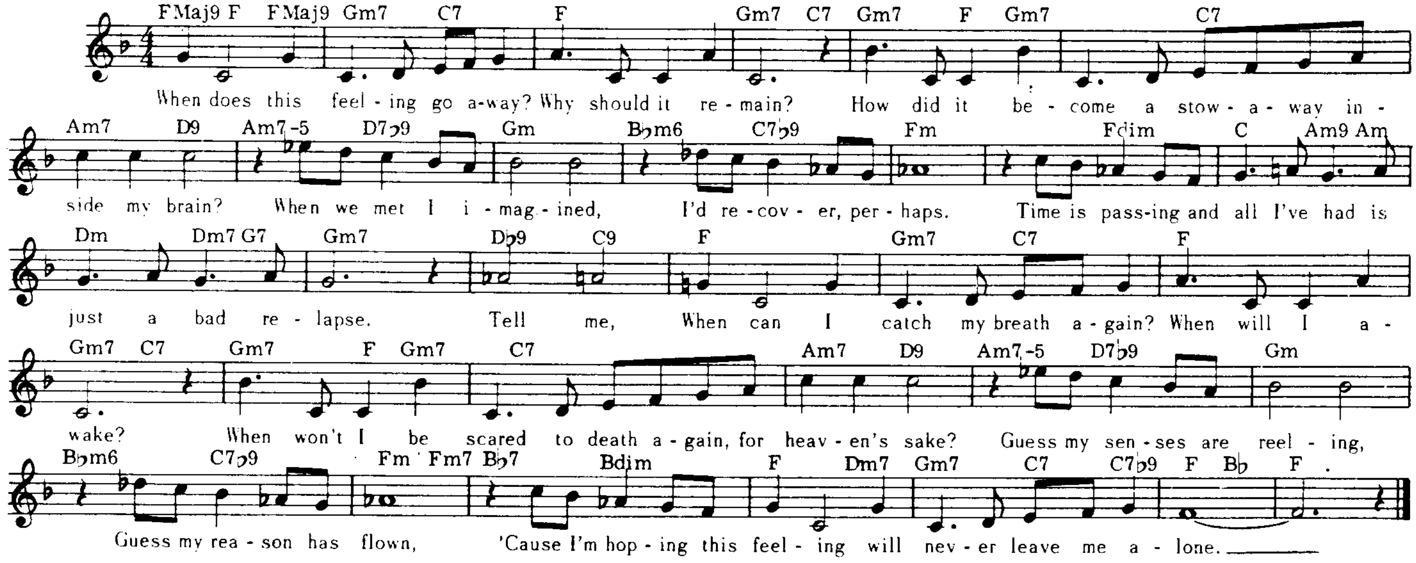
Lyric by LEO ROBIN
Music by HAROLD ARLEN


What's good a - bout good - bye? What's fair a - bout fare -
well? You know a bro - ken heart Can
come from such a bro - ken spell. Your love could bring e -
ter - nal spring, Your kiss could be a mag - ic thing, Your
smile could be a shin - ing light Burn-ing from day to day, more love - ly from
night to night. But if you should go a - way Our
dream would go a - stray, Our song would be a
sigh. Say you're mine for - ev - er, Say you're mine, but nev - er say good -
bye. We're in love, you and I. Darl - ing,
don't say good - bye.

Copyright © 1948 by Harwin Music Corporation, New York, N.Y. Used by permission.

WHEN DOES THIS FEELING GO AWAY? *From the Musical "MAKE A WISH"*

Lyric and Music by HUGH MARTIN

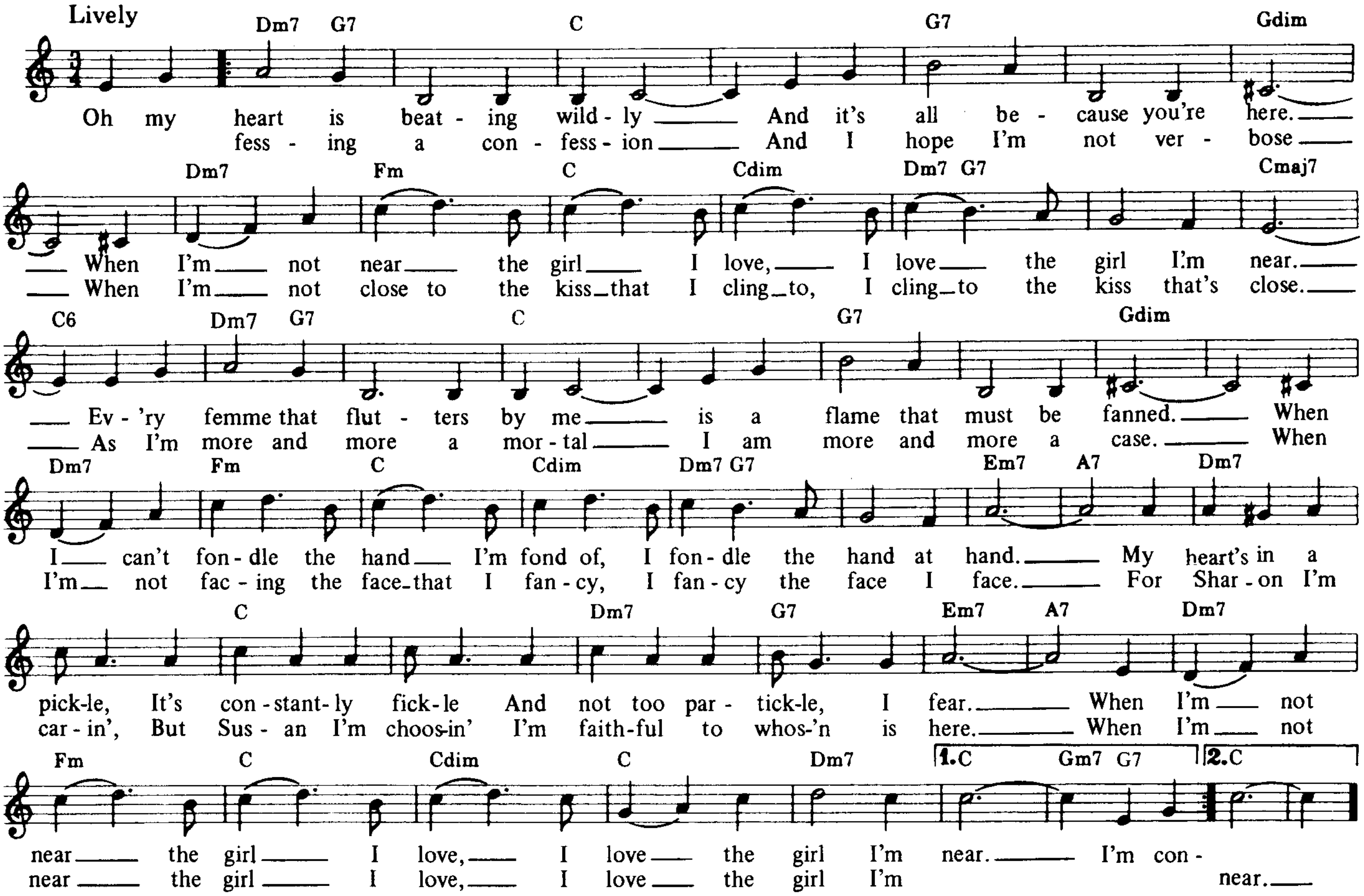

When does this feel - ing go a-way? Why should it re - main? How did it be - come a stow - a - way in -
side my brain? When we met I i - mag - ined, I'd re - cov - er, per - haps. Time is pass-ing and all I've had is
just a bad re - lapse. Tell me, When can I catch my breath a - gain? When will I a -
wake? When won't I be scared to death a - gain, for heav - en's sake? Guess my sen - ses are reel - ing,
Guess my rea - son has flown, 'Cause I'm hop - ing this feel - ing will nev - er leave me a - lone.

Copyright © 1951 by Hugh Martin. All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

WHEN I'M NOT NEAR THE GIRL I LOVE

From the Musical "FINIAN'S RAINBOW"

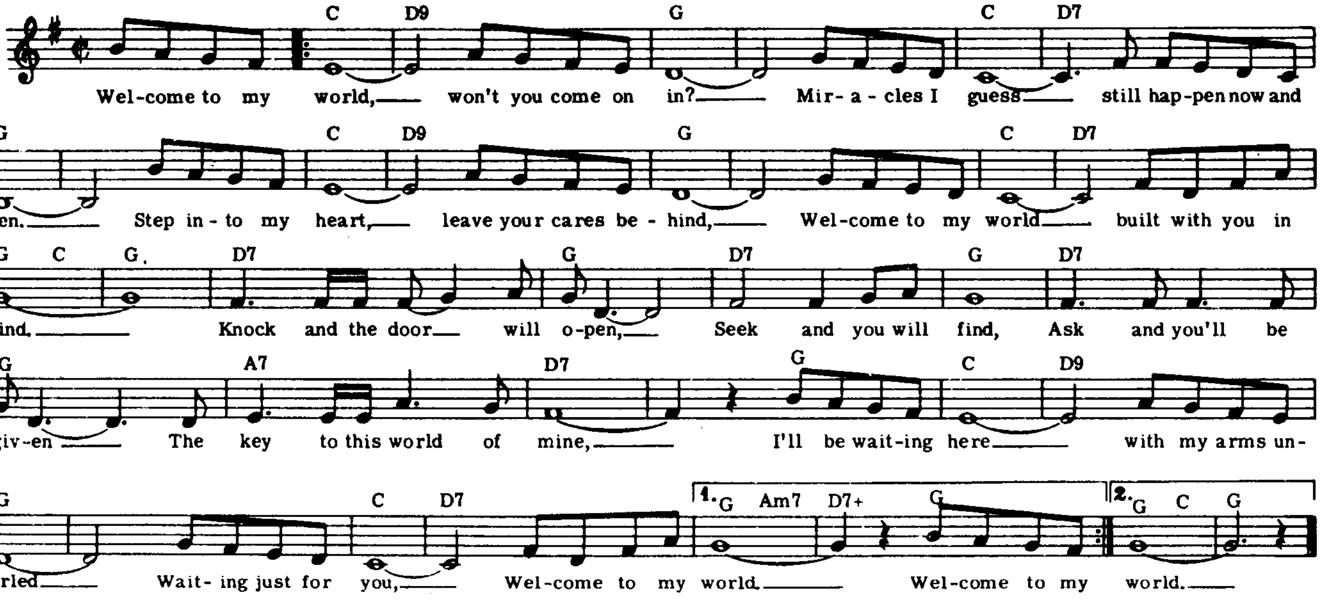
Words by E.Y. HARBURG
Music by BURTON LANE


Lively
Dm7 G7 C G7 Gdim
Oh my heart is beat - ing wild - ly And it's all be - cause you're here.
fess - ing a con - fess - ion And I hope I'm not ver - bose
Dm7 Fm C Cdim Dm7 G7 Cmaj7
When I'm not near the girl I love, I love the girl I'm near.
When I'm not close to the kiss that I cling to, I cling to the kiss that's close.
C6 Dm7 G7 C G7 Gdim
Ev - 'ry femme that flut - ters by me is a flame that must be fanned. When
As I'm more and more a mor - tal I am more and more a case. When
Dm7 Fm C Cdim Dm7 G7 Em7 A7 Dm7
I can't fon - dle the hand I'm fond of, I fon - dle the hand at hand. My heart's in a
I'm not fac - ing the face that I fan - cy, I fan - cy the face I face. For Shar - on I'm
C Dm7 G7 Em7 A7 Dm7
pick-le, It's con - stant - ly fick - le And not too par - tick - le, I fear. When I'm not
car - in', But Sus - an I'm choos-in' I'm faith-ful to whos-'n is here. When I'm not
Fm C Cdim C Dm7 1.C Gm7 G7 2.C
near the girl I love, I love the girl I'm near. I'm con -
near the girl I love, I love the girl I'm near.

Copyright © 1946 by Chappell & Co., Inc. Copyright renewed. Used by permission.

WELCOME TO MY WORLD

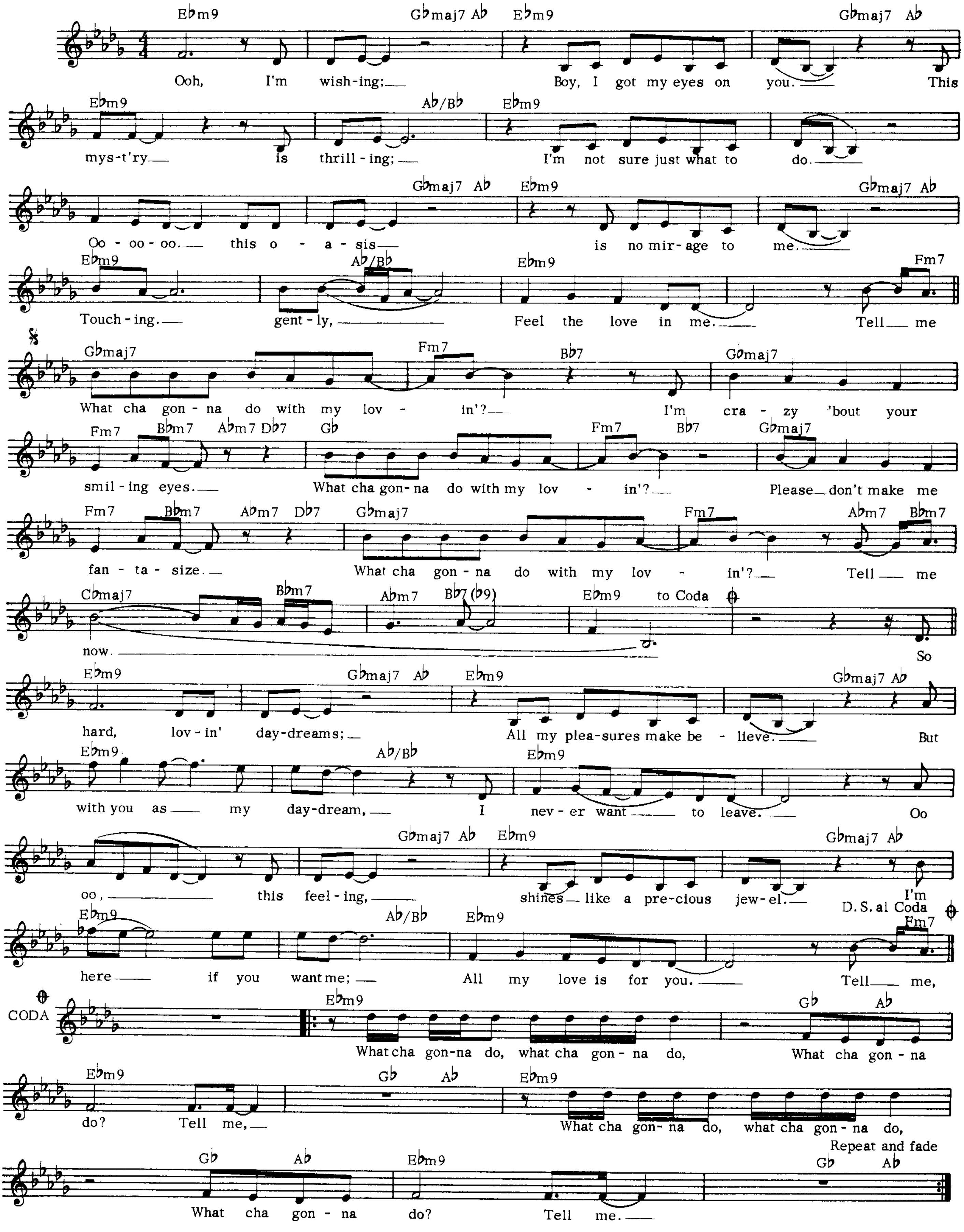
By RAY WINKLER and JOHN HATHCOCK


C D9 G C D7
Wel-come to my world, won't you come on in? Mir - a - cles I guess still hap-pen now and
G C D9 G C D7
then. Step in - to my heart, leave your cares be - hind, Wel-come to my world built with you in
G C G D7 G D7 G D7
mind. Knock and the door will o - pen, Seek and you will find, Ask and you'll be
G A7 D7 G C D9
giv - en The key to this world of mine, I'll be wait-ing here with my arms un -
G C D7 1.G Am7 D7+ G 2.G C G
furled Wait - ing just for you, Wel-come to my world. Wel-come to my world.

Copyright © 1962 by Tuckahoe Music, Inc. and Neillrae Music Co., Madison, Tenn. Used by permission.

WHAT CHA GONNA DO WITH MY LOVIN'

Words and Music by
JAMES MTUME and REGGIE LUCAS

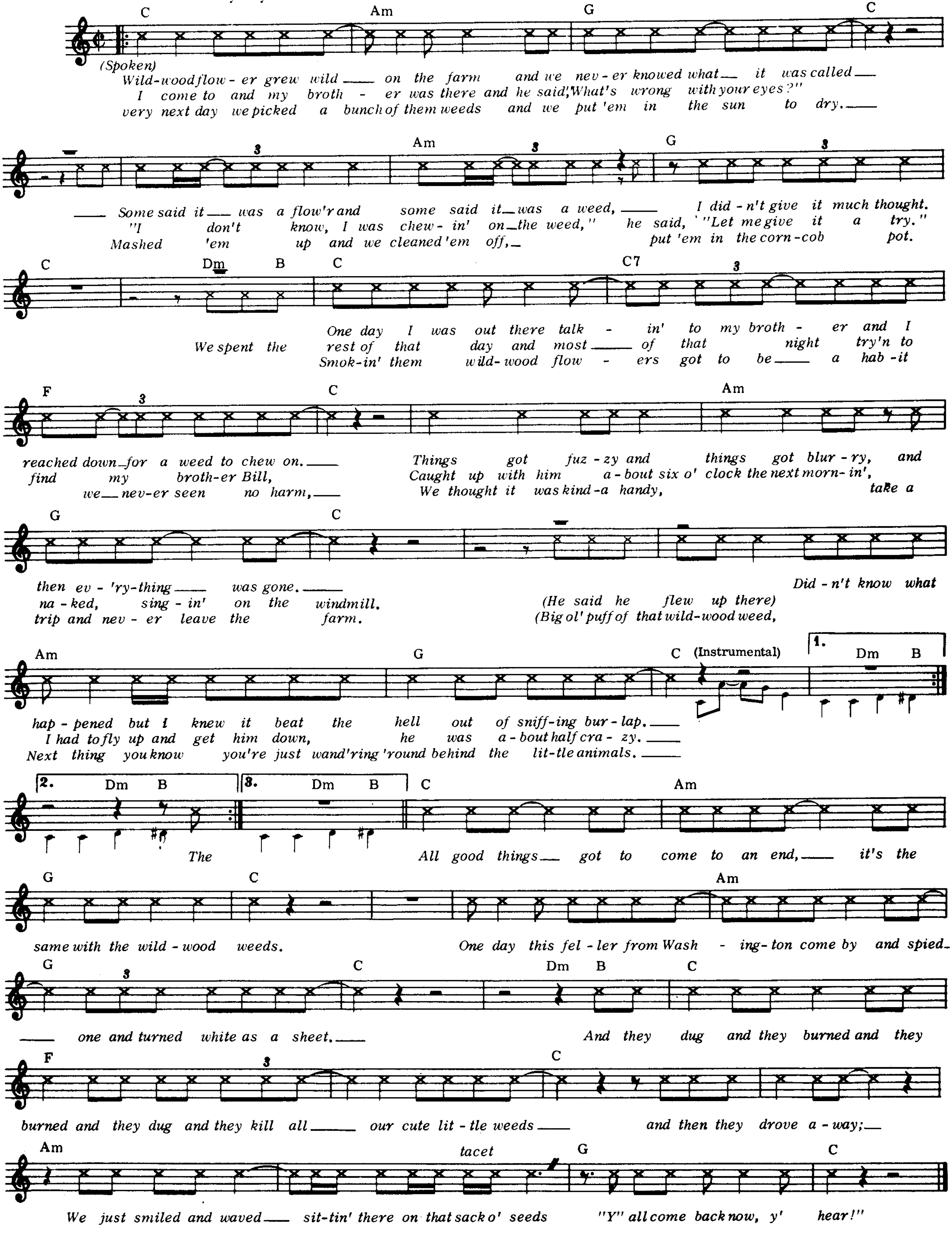

E♭m9 G♭maj7 A♭ E♭m9 G♭maj7 A♭
Ooh, I'm wish-ing; Boy, I got my eyes on you. This
E♭m9 A♭/B♭ E♭m9
mys-t'ry is thrill-ing; I'm not sure just what to do.
G♭maj7 A♭ E♭m9 G♭maj7 A♭
Oo-oo-oo. this o-a-sis is no mir-age to me.
E♭m9 A♭/B♭ E♭m9 Fm7
Touch-ing. gent-ly, Feel the love in me. Tell me
G♭maj7 Fm7 B♭7 G♭maj7
What cha gon-na do with my lov-in'? I'm cra-zy 'bout your
Fm7 B♭m7 A♭m7 D♭7 G♭ Fm7 B♭7 G♭maj7
smil-ing eyes. What cha gon-na do with my lov-in'? Please don't make me
Fm7 B♭m7 A♭m7 D♭7 G♭maj7 Fm7 A♭m7 B♭m7
fan-ta-size. What cha gon-na do with my lov-in'? Tell me
C♭maj7 B♭m7 A♭m7 B♭7(♭9) E♭m9 to Coda
now. So
E♭m9 G♭maj7 A♭ E♭m9 G♭maj7 A♭
hard, lov-in' day-dreams; All my plea-sures make be-lieve. But
E♭m9 A♭/B♭ E♭m9
with you as my day-dream, I nev-er want to leave. Oo
G♭maj7 A♭ E♭m9 G♭maj7 A♭
oo, this feel-ing, shines like a pre-cious jew-el. I'm
D.S. al Coda
E♭m9 A♭/B♭ E♭m9 Fm7
here if you want me; All my love is for you. Tell me,
CODA
E♭m9 G♭ A♭
What cha gon-na do, what cha gon-na do, What cha gon-na
E♭m9 G♭ A♭ E♭m9
do? Tell me, What cha gon-na do, what cha gon-na do,
G♭ A♭ E♭m9
What cha gon-na do? Tell me.
Repeat and fade
G♭ A♭

Copyright © 1979 by Ensign Music Corporation and Scarab Publishing Corporation. Used by permission.

WILDWOOD WEED

By JIM STAFFORD and DON BOWMAN

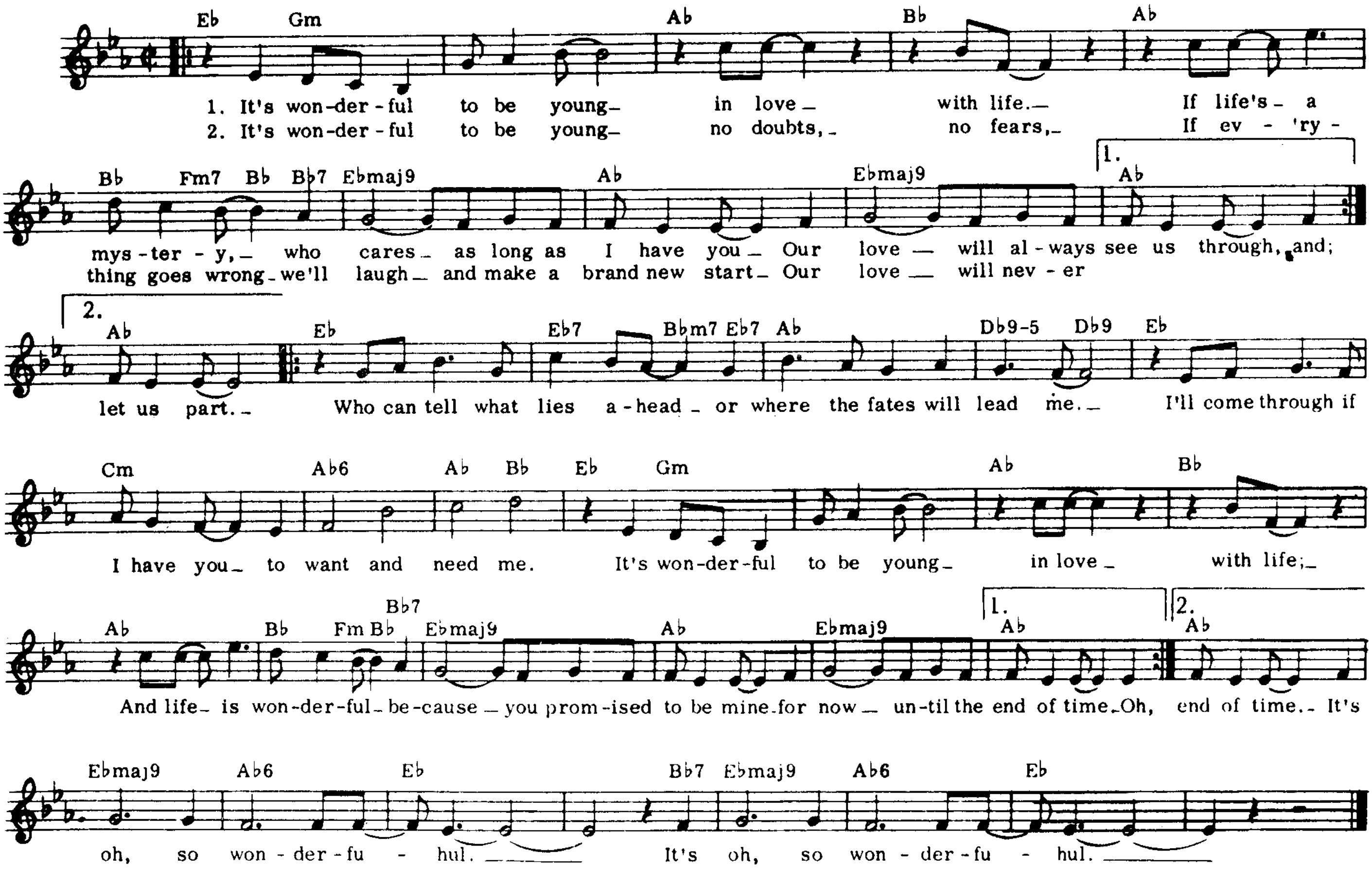
Moderate Country Style


C Am G C
(Spoken)
Wild-wood flow-er grew wild on the farm and we nev-er knowed what it was called
I come to and my broth - er was there and he said, "What's wrong with your eyes?"
very next day we picked a bunch of them weeds and we put 'em in the sun to dry.
Am G
Some said it was a flow'r and some said it was a weed, I did-n't give it much thought.
"I don't know, I was chew-in' on the weed," he said, "Let me give it a try."
Mashed 'em up and we cleaned 'em off, put 'em in the corn-cob pot.
C Dm B C C7
One day I was out there talk - in' to my broth - er and I
We spent the rest of that day and most of that night try'n to
Smok-in' them wild-wood flow - ers got to be a hab-it
F C Am
reached down for a weed to chew on. Things got fuz-zy and things got blur-ry, and
find my broth-er Bill, Caught up with him a-bout six o' clock the next morn-in',
we nev-er seen no harm, We thought it was kind-a handy, take a
G C
then ev-'ry-thing was gone. Did-n't know what
na-ked, sing-in' on the windmill. (He said he flew up there)
trip and nev-er leave the farm. (Big ol' puff of that wild-wood weed,
Am G C (Instrumental) 1. Dm B
hap-pened but I knew it beat the hell out of sniff-ing bur-lap.
I had to fly up and get him down, he was a-bout half cra-zy.
Next thing you know you're just wand'ring 'round behind the lit-tle animals.
2. Dm B 3. Dm B C Am
The All good things got to come to an end, it's the
G C Am
same with the wild-wood weeds. One day this fel-ler from Wash-ing-ton come by and spied
G C Dm B C
one and turned white as a sheet. And they dug and they burned and they
F C
burned and they dug and they kill all our cute lit-tle weeds and then they drove a-way;
Am tacet G C
We just smiled and waved sit-tin' there on that sack o' seeds "Y" all come back now, y' hear!"

Copyright © 1964 by Famous Music Corporation, Ensign Music Corporation and Parody Publishing Co. Used by permission.

WONDERFUL TO BE YOUNG

By HAL DAVID and BURT F. BACHARACH

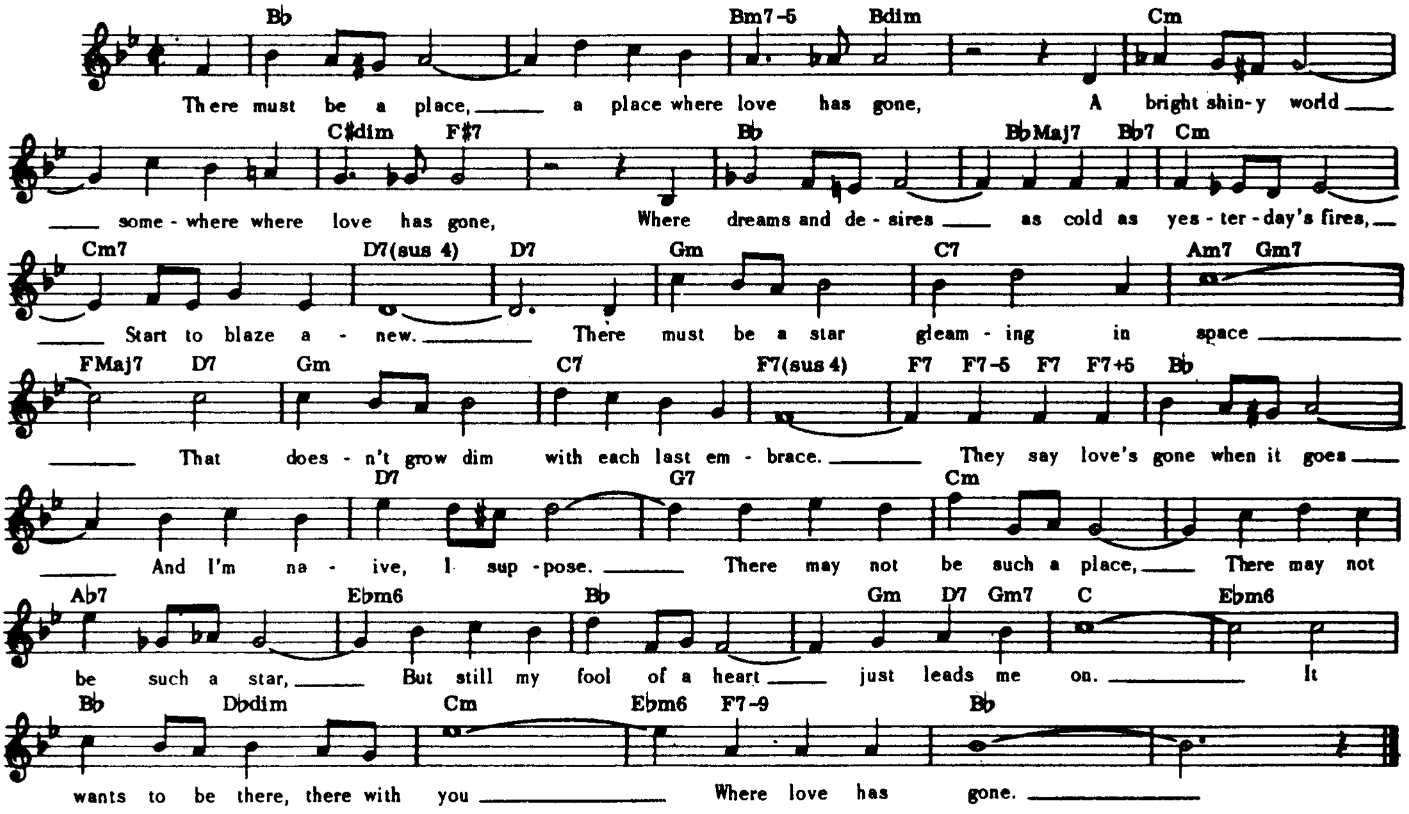

Eb Gm Ab Bb Ab
1. It's won-der-ful to be young- in love- with life.- If life's- a
2. It's won-der-ful to be young- no doubts,- no fears,- If ev-'ry-
Bb Fm7 Bb Bb7 Ebmaj9 Ab Ebmaj9 1. Ab
mys-ter-y,- who cares- as long as I have you- Our love- will al-ways see us through, and;
thing goes wrong-we'll laugh- and make a brand new start- Our love- will nev-er
2. Ab Eb Eb7 Bbm7 Eb7 Ab Db9-5 Db9 Eb
let us part.- Who can tell what lies a-head- or where the fates will lead me.- I'll come through if
Cm Ab6 Ab Bb Eb Gm Ab Bb
I have you- to want and need me. It's won-der-ful to be young- in love- with life;-
Ab Bb Fm Bb Bb7 Ebmaj9 Ab Ebmaj9 1. Ab 2. Ab
And life- is won-der-ful-be-cause- you prom-ised to be mine-for now- un-til the end of time.-Oh, end of time.- It's
Ebmaj9 Ab6 Eb Bb7 Ebmaj9 Ab6 Eb
oh, so won-der-fu-hul.- It's oh, so won-der-fu-hul.-

Copyright © 1962 by Famous Music Corporation. Used by permission.

WHERE LOVE HAS GONE

From the Paramount Picture "WHERE LOVE HAS GONE"

SAMMY CAHN and JAMES VAN HEUSEN

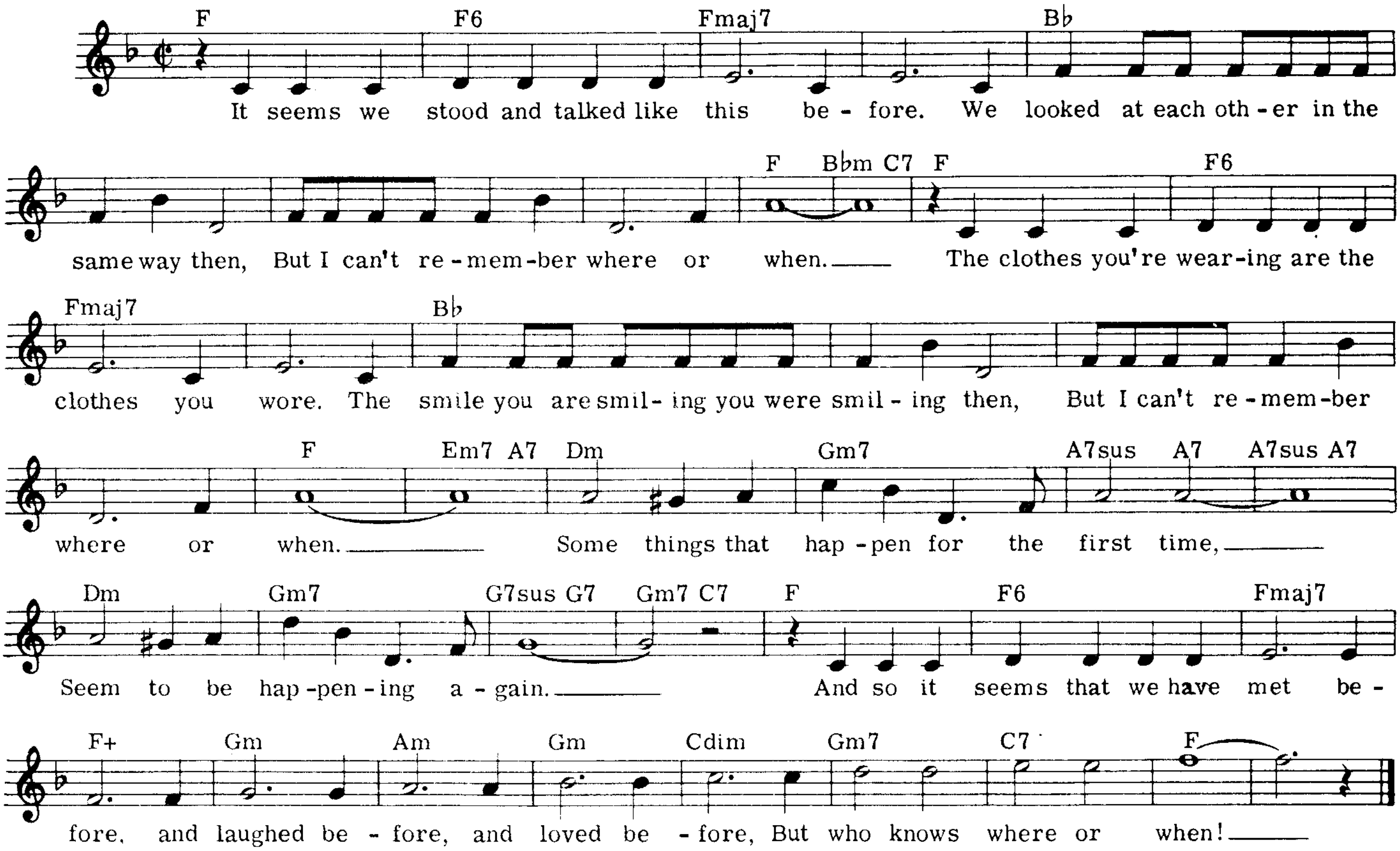

Bb Bm7-5 Bdim Cm
There must be a place,- a place where love has gone, A bright shin-y world-
C#dim F#7 Bb BbMaj7 Bb7 Cm
some-where where love has gone, Where dreams and de-sires- as cold as yes-ter-day's fires,-
Cm7 D7(sus 4) D7 Gm C7 Am7 Gm7
Start to blaze a-new.- There must be a star gleam-ing in space-
FMaj7 D7 Gm C7 F7(sus 4) F7 F7-5 F7 F7+5 Bb
That does-n't grow dim with each last em-brace.- They say love's gone when it goes-
D7 G7 Cm
And I'm na-ive, I sup-pose.- There may not be such a place,- There may not
Ab7 Ebm6 Bb Gm D7 Gm7 C Ebm6
be such a star,- But still my fool of a heart- just leads me on.- It
Bb Dbdim Cm Ebm6 F7-9 Bb
wants to be there, there with you- Where love has gone.-

Copyright © 1964 by Famous Music Corporation. Used by permission.

WHERE OR WHEN

From the Musical "BABES IN ARMS"

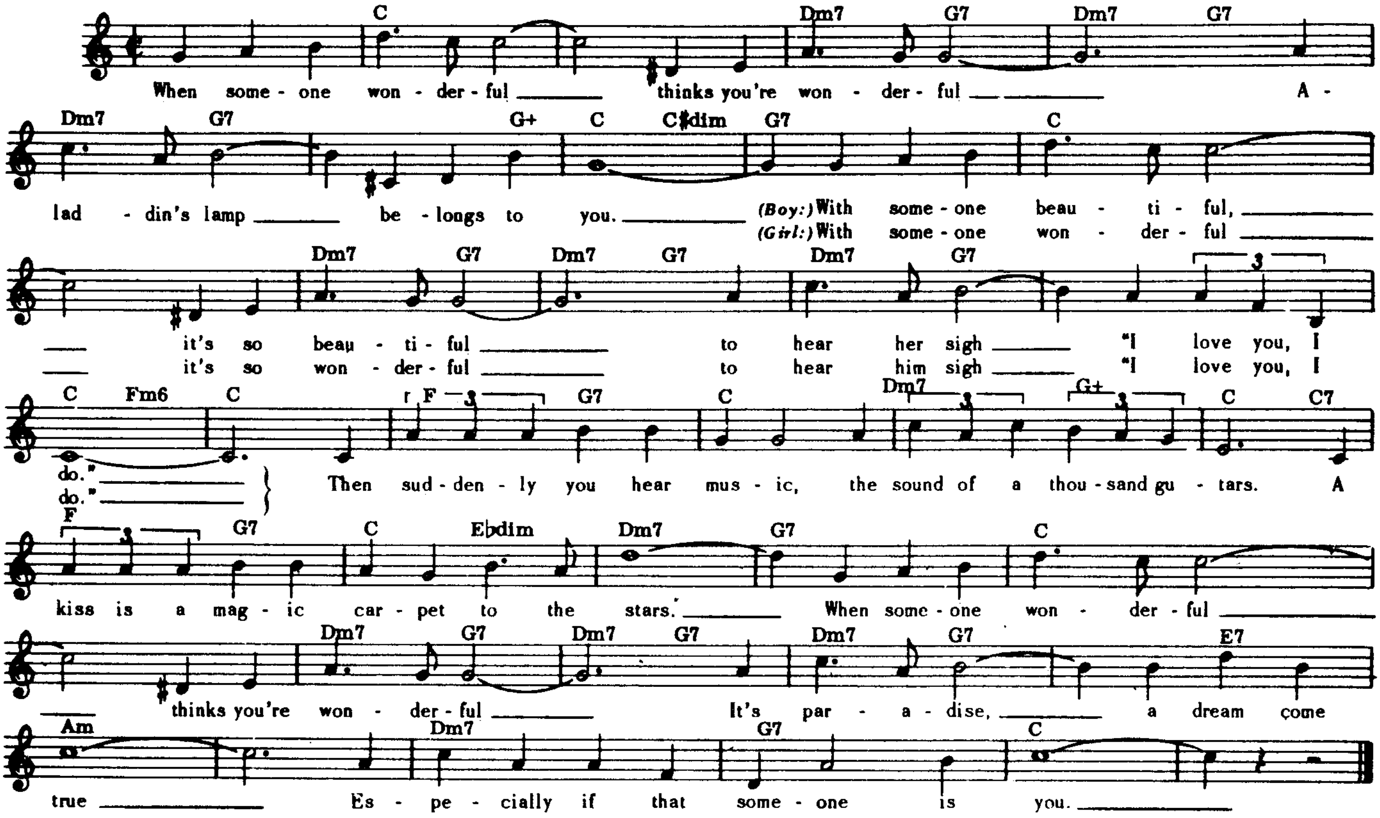
Lyric by LORENZ HART
Music by RICHARD HART


F F6 Fmaj7 Bb
It seems we stood and talked like this be - fore. We looked at each oth - er in the
F Bbm C7 F F6
same way then, But I can't re - mem - ber where or when. The clothes you're wear - ing are the
Fmaj7 Bb
clothes you wore. The smile you are smil - ing you were smil - ing then, But I can't re - mem - ber
F Em7 A7 Dm Gm7 A7sus A7 A7sus A7
where or when. Some things that hap - pen for the first time,
Dm Gm7 G7sus G7 Gm7 C7 F F6 Fmaj7
Seem to be hap - pen - ing a - gain. And so it seems that we have met be -
F+ Gm Am Gm Cdim Gm7 C7 F
fore, and laughed be - fore, and loved be - fore, But who knows where or when!

Copyright © 1937 by Chappell & Co., Inc., New York, N.Y. Copyright renewed. Used by permission.

WHEN SOMEONE WONDERFUL THINKS YOU'RE WONDERFUL

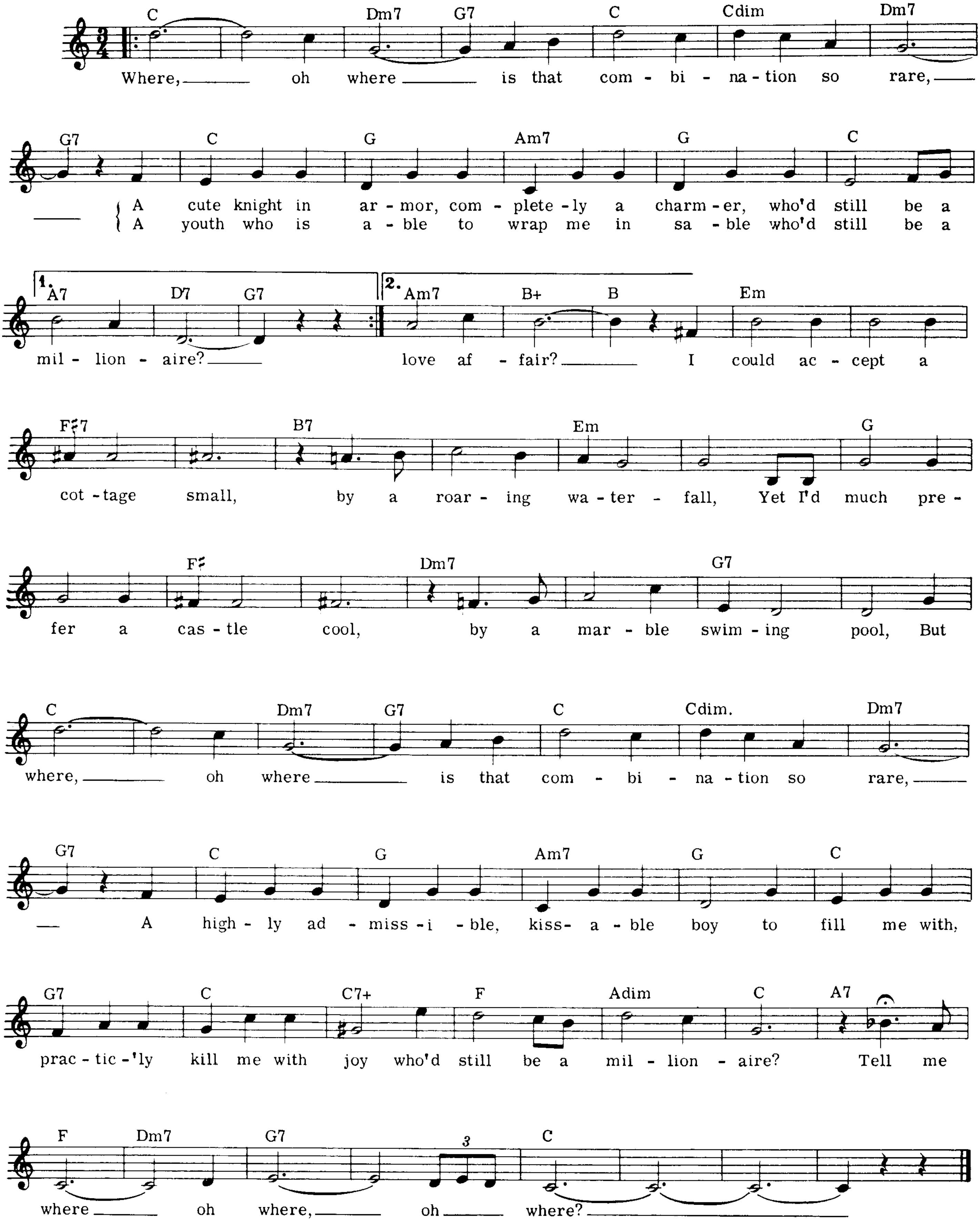
MACK DAVID and JERRY LIVINGSTON


C Dm7 G7 Dm7 G7
When some - one won - der - ful thinks you're won - der - ful A -
Dm7 G7 G+ C C#dim G7 C
lad - din's lamp be - longs to you. (Boy:) With some - one beau - ti - ful,
(Girl:) With some - one won - der - ful
Dm7 G7 Dm7 G7 Dm7 G7
it's so beau - ti - ful to hear her sigh "I love you, I
it's so won - der - ful to hear him sigh "I love you, I
C Fm6 C F G7 C Dm7 G+ C C7
do." do." Then sud - den - ly you hear mus - ic, the sound of a thou - sand gu - tars. A
F G7 C Ebdim Dm7 G7 C
kiss is a mag - ic car - pet to the stars. When some - one won - der - ful
Dm7 G7 Dm7 G7 Dm7 G7 E7
thinks you're won - der - ful It's par - a - dise, a dream come
Am Dm7 G7 C
true Es - pe - cially if that some - one is you.

Copyright © 1953 by Paramount Music Corporation. Used by permission.

WHERE, OH WHERE *From the Musical "OUT OF THIS WORLD"*

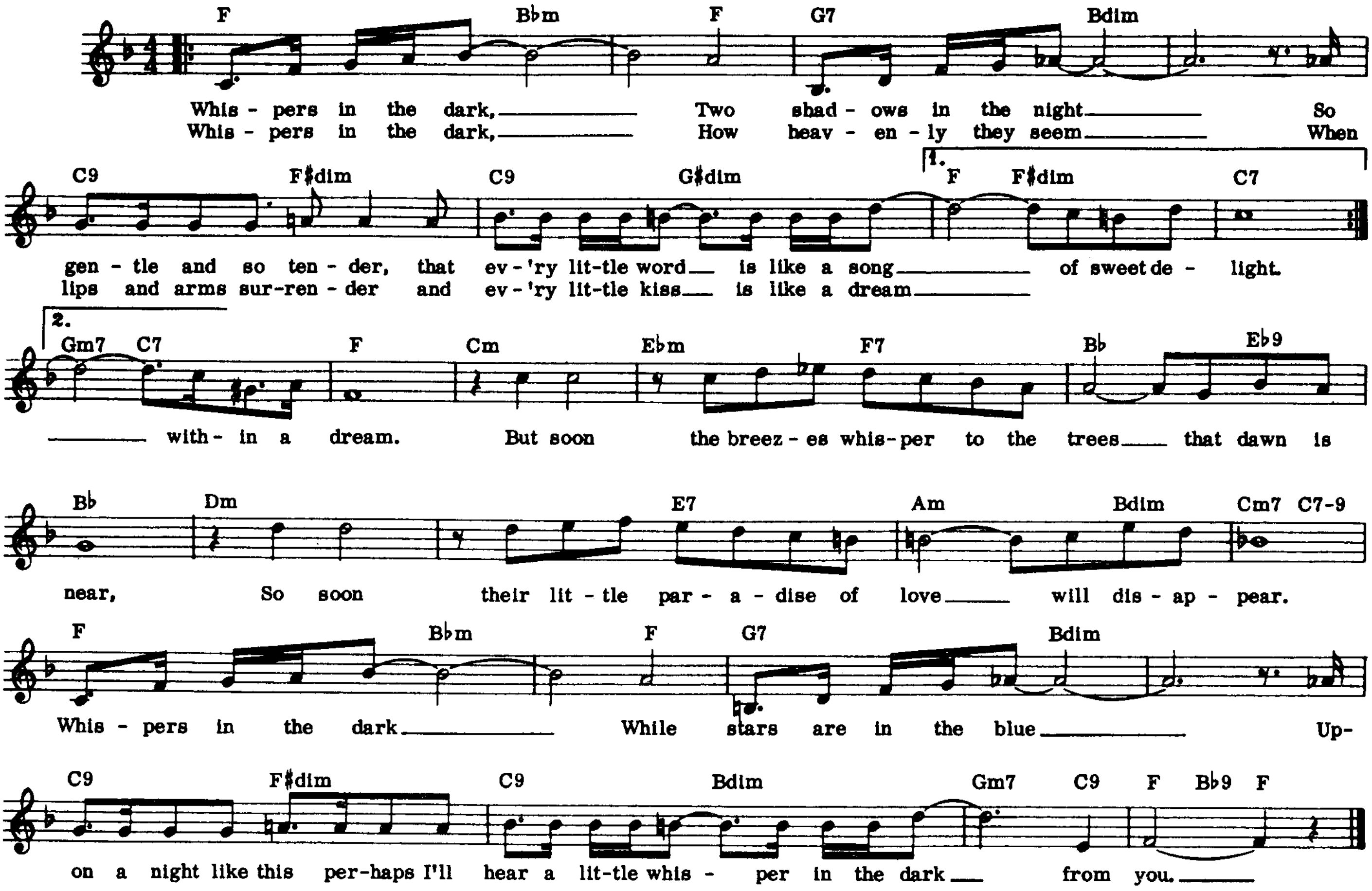
Words and Music by COLE PORTER


C Dm7 G7 C Cdim Dm7
Where, oh where is that com - bi - na - tion so rare,
G7 C G Am7 G C
A cute knight in ar - mor, com - plete - ly a charm - er, who'd still be a
A youth who is a - ble to wrap me in sa - ble who'd still be a
1. A7 D7 G7 2. Am7 B+ B Em
mil - lion - aire? love af - fair? I could ac - cept a
F♯7 B7 Em G
cot - tage small, by a roar - ing wa - ter - fall, Yet I'd much pre -
F♯ Dm7 G7
fer a cas - tle cool, by a mar - ble swim - ing pool, But
C Dm7 G7 C Cdim. Dm7
where, oh where is that com - bi - na - tion so rare,
G7 C G Am7 G C
A high - ly ad - miss - i - ble, kiss - a - ble boy to fill me with,
G7 C C7+ F Adim C A7
prac - tic - 'ly kill me with joy who'd still be a mil - lion - aire? Tell me
F Dm7 G7 3 C
where oh where, oh where?

Copyright © 1950 by Cole Porter. Chappell & Co., Inc., publisher and owner of publication and allied rights throughout the world. Used by permission.

WHISPERS IN THE DARK *From the Film "ARTISTS AND MODELS"*

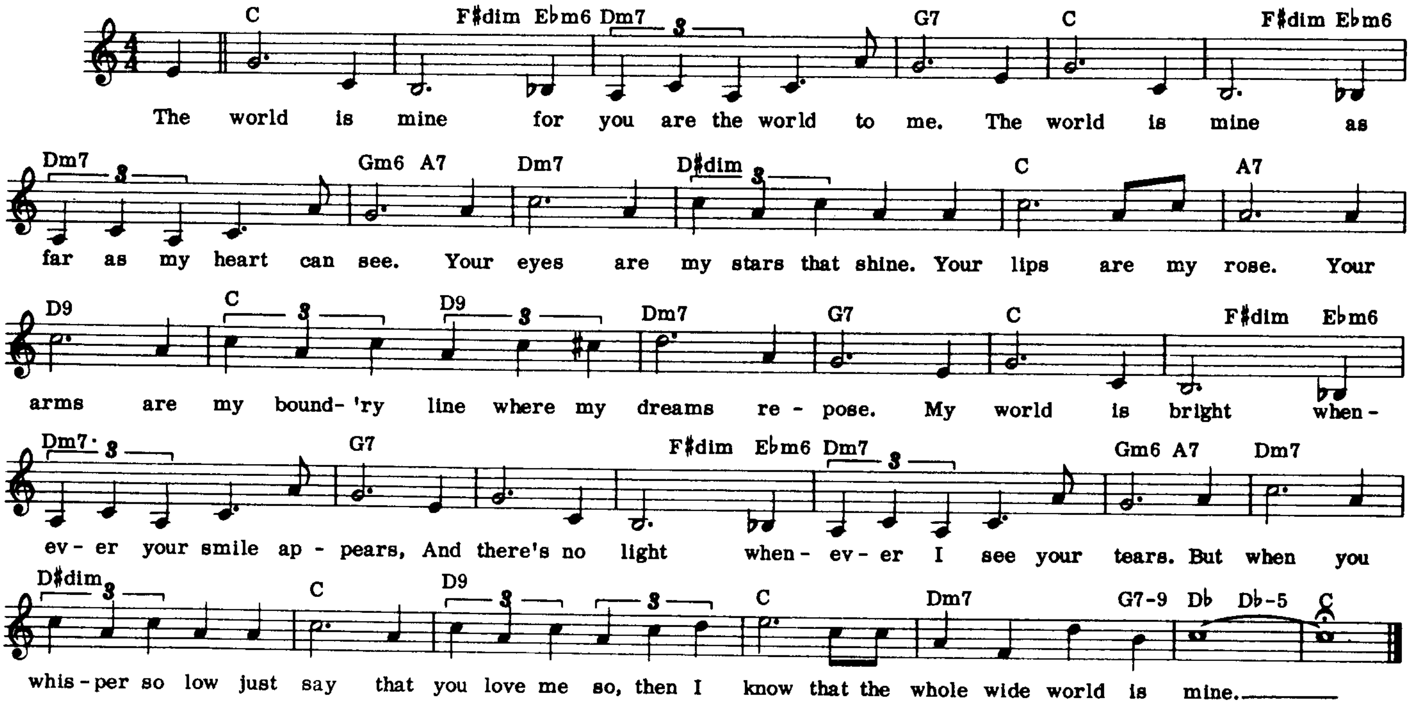
By LEO ROBIN and FREDERICK HOLLANDER


F Bbm F G7 Bdim
Whis - pers in the dark, Two shad - ows in the night So
Whis - pers in the dark, How heav - en - ly they seem When
C9 F#dim C9 G#dim 1. F F#dim C7
gen - tle and so ten - der, that ev - 'ry lit-tle word is like a song of sweet de - light.
lips and arms sur-ren - der and ev - 'ry lit-tle kiss is like a dream
2. Gm7 C7 F Cm Ebm F7 Bb Eb9
with - in a dream. But soon the breez - es whis - per to the trees that dawn is
Bb Dm E7 Am Bdim Cm7 C7-9
near, So soon their lit - tle par - a - dise of love will dis - ap - pear.
F Bbm F G7 Bdim
Whis - pers in the dark While stars are in the blue Up-
C9 F#dim C9 Bdim Gm7 C9 F Bb9 F
on a night like this per-haps I'll hear a lit-tle whis - per in the dark from you.

Copyright © 1935 and 1937 by Famous Music Corporation, New York, N.Y. Copyright renewed 1962 and 1964 by Famous Music Corporation. Used by permission.

THE WORLD IS MINE *From the Film "STRATEGIC AIR COMMAND"*

By STANLEY ADAMS and VICTOR YOUNG

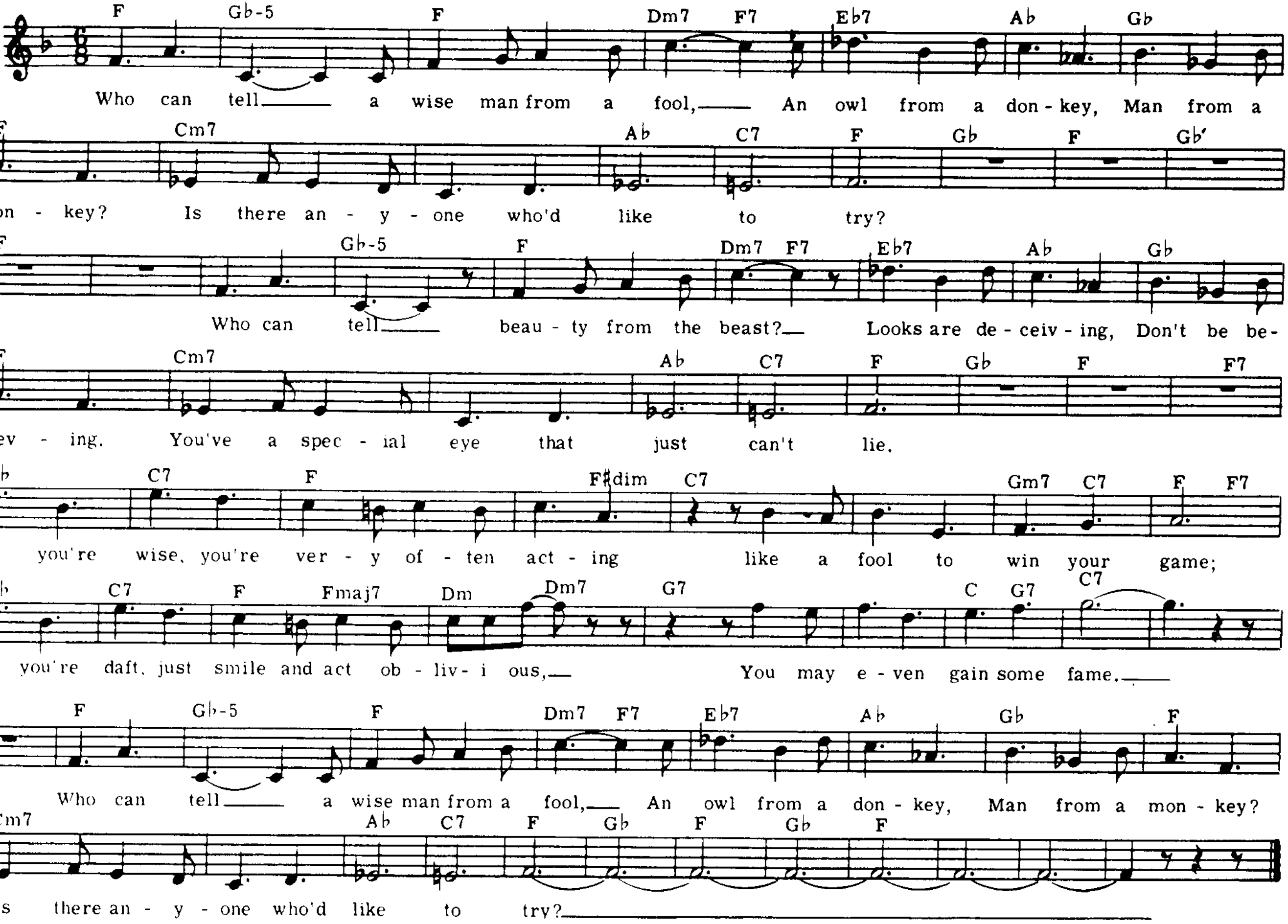

C F#dim Ebm6 Dm7 G7 C F#dim Ebm6
The world is mine for you are the world to me. The world is mine as
Dm7 Gm6 A7 Dm7 D#dim C A7
far as my heart can see. Your eyes are my stars that shine. Your lips are my rose. Your
D9 C D9 Dm7 G7 C F#dim Ebm6
arms are my bound- 'ry line where my dreams re - pose. My world is bright when-
Dm7 G7 F#dim Ebm6 Dm7 Gm6 A7 Dm7
ev - er your smile ap - pears, And there's no light when- ev - er I see your tears. But when you
D#dim C D9 C Dm7 G7-9 Db Db-5 C
whis - per so low just say that you love me so, then I know that the whole wide world is mine.

Copyright © 1954 and 1955 by Paramount Music Corporation, New York, N.Y. Used by permission.

WHO CAN TELL

From the Film "THE DAYDREAMER"

Lyric by JULES BASS
Music by MAURY LAWS

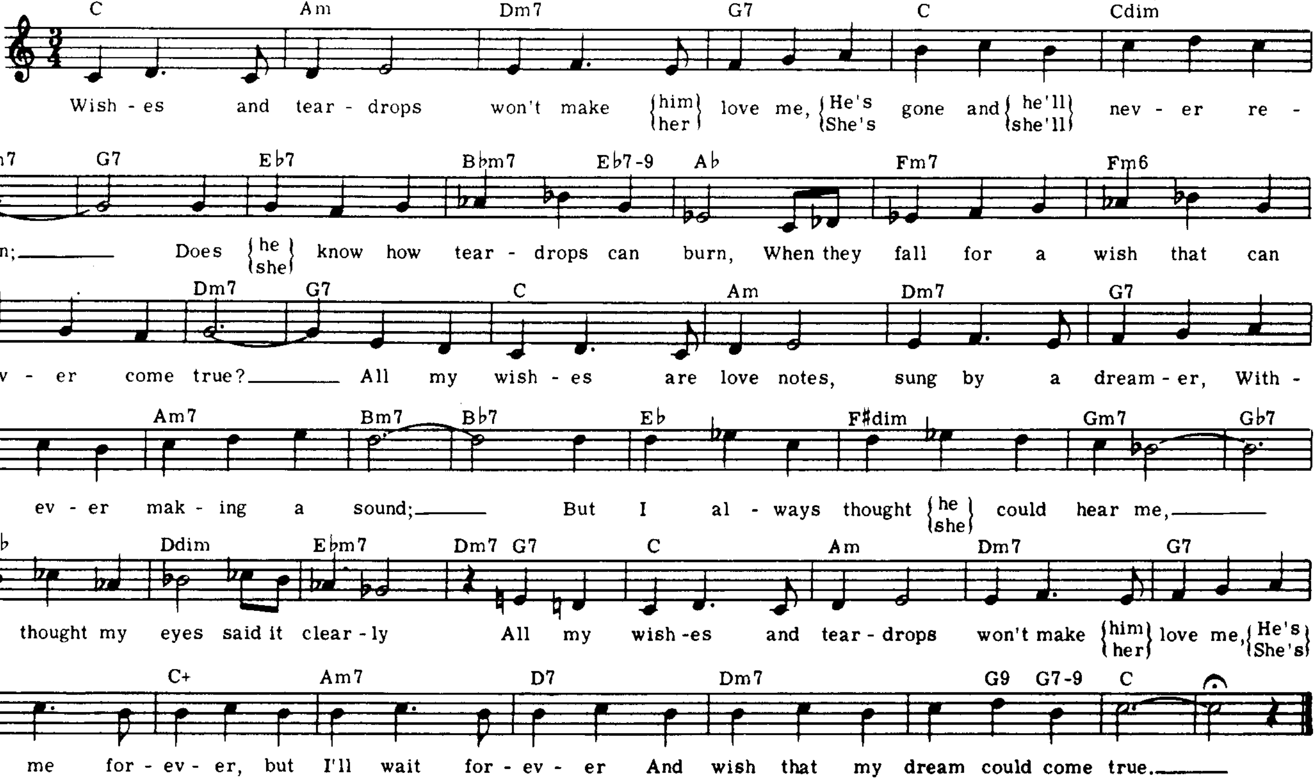

F Gb-5 F Dm7 F7 Eb7 Ab Gb
Who can tell a wise man from a fool, An owl from a don-key, Man from a
F Cm7 Ab C7 F Gb F Gb7
mon-key? Is there an-y-one who'd like to try?
F Gb-5 F Dm7 F7 Eb7 Ab Gb
Who can tell beau-ty from the beast? Looks are de-ceiv-ing, Don't be be-
F Cm7 Ab C7 F Gb F F7
liev-ing. You've a spec-ial eye that just can't lie.
Bb C7 F F#dim C7 Gm7 C7 F F7
If you're wise, you're ver-y of-ten act-ing like a fool to win your game;
Bb C7 F Fmaj7 Dm Dm7 G7 C G7 C7
If you're daft, just smile and act ob-liv-i ous, You may e-ven gain some fame.
F Gb-5 F Dm7 F7 Eb7 Ab Gb F
Who can tell a wise man from a fool, An owl from a don-key, Man from a mon-key?
Cm7 Ab C7 F Gb F Gb F
Is there an-y-one who'd like to try?

Copyright © 1966 by Edwin H. Morris & Company, Inc. and Chesnick Music, Inc., New York, N.Y. Used by permission.

WISHES AND TEARDROPS

From the Film "THE DAYDREAMER"

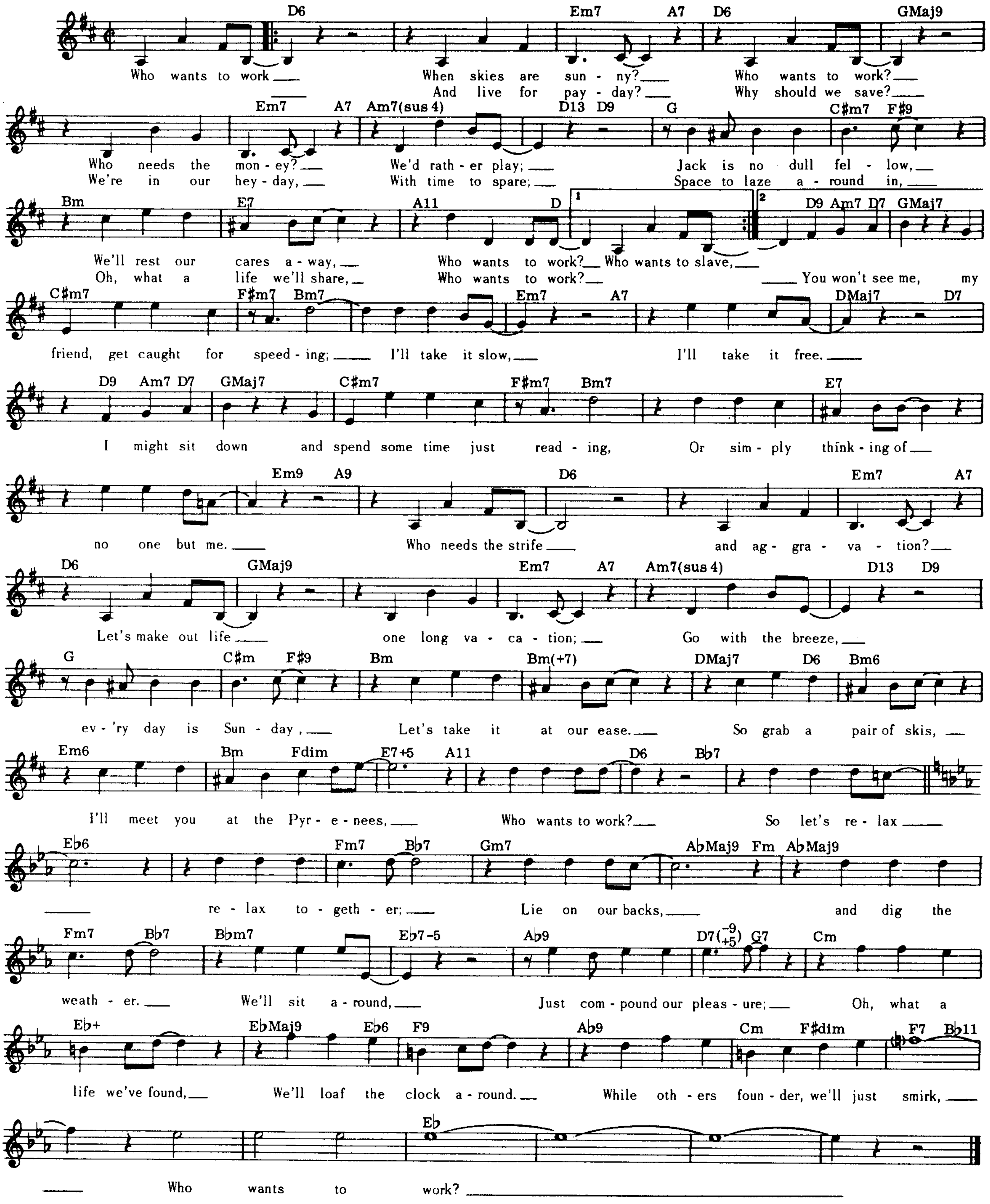
Lyric by JULES BASS Music by MAURY LAWS


C Am Dm7 G7 C Cdim
Wish-es and tear-drops won't make {him/her} love me, {He's/She's} gone and {he'll/she'll} nev-er re-
Dm7 G7 Eb7 Bbm7 Eb7-9 Ab Fm7 Fm6
turn; Does {he/she} know how tear-drops can burn, When they fall for a wish that can
Dm7 G7 C Am Dm7 G7
nev-er come true? All my wish-es are love notes, sung by a dream-er, With-
C Am7 Bm7 Bb7 Eb F#dim Gm7 Gb7
out ev-er mak-ing a sound; But I al-ways thought {he/she} could hear me,
Cb Ddim Ebm7 Dm7 G7 C Am Dm7 G7
I thought my eyes said it clear-ly All my wish-es and tear-drops won't make {him/her} love me, {He's/She's}
C C+ Am7 D7 Dm7 G9 G7-9 C
left me for-ev-er, but I'll wait for-ev-er And wish that my dream could come true.

Copyright © 1966 by Edwin H. Morris & Company, Inc. and Chesnick Music, Inc., New York, N.Y. Used by permission.

WHO WANTS TO WORK? *From the Musical "MONEY"*

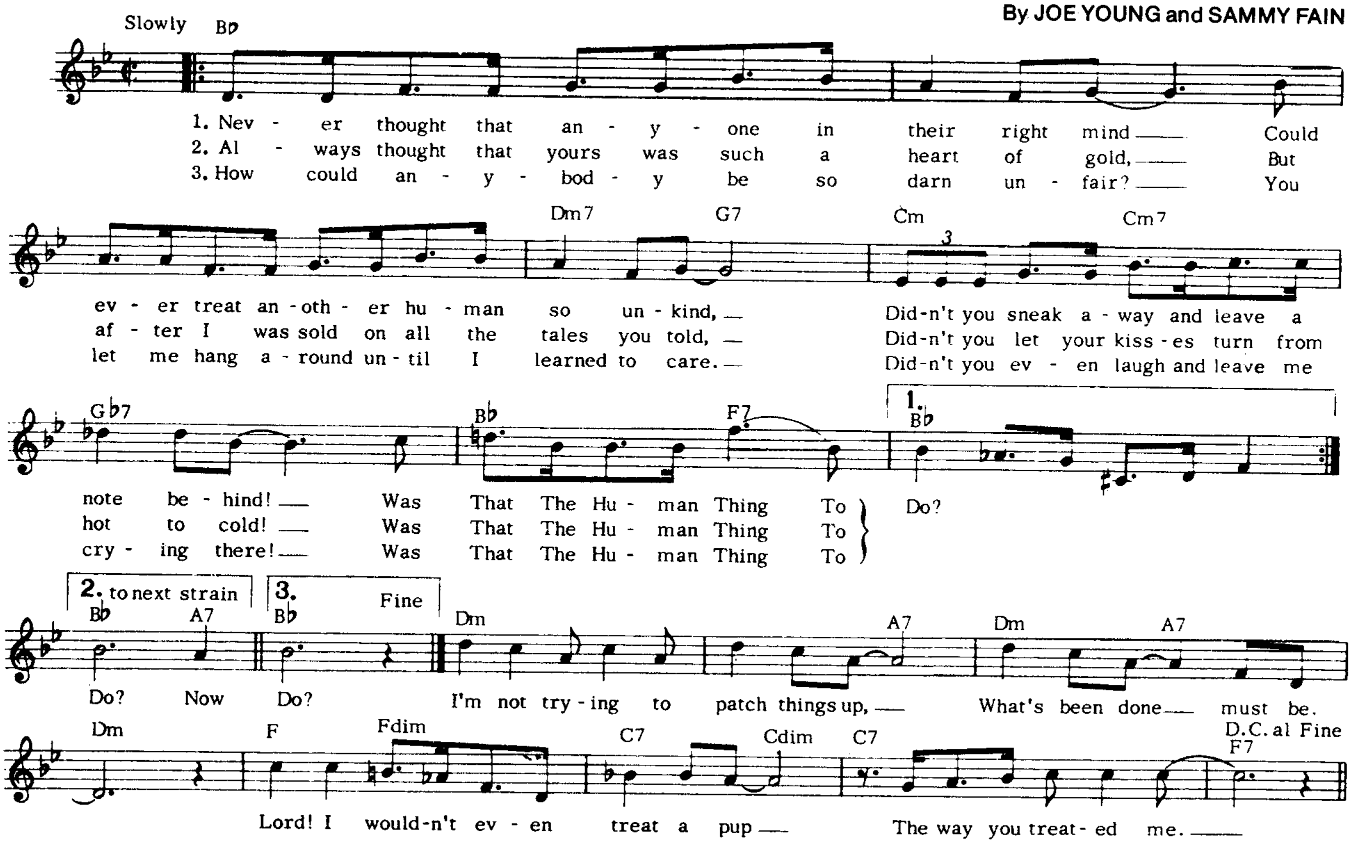
Lyric by DAVID AXELROD and TOM WHEDON
Music by SAM POTTLE


D6 Em7 A7 D6 GMaj9
Who wants to work When skies are sun - ny? Who wants to work?
And live for pay - day? Why should we save?
Em7 A7 Am7(sus 4) D13 D9 G C♯m7 F♯9
Who needs the mon - ey? We'd rath - er play; Jack is no dull fel - low,
We're in our hey - day, With time to spare; Space to laze a - round in,
Bm E7 A11 D 1 2 D9 Am7 D7 GMaj7
We'll rest our cares a - way, Who wants to work? Who wants to slave,
Oh, what a life we'll share, Who wants to work? You won't see me, my
C♯m7 F♯m7 Bm7 Em7 A7 DMaj7 D7
friend, get caught for speed - ing; I'll take it slow, I'll take it free.
D9 Am7 D7 GMaj7 C♯m7 F♯m7 Bm7 E7
I might sit down and spend some time just read - ing, Or sim - ply think - ing of
Em9 A9 D6 Em7 A7
no one but me. Who needs the strife and ag - gra - va - tion?
D6 GMaj9 Em7 A7 Am7(sus 4) D13 D9
Let's make out life one long va - ca - tion; Go with the breeze,
G C♯m F♯9 Bm Bm(+7) DMaj7 D6 Bm6
ev - 'ry day is Sun - day, Let's take it at our ease. So grab a pair of skis,
Em6 Bm Fdim E7+5 A11 D6 B♭7
I'll meet you at the Pyr - e - nees, Who wants to work? So let's re - lax
E♭6 Fm7 B♭7 Gm7 A♭Maj9 Fm A♭Maj9
re - lax to - geth - er; Lie on our backs, and dig the
Fm7 B♭7 B♭m7 E♭7-5 A♭9 D7(-9/+5) G7 Cm
weath - er. We'll sit a - round, Just com - pound our pleas - ure; Oh, what a
E♭+ E♭Maj9 E♭6 F9 A♭9 Cm F♯dim F7 B♭11
life we've found, We'll loaf the clock a - round. While oth - ers foun - der, we'll just smirk,
E♭
Who wants to work?

Copyright © 1963 by David Axelrod, Tom Whedon and Sam Pottle.
All rights throughout the world controlled by Mesquite Music Corp., New York, N.Y. Used by permission.

WAS THAT THE HUMAN THING TO DO?

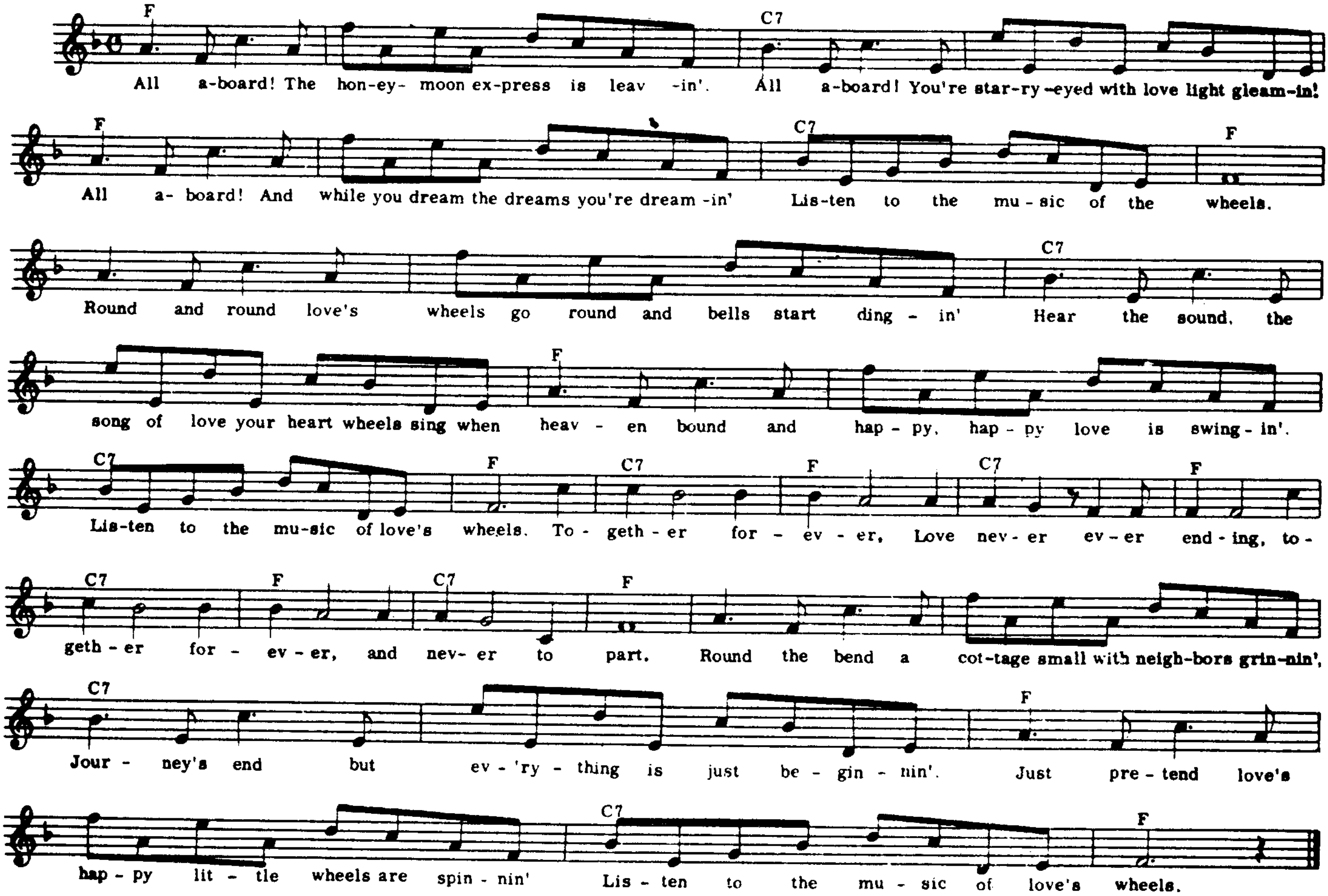
By JOE YOUNG and SAMMY FAIN


Slowly
B♭
1. Nev - er thought that an - y - one in their right mind Could ev - er treat an - oth - er hu - man so un - kind, Did - n't you sneak a - way and leave a note be - hind! Was That The Hu - man Thing To Do?
2. Al - ways thought that yours was such a heart of gold, But af - ter I was sold on all the tales you told, Did - n't you let your kiss - es turn from hot to cold! Was That The Hu - man Thing To
3. How could an - y - bod - y be so darn un - fair? You let me hang a - round un - til I learned to care. Did - n't you ev - en laugh and leave me cry - ing there! Was That The Hu - man Thing To
Dm7
G7
Cm
Cm7
G♭7
F7
1.
2. to next strain
A7
Do? Now
3.
Fine
Do?
Dm
I'm not try - ing to patch things up, What's been done must be.
Lord! I would - n't ev - en treat a pup The way you treat - ed me.
F
Fdim
C7
Cdim
D.C. al Fine

Copyright renewed 1959 by Warock Music, Inc., New York, N.Y. Used by permission.

WHEELS (Tell The World)

JOHNNY FLAMINGO and NORMAN PETTY

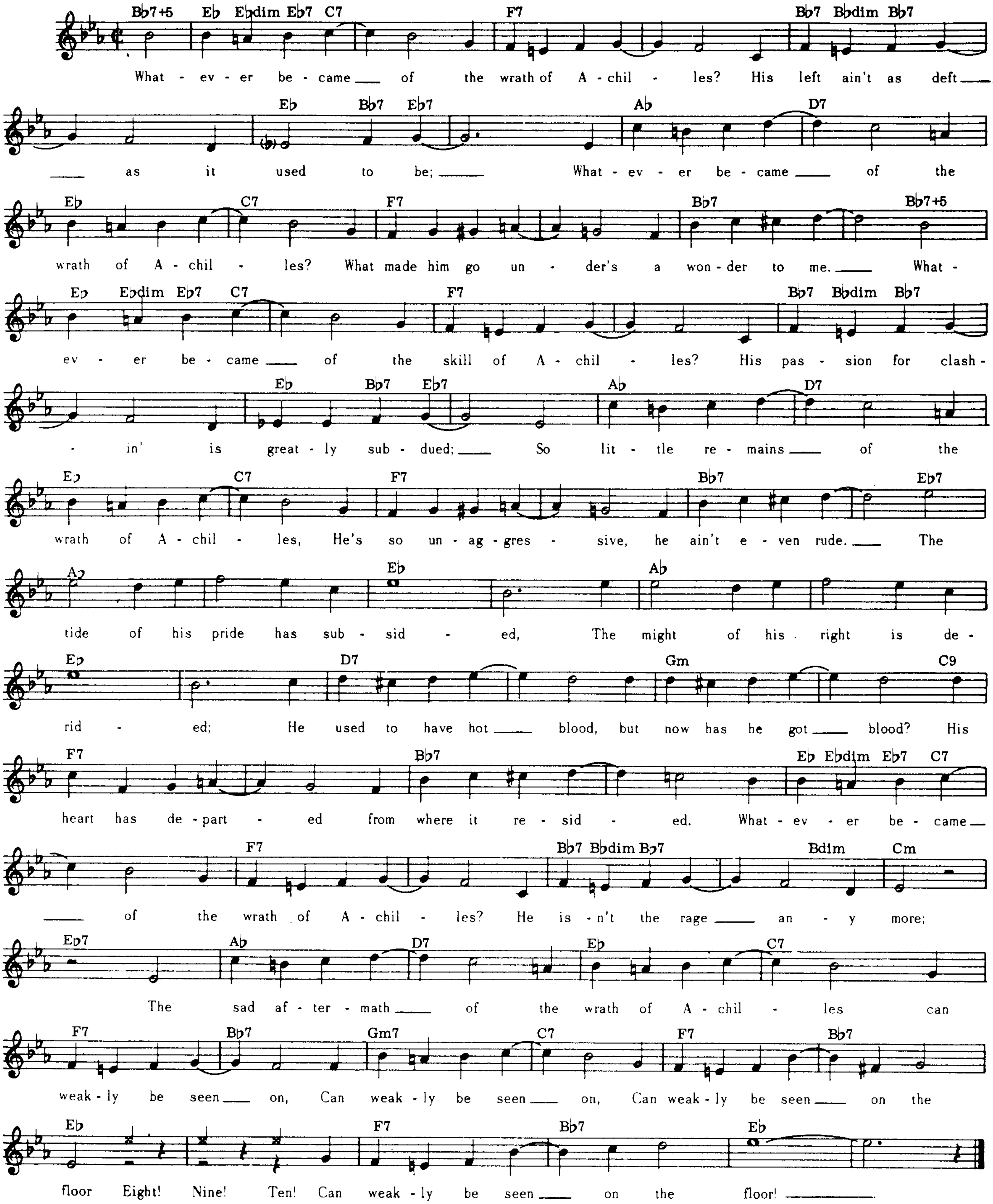

F
C7
All a-board! The hon-ey- moon ex-press is leav -in'. All a-board! You're star-ry-eyed with love light gleam-in'!
All a- board! And while you dream the dreams you're dream -in' Lis-ten to the mu-sic of the wheels.
Round and round love's wheels go round and bells start ding - in' Hear the sound, the song of love your heart wheels sing when heav - en bound and hap - py, hap - py love is swing - in'.
Lis-ten to the mu-sic of love's wheels. To - geth - er for - ev - er, Love nev - er ev - er end - ing, to - geth - er for - ev - er, and nev - er to part.
Round the bend a cot-tage small with neigh-bors grin-nin', Jour - ney's end but ev - 'ry - thing is just be - gin - nin'. Just pre - tend love's hap - py lit - tle wheels are spin - nin' Lis - ten to the mu - sic of love's wheels.

Copyright © 1960 by Dundee Music, Clovis, New Mexico. Used by permission.

THE WRATH OF ACHILLES

From the Musical "SING MUSE"

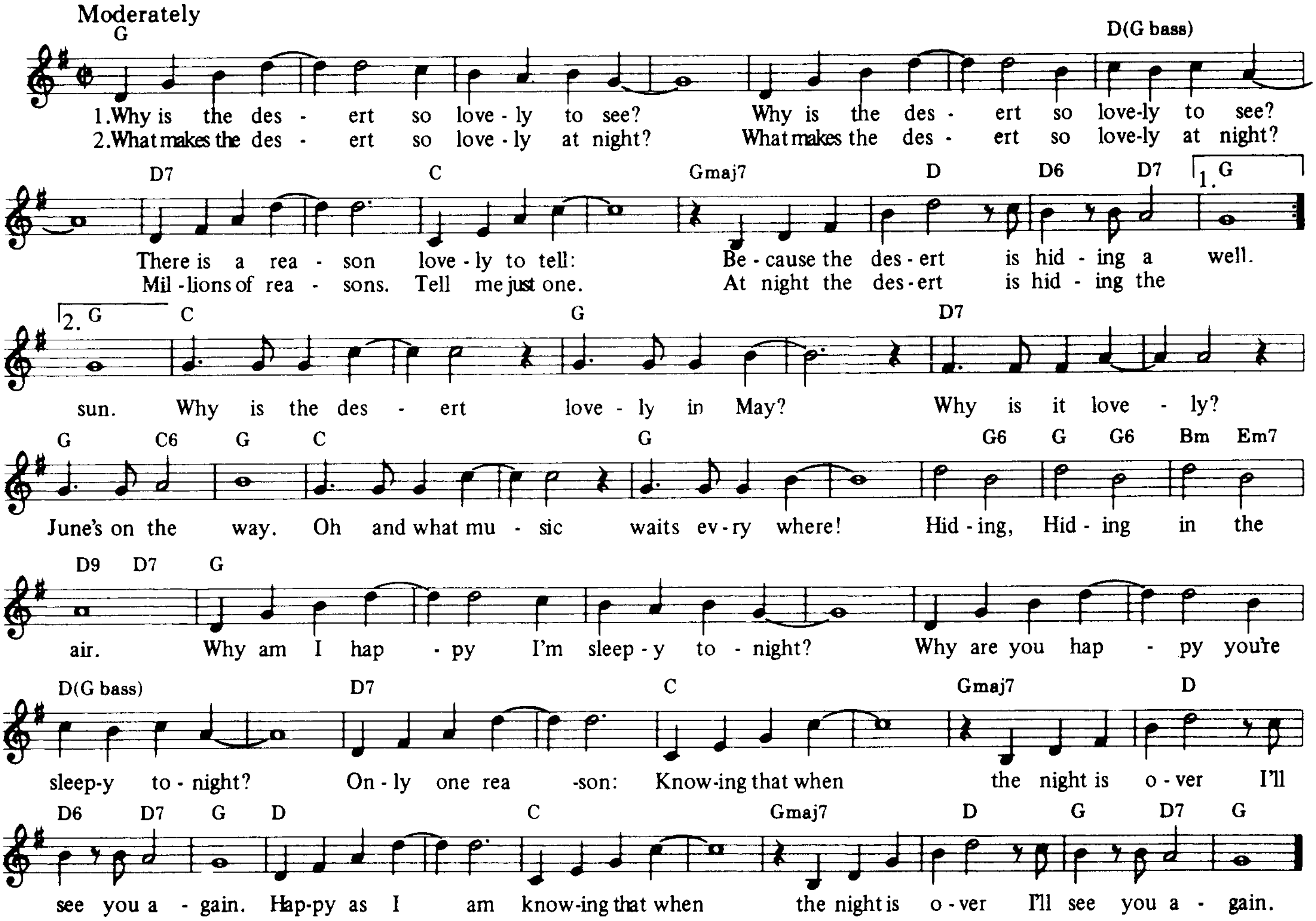
Lyric by ERICH SEGAL
Music by JOSEPH RAPOSO


What - ev - er be - came ___ of the wrath of A - chil - les? His left ain't as deft ___
___ as it used to be; ___ What - ev - er be - came ___ of the
wrath of A - chil - les? What made him go un - der's a won - der to me. ___ What -
ev - er be - came ___ of the skill of A - chil - les? His pas - sion for clash -
- in' is great - ly sub - dued; ___ So lit - tle re - mains ___ of the
wrath of A - chil - les, He's so un - ag - gres - sive, he ain't e - ven rude. ___ The
tide of his pride has sub - sid - ed, The might of his right is de -
rid - ed; He used to have hot ___ blood, but now has he got ___ blood? His
heart has de - part - ed from where it re - sid - ed. What - ev - er be - came ___
___ of the wrath of A - chil - les? He is - n't the rage ___ an - y more;
The sad af - ter - math ___ of the wrath of A - chil - les can
weak - ly be seen ___ on, Can weak - ly be seen ___ on, Can weak - ly be seen ___ on the
floor Eight! Nine! Ten! Can weak - ly be seen ___ on the floor! ___

Copyright © 1961 by Erich Segal and Joseph Raposo.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

WHY IS THE DESERT *From the Film "THE LITTLE PRINCE"*

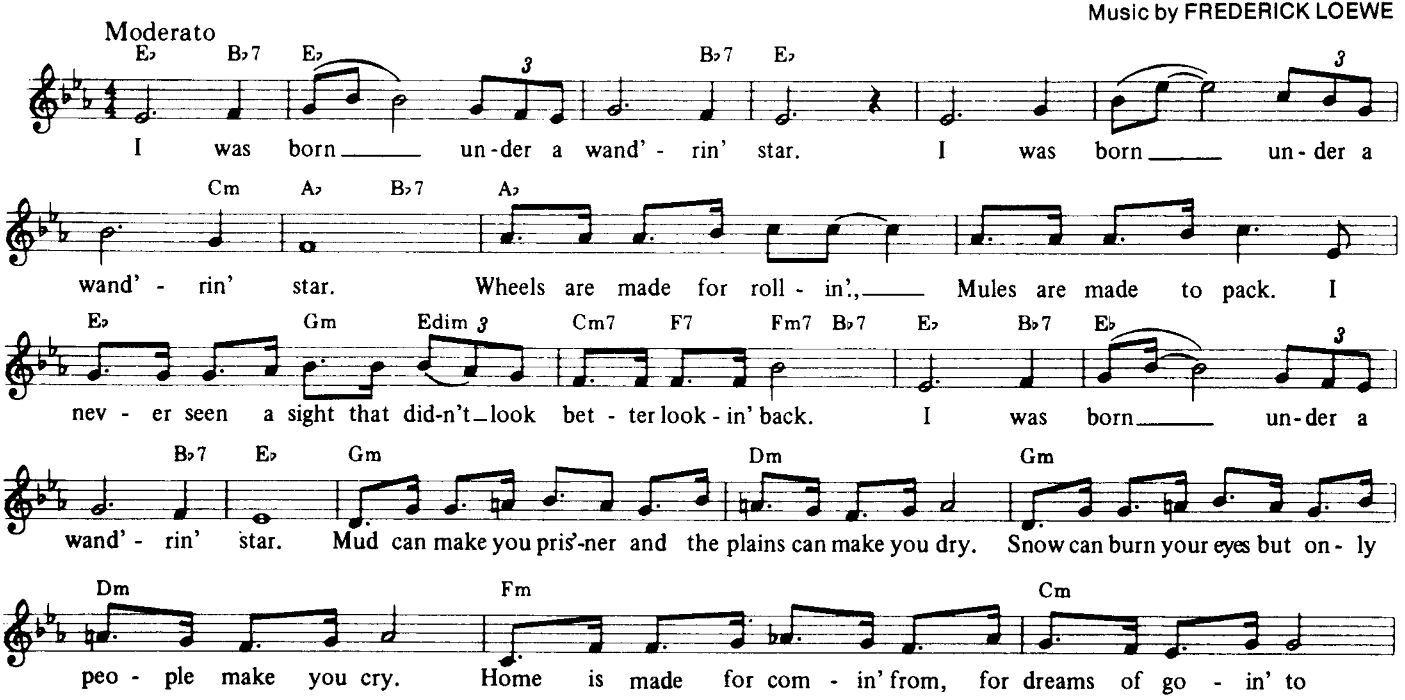
Music by FREDERICK LOEWE
Lyric by ALAN JAY LERNER


Moderately
G
D(G bass)
1.Why is the des - ert so love - ly to see? Why is the des - ert so love-ly to see?
2.What makes the des - ert so love - ly at night? What makes the des - ert so love-ly at night?
D7 C Gmaj7 D D6 D7 1. G
There is a rea - son love - ly to tell: Be - cause the des - ert is hid - ing a well.
Mil - lions of rea - sons. Tell me just one. At night the des - ert is hid - ing the
2. G C G D7
sun. Why is the des - ert love - ly in May? Why is it love - ly?
G C6 G C G G6 G G6 Bm Em7
June's on the way. Oh and what mu - sic waits ev - ry where! Hid - ing, Hid - ing in the
D9 D7 G
air. Why am I hap - py I'm sleep - y to - night? Why are you hap - py you're
D(G bass) D7 C Gmaj7 D
sleep-y to - night? On - ly one rea -son: Know-ing that when the night is o - ver I'll
D6 D7 G D C Gmaj7 D G D7 G
see you a - gain. Hap-py as I am know-ing that when the night is o - ver I'll see you a - gain.

Copyright © 1974 by Famous Music Corporation, New York, N.Y. Used by permission.

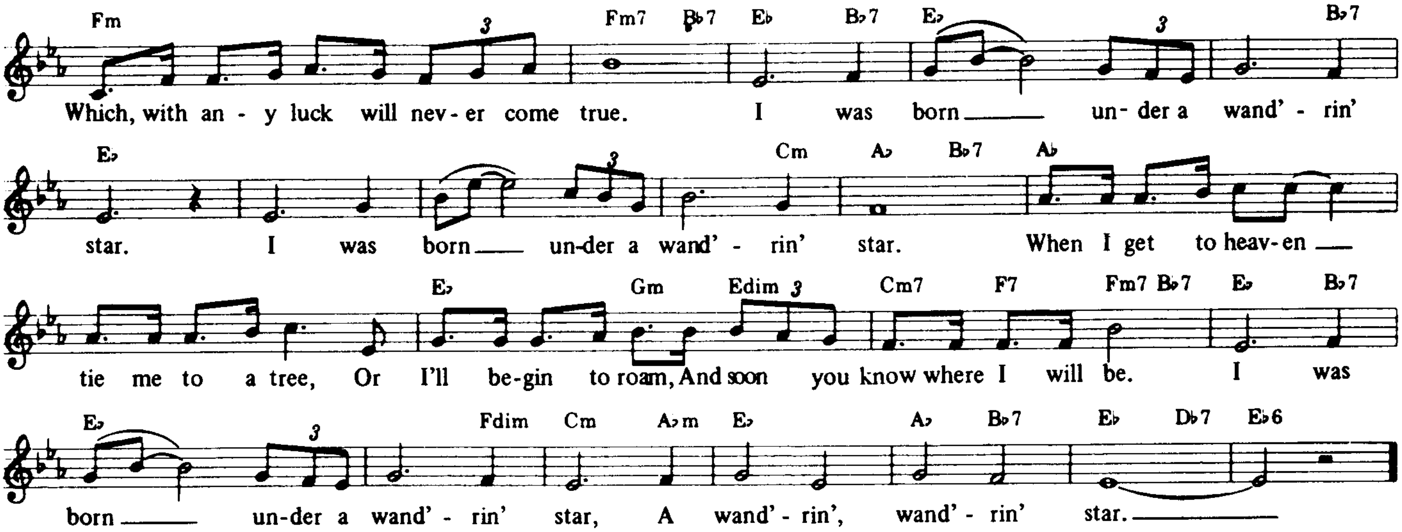
WAND'RIN' STAR *From the Musical "PAINT YOUR WAGON"*

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE


Moderato
E♭ B♭7 E♭ B♭7 E♭
I was born un - der a wand' - rin' star. I was born un - der a
Cm A♭ B♭7 A♭
wand' - rin' star. Wheels are made for roll - in', Mules are made to pack. I
E♭ Gm Edim Cm7 F7 Fm7 B♭7 E♭ B♭7 E♭
nev - er seen a sight that did-n't look bet - ter look - in' back. I was born un - der a
B♭7 E♭ Gm Dm Gm
wand' - rin' star. Mud can make you pris'-ner and the plains can make you dry. Snow can burn your eyes but on - ly
Dm Fm Cm
peo - ple make you cry. Home is made for com - in' from, for dreams of go - in' to

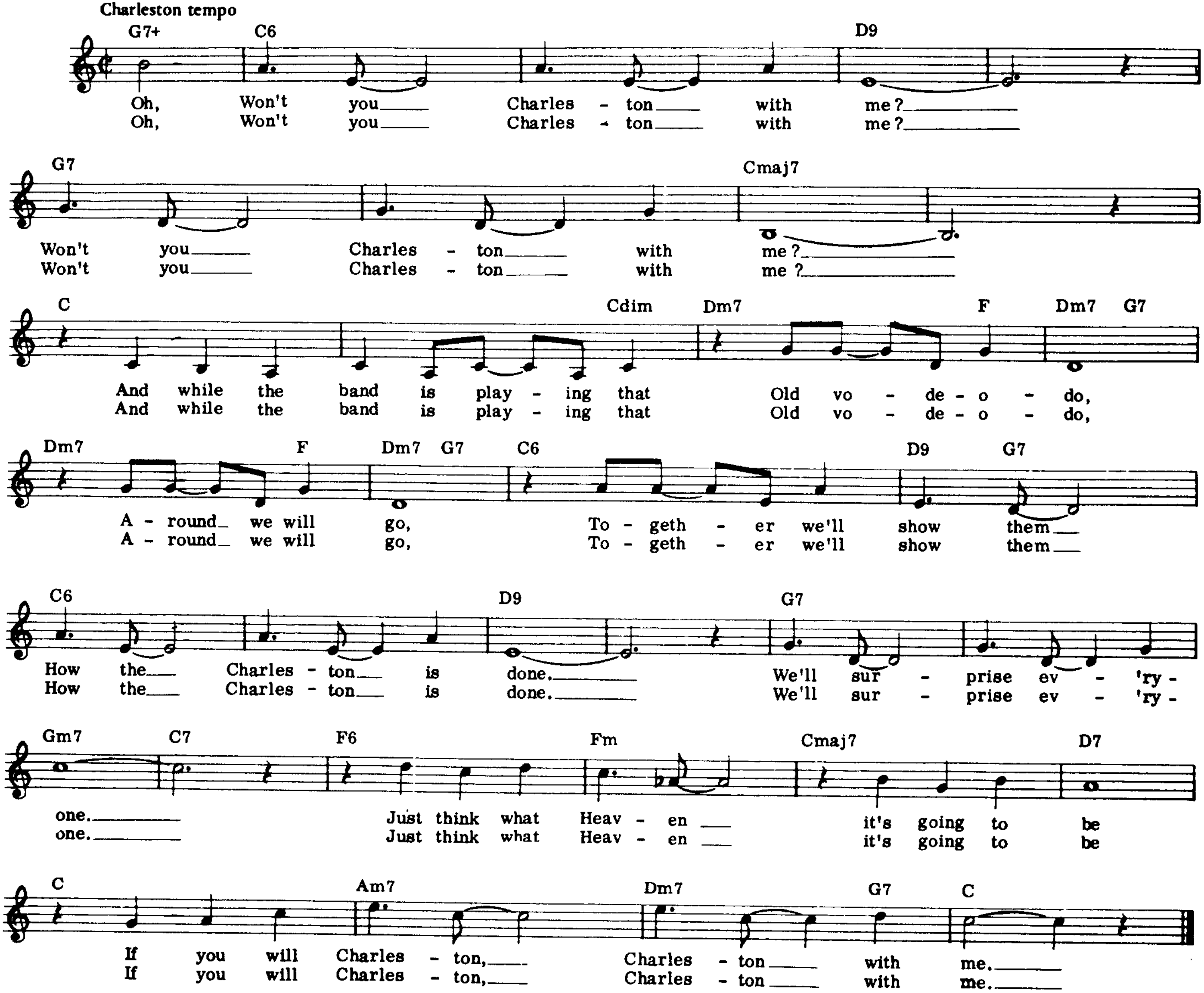
Copyright © 1951 by Alan Jay Lerner and Frederick Loewe. Used by permission of Chappell & Co., Inc., owner of publication and allied rights.

WAND'RIN' STAR *Continued...*


Fm Fm7 B♭7 E♭ B♭7 E♭ B♭7
Which, with an - y luck will nev - er come true. I was born under a wand' - rin'
E♭ Cm A♭ B♭7 A♭
star. I was born under a wand' - rin' star. When I get to heav-en
E♭ Gm Edim Cm7 F7 Fm7 B♭7 E♭ B♭7
tie me to a tree, Or I'll be-gin to roam, And soon you know where I will be. I was
E♭ Fdim Cm A♭m E♭ A♭ B♭7 E♭ D♭7 E♭6
born under a wand' - rin' star, A wand' - rin', wand' - rin' star.

WON'T YOU CHARLESTON WITH ME? *From the Musical "THE BOY FRIEND"*

SANDY WILSON

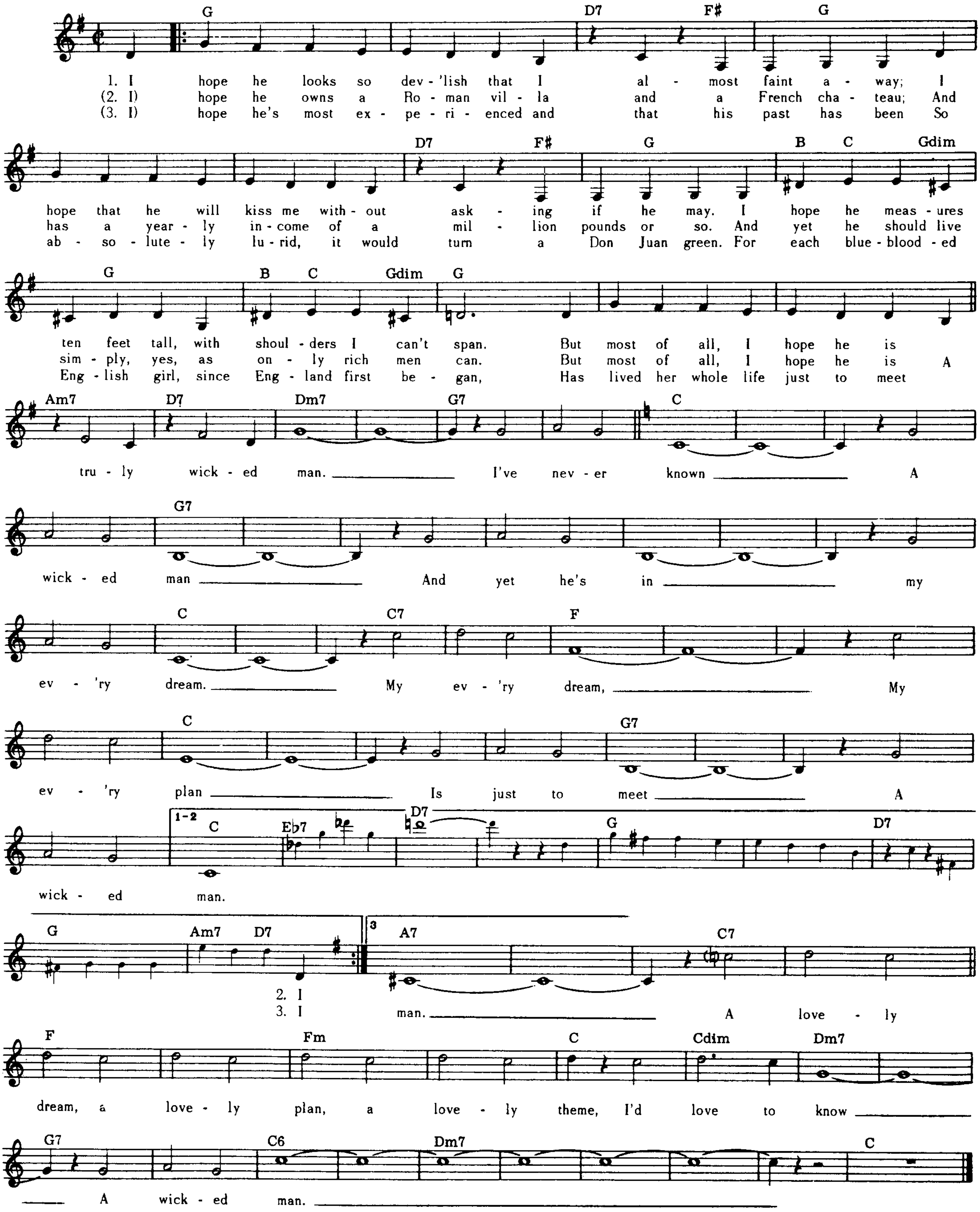

Charleston tempo
G7+ C6 D9
Oh, Won't you Charles - ton with me?
Oh, Won't you Charles - ton with me?
G7 Cmaj7
Won't you Charles - ton with me?
Won't you Charles - ton with me?
C Cdim Dm7 F Dm7 G7
And while the band is play - ing that Old vo - de - o - do,
And while the band is play - ing that Old vo - de - o - do,
Dm7 F Dm7 G7 C6 D9 G7
A - round we will go, To - geth - er we'll show them
A - round we will go, To - geth - er we'll show them
C6 D9 G7
How the Charles - ton is done. We'll sur - prise ev - 'ry -
How the Charles - ton is done. We'll sur - prise ev - 'ry -
Gm7 C7 F6 Fm Cmaj7 D7
one. Just think what Heav - en it's going to be
one. Just think what Heav - en it's going to be
C Am7 Dm7 G7 C
If you will Charles - ton, Charles - ton with me.
If you will Charles - ton, Charles - ton with me.

Copyright © 1954 by Chappell & Co., Ltd., London. Used by permission.

A WICKED MAN

From the Musical "ERNEST IN LOVE"

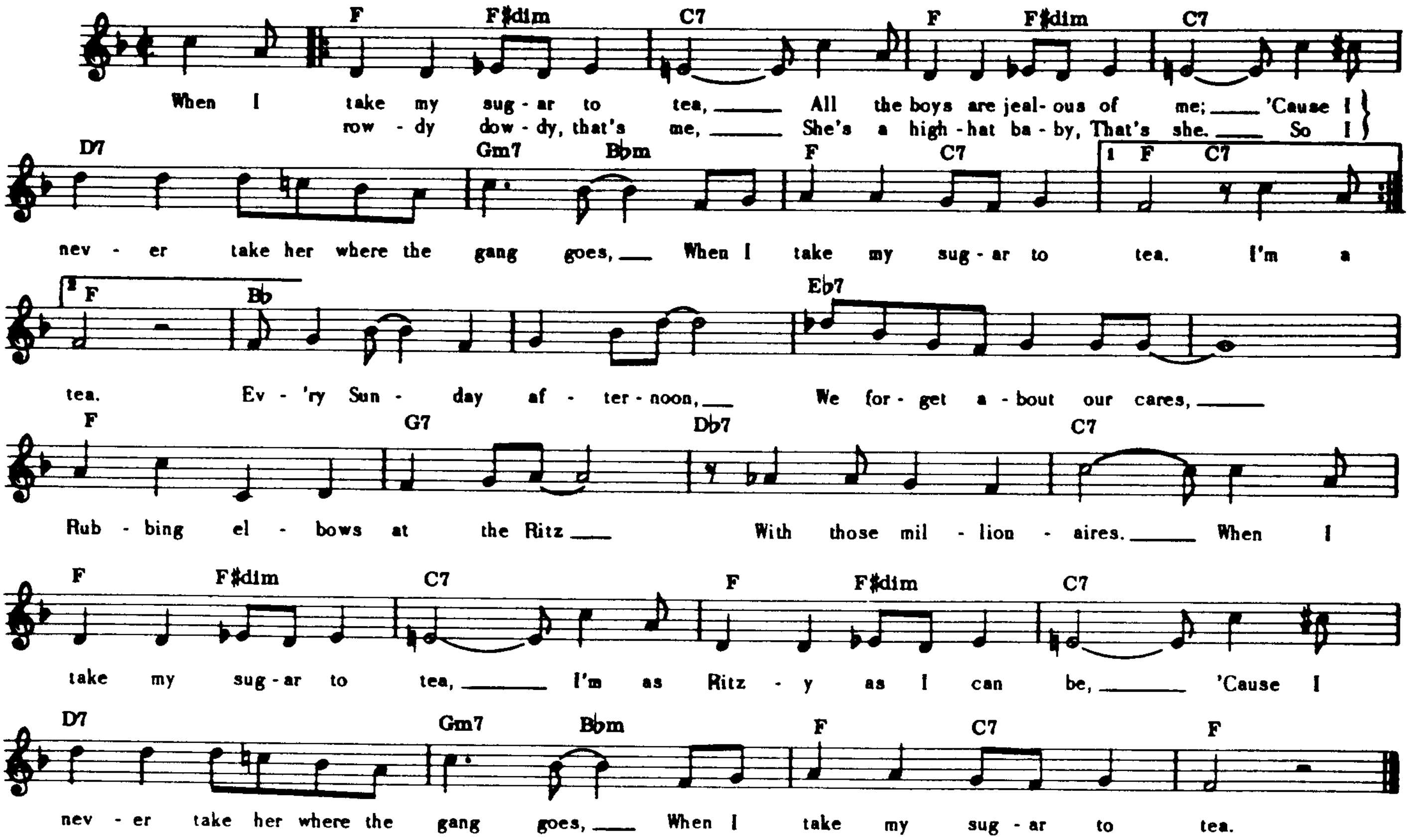
Lyric by ANNE CROSWELL
Music by LEE POCKRISS


G D7 F# G
1. I hope he looks so dev-'lish that I al - most faint a - way; I
(2. I) hope he owns a Ro - man vil - la and a French cha - teau; And
(3. I) hope he's most ex - pe - ri - enced and that his past has been So
D7 F# G B C Gdim
hope that he will kiss me with - out ask - ing if he may. I hope he meas - ures
has a year - ly in - come of a mil - lion pounds or so. And yet he should live
ab - so - lute - ly lu - rid, it would turn a Don Juan green. For each blue - blood - ed
G B C Gdim G
ten feet tall, with shoul - ders I can't span. But most of all, I hope he is
sim - ply, yes, as on - ly rich men can. But most of all, I hope he is A
Eng - lish girl, since Eng - land first be - gan, Has lived her whole life just to meet
Am7 D7 Dm7 G7 C
tru - ly wick - ed man. I've nev - er known A
G7
wick - ed man And yet he's in my
C C7 F
ev - 'ry dream. My ev - 'ry dream, My
C G7
ev - 'ry plan Is just to meet A
1-2 C E♭7 D7 G D7
wick - ed man.
G Am7 D7 3 A7 C7
2. I
3. I man. A love - ly
F Fm C Cdim Dm7
dream, a love - ly plan, a love - ly theme, I'd love to know
G7 C6 Dm7 C
A wick - ed man.

Copyright © 1960 by Anne Croswell and Lee Pockriss.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

WHEN I TAKE MY SUGAR TO TEA

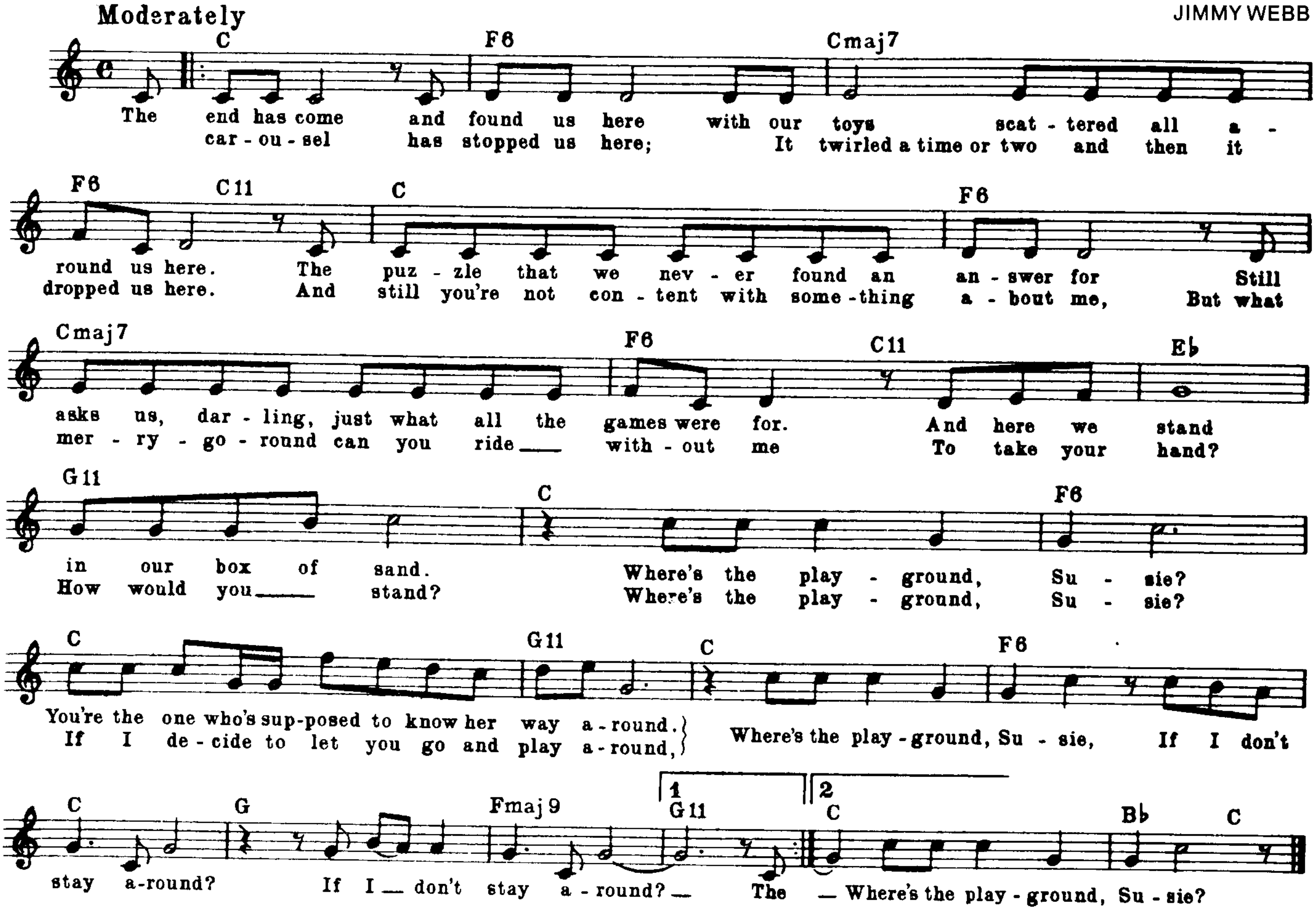
SAMMY FAIN, IRVING KAHAL and PIERRE NORMAN


F F♯dim C7 F F♯dim C7
When I take my sug-ar to tea, All the boys are jeal-ous of me; 'Cause I
row-dy dow-dy, that's me, She's a high-hat ba-by, That's she. So I
D7 Gm7 B♭m F C7 1 F C7
nev-er take her where the gang goes, When I take my sug-ar to tea. I'm a
2 F B♭ E♭7
tea. Ev-'ry Sun-day af-ter-noon, We for-get a-bout our cares,
F G7 D♭7 C7
Rub-bing el-bows at the Ritz With those mil-lion-aires. When I
F F♯dim C7 F F♯dim C7
take my sug-ar to tea, I'm as Ritz-y as I can be, 'Cause I
D7 Gm7 B♭m F C7 F
nev-er take her where the gang goes, When I take my sug-ar to tea.

Copyright © 1931 (renewed 1958) by Famous Music Corporation. Used by permission.

WHERE'S THE PLAYGROUND, SUSIE?

JIMMY WEBB

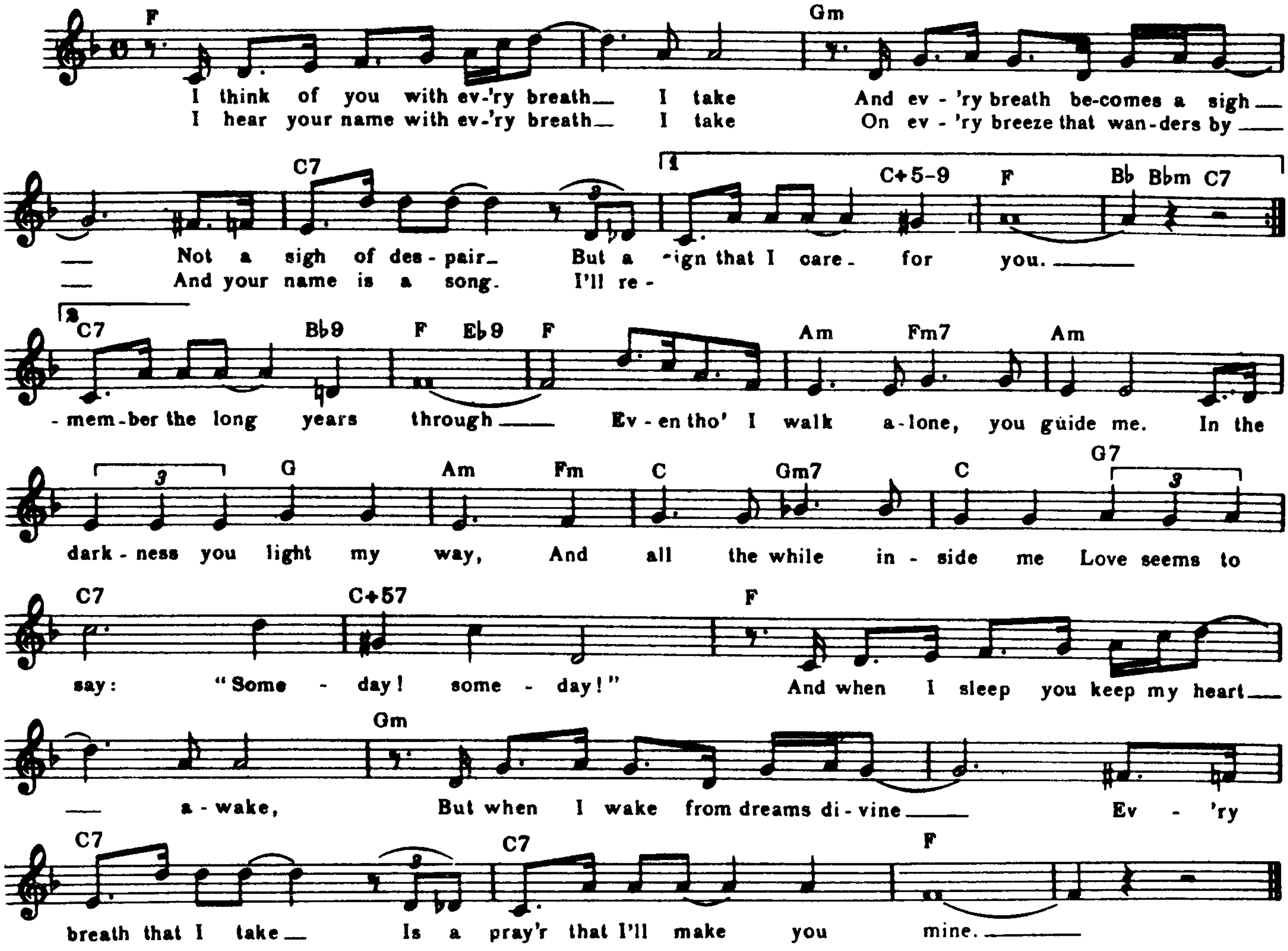

Moderately
C F6 Cmaj7
The end has come and found us here with our toys scat-tered all a-
car-ou-sel has stopped us here; It twirled a time or two and then it
F6 C11 C F6
round us here. The puz-zle that we nev-er found an an-swer for Still
dropped us here. And still you're not con-tent with some-thing a-bout me, But what
Cmaj7 F6 C11 E♭
asks us, dar-ling, just what all the games were for. And here we stand
mer-ry-go-round can you ride with-out me To take your hand?
G11 C F6
in our box of sand. Where's the play-ground, Su-sie?
How would you stand? Where's the play-ground, Su-sie?
C G11 C F6
You're the one who's sup-posed to know her way a-round.
If I de-cide to let you go and play a-round,
Where's the play-ground, Su-sie, If I don't
C G Fmaj9 1 G11 2 C B♭ C
stay a-round? If I don't stay a-round? The Where's the play-ground, Su-sie?

Copyright © 1968 by Ja-Ma Music, Hollywood, Calif. Used by permission.

WITH EVERY BREATH I TAKE

From the Film "HERE IS MY HEART"

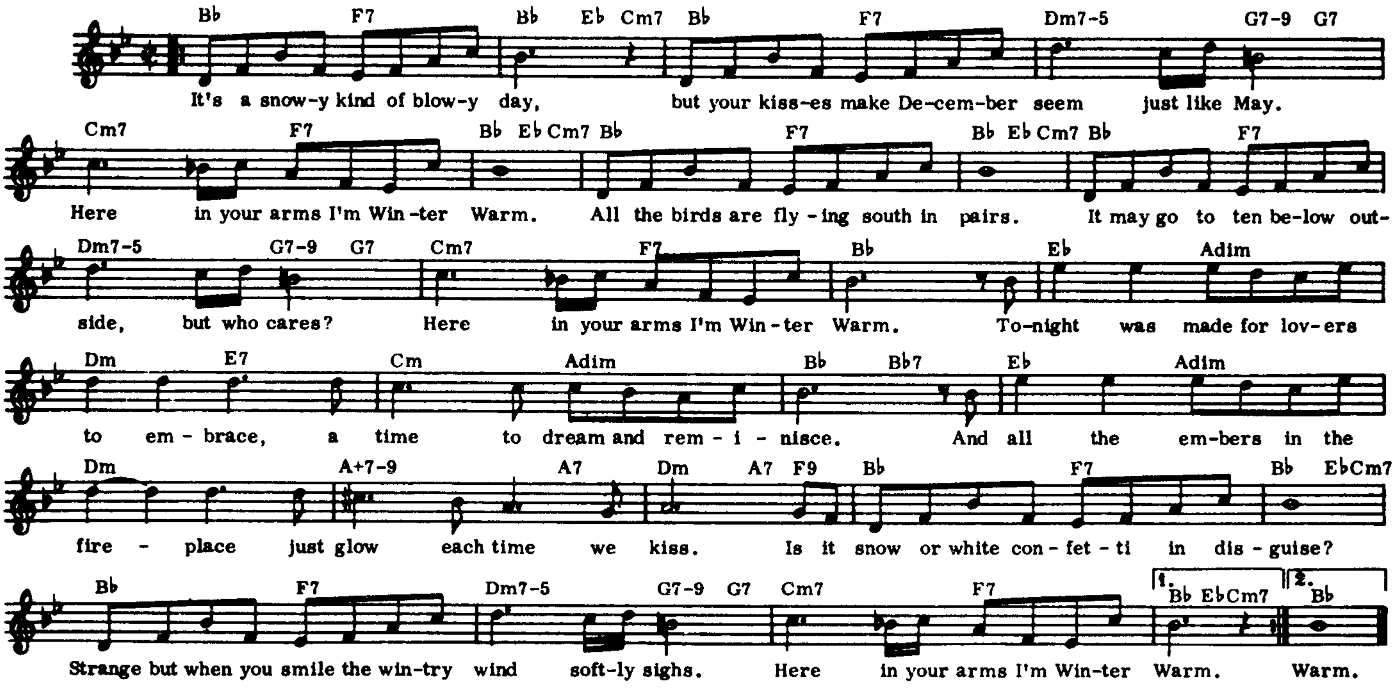
LEO ROBIN and RALPH RAINGER


F Gm
I think of you with ev-'ry breath__ I take And ev-'ry breath be-comes a sigh__
I hear your name with ev-'ry breath__ I take On ev-'ry breeze that wan-ders by__
C7 1. C+5-9 F Bb Bbm C7
— Not a sigh of des-pair_ But a sign that I care_ for you.___
— And your name is a song. I'll re-
2. C7 Bb9 F Eb9 F Am Fm7 Am
-mem-ber the long years through___ Ev-en tho' I walk a-lone, you guide me. In the
3 G Am Fm C Gm7 C G7 3
dark-ness you light my way, And all the while in-side me Love seems to
C7 C+57 F
say: "Some-day! some-day!" And when I sleep you keep my heart__
Gm
— a-wake, But when I wake from dreams di-vine___ Ev-'ry
C7 3 C7 F
breath that I take__ Is a pray'r that I'll make you mine.___

Copyright © 1934 by Famous Music Corporation, New York, N.Y. Copyright renewed 1961 by Famous Music Corporation. Used by permission.

WINTER WARM

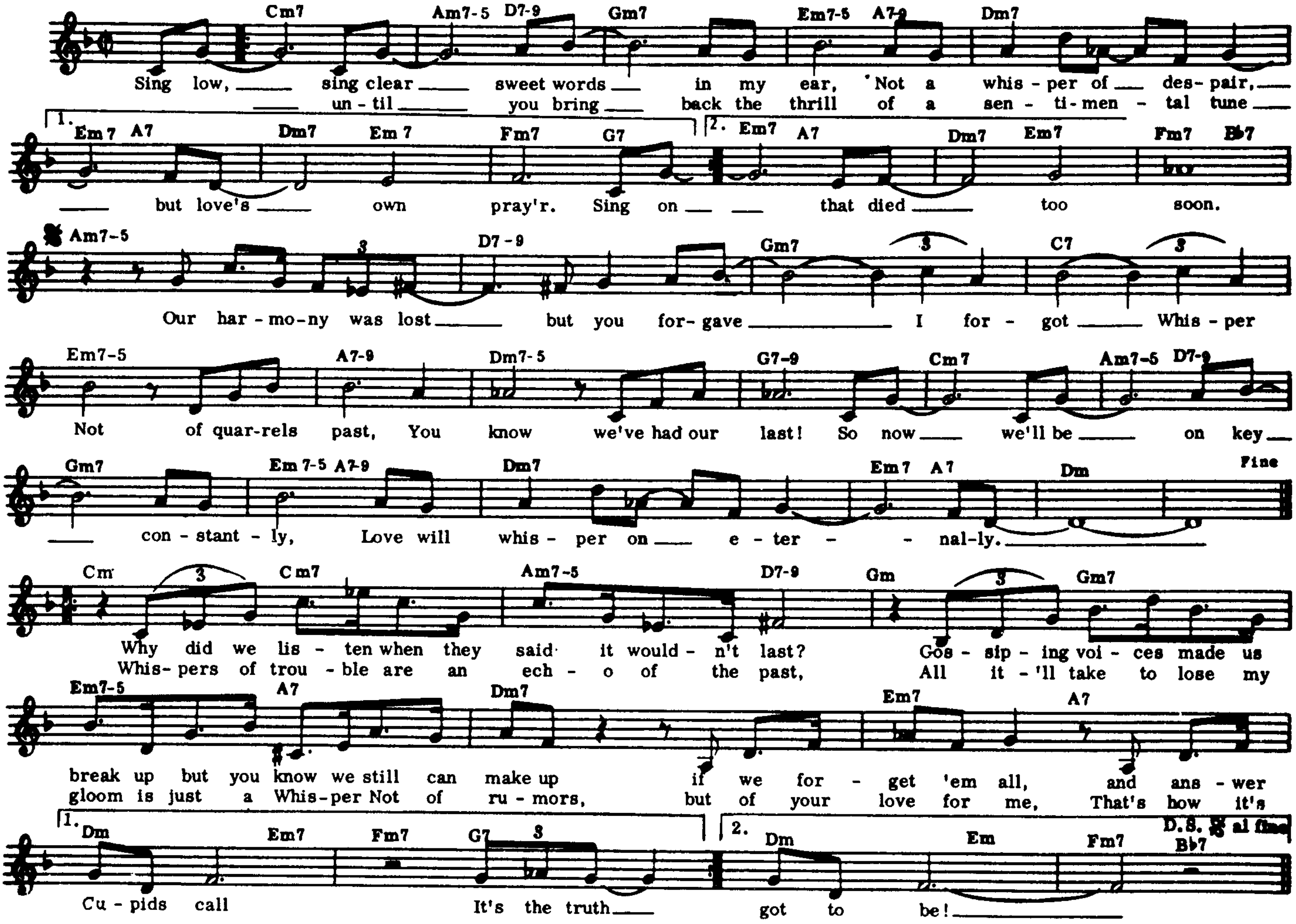
HAL DAVID and BURT F. BACHARACH


Bb F7 Bb Eb Cm7 Bb F7 Dm7-5 G7-9 G7
It's a snow-y kind of blow-y day, but your kiss-es make De-cem-ber seem just like May.
Cm7 F7 Bb Eb Cm7 Bb F7 Bb Eb Cm7 Bb F7
Here in your arms I'm Win-ter Warm. All the birds are fly-ing south in pairs. It may go to ten be-low out-
Dm7-5 G7-9 G7 Cm7 F7 Bb Eb Adim
side, but who cares? Here in your arms I'm Win-ter Warm. To-night was made for lov-ers
Dm E7 Cm Adim Bb Bb7 Eb Adim
to em-brace, a time to dream and rem-i-nisce. And all the em-bers in the
Dm A+7-9 A7 Dm A7 F9 Bb F7 Bb EbCm7
fire-place just glow each time we kiss. Is it snow or white con-fet-ti in dis-guise?
Bb F7 Dm7-5 G7-9 G7 Cm7 F7 1. Bb EbCm7 2. Bb
Strange but when you smile the win-try wind soft-ly sighs. Here in your arms I'm Win-ter Warm. Warm.

Copyright © 1957 by Famous Music Corporation. Used by permission.

WHISPER NOT

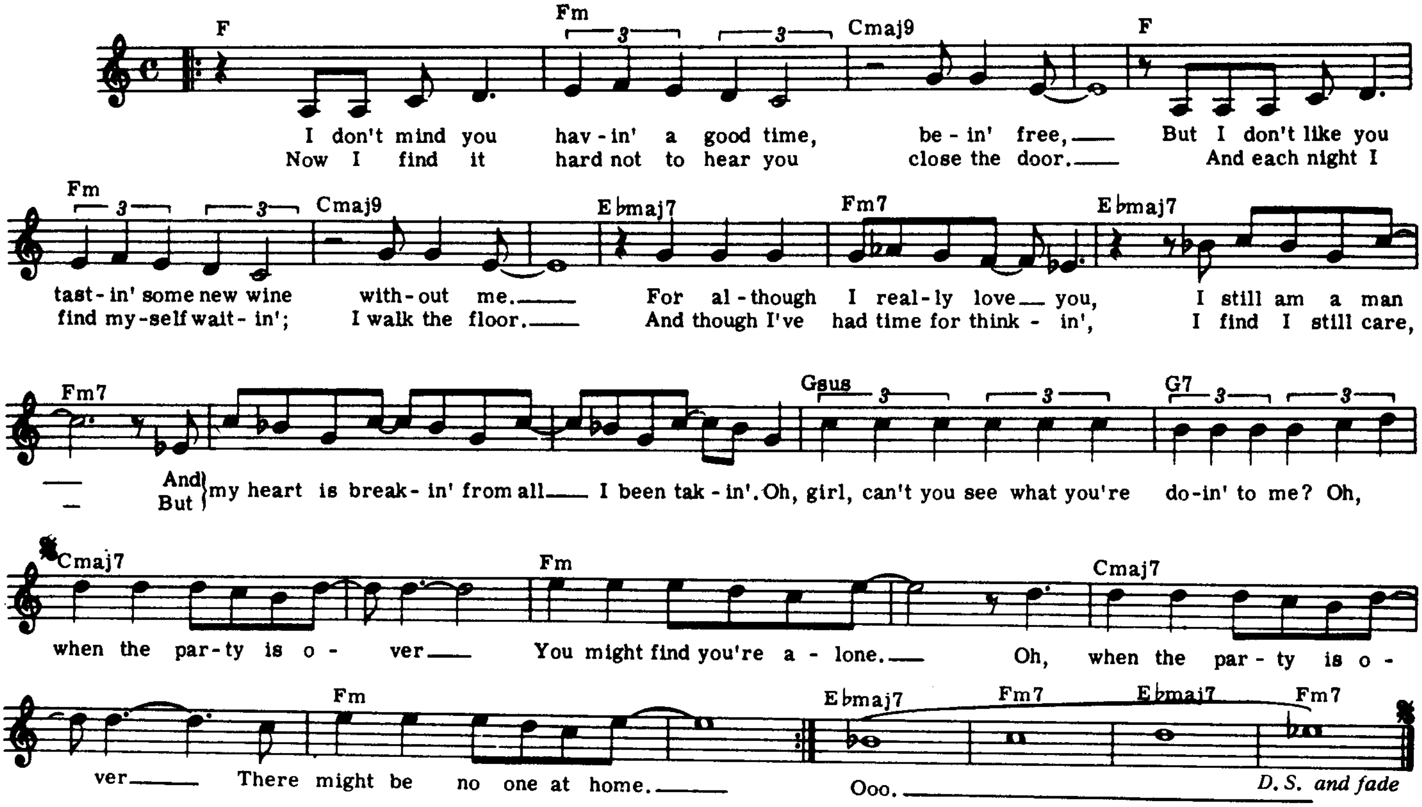
BENNY GOLSON and LEROY ANDERSON


Cm7 Am7-5 D7-9 Gm7 Em7-5 A7-9 Dm7
Sing low, sing clear sweet words in my ear, 'Not a whis-per of des-pair,
un-til you bring back the thrill of a sen-ti-men-tal tune
1. Em7 A7 Dm7 Em7 Fm7 G7
but love's own pray'r. Sing on
2. Em7 A7 Dm7 Em7 Fm7 B♭7
that died too soon.
Am7-5 D7-9 Gm7 C7
Our har-mo-ny was lost but you for-gave I for-got Whis-per
Em7-5 A7-9 Dm7-5 G7-9 Cm7 Am7-5 D7-9
Not of quar-rels past, You know we've had our last! So now we'll be on key
Gm7 Em7-5 A7-9 Dm7 Em7 A7 Dm
con-stant-ly, Love will whis-per on e-ter-nal-ly.
Fine
Cm Cm7 Am7-5 D7-9 Gm Gm7
Why did we lis-ten when they said it would-n't last? Gos-sip-ing voi-ces made us
Whis-pers of trou-ble are an ech-o of the past, All it-'ll take to lose my
Em7-5 A7 Dm7 Em7 A7
break up but you know we still can make up if we for-get 'em all, and ans-wer
gloom is just a Whis-per Not of ru-mors, but of your love for me, That's how it's
1. Dm Em7 Fm7 G7
Cu-pids call It's the truth
2. Dm Em Fm7 B♭7
got to be!
D.S. al fine

Copyright © 1961 by Andante Music Inc. Used by permission.

WHEN THE PARTY IS OVER

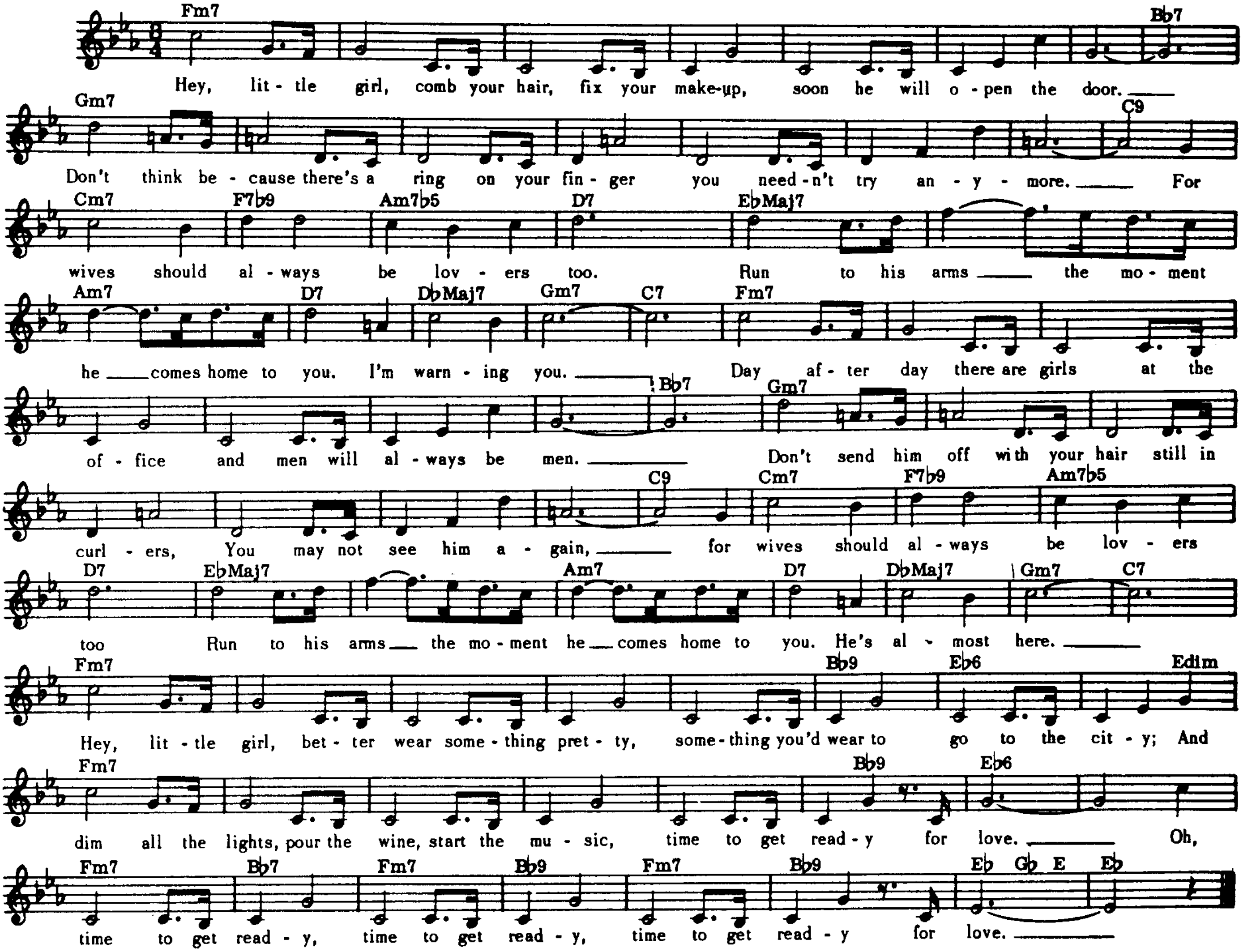
ROBERT JOHN and MICHAEL GATELY


F Fm Cmaj9 F
I don't mind you hav-in' a good time, be-in' free, But I don't like you
Now I find it hard not to hear you close the door. And each night I
Fm Cmaj9 E♭maj7 Fm7 E♭maj7
tast-in' some new wine with-out me. For al-though I real-ly love you, I still am a man
find my-self wait-in'; I walk the floor. And though I've had time for think-in', I find I still care,
Fm7 Gsus G7
And
But
my heart is break-in' from all I been tak-in'. Oh, girl, can't you see what you're do-in' to me? Oh,
Cmaj7 Fm Cmaj7
when the par-ty is o-ver You might find you're a-lone. Oh, when the par-ty is o-
Fm E♭maj7 Fm7 E♭maj7 Fm7
ver There might be no one at home. Ooo.
D.S. and fade

Copyright © 1970 by Ensign Music Corporation, New York, N.Y. Used by permission.

WIVES AND LOVERS *From the Film "WIVES AND LOVERS"*

HAL DAVID and BURT F. BACHARACH

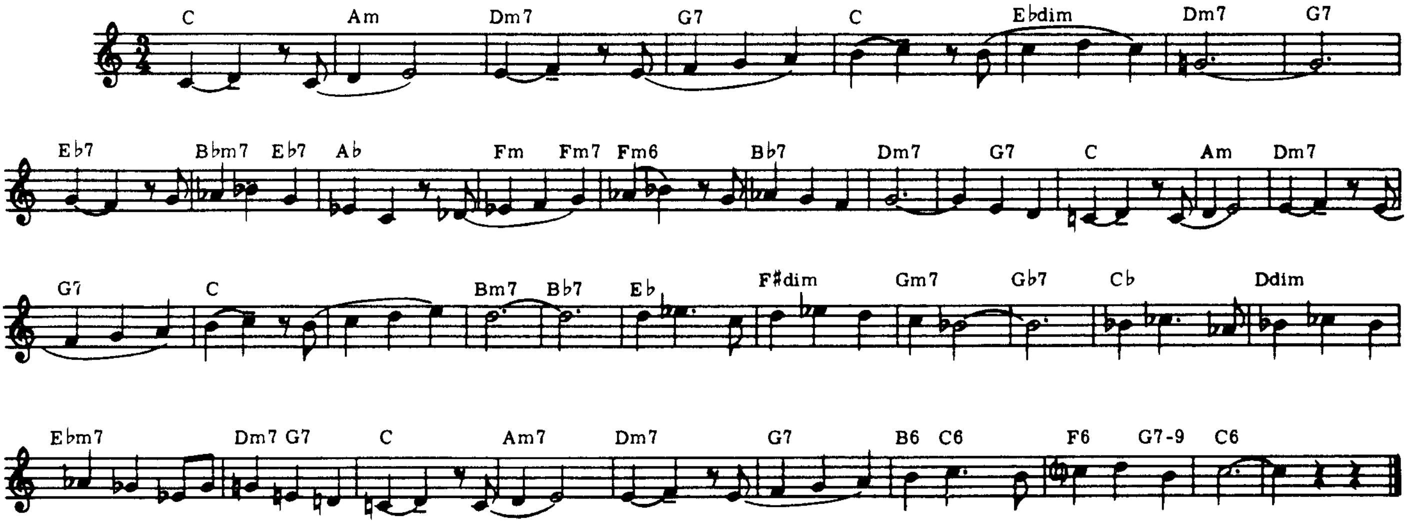

Fm7 B♭7
Hey, lit-tle girl, comb your hair, fix your make-up, soon he will o-pen the door.
Gm7 C9
Don't think be-cause there's a ring on your fin-ger you need-n't try an-y-more. For
Cm7 F7♭9 Am7♭5 D7 E♭Maj7
wives should al-ways be lov-ers too. Run to his arms the mo-ment
Am7 D7 D♭Maj7 Gm7 C7 Fm7
he comes home to you. I'm warn-ing you. Day af-ter day there are girls at the
B♭7 Gm7
of-fice and men will al-ways be men. Don't send him off with your hair still in
C9 Cm7 F7♭9 Am7♭5
curl-ers, You may not see him a-gain, for wives should al-ways be lov-ers
D7 E♭Maj7 Am7 D7 D♭Maj7 Gm7 C7
too Run to his arms the mo-ment he comes home to you. He's al-most here.
Fm7 B♭9 E♭6 Edim
Hey, lit-tle girl, bet-ter wear some-thing pret-ty, some-thing you'd wear to go to the cit-y; And
Fm7 B♭9 E♭6
dim all the lights, pour the wine, start the mu-sic, time to get read-y for love. Oh,
Fm7 B♭7 Fm7 B♭9 Fm7 B♭9 E♭ G♭ E E♭
time to get read-y, time to get read-y, time to get read-y for love.

Copyright © 1963 by Famous Music Corporation. Used by permission.

WALTZ FOR A MERMAID (Wishes And Teardrops)

From the Film "THE DAYDREAMER"

By MAURY LAWS and JULES BASS

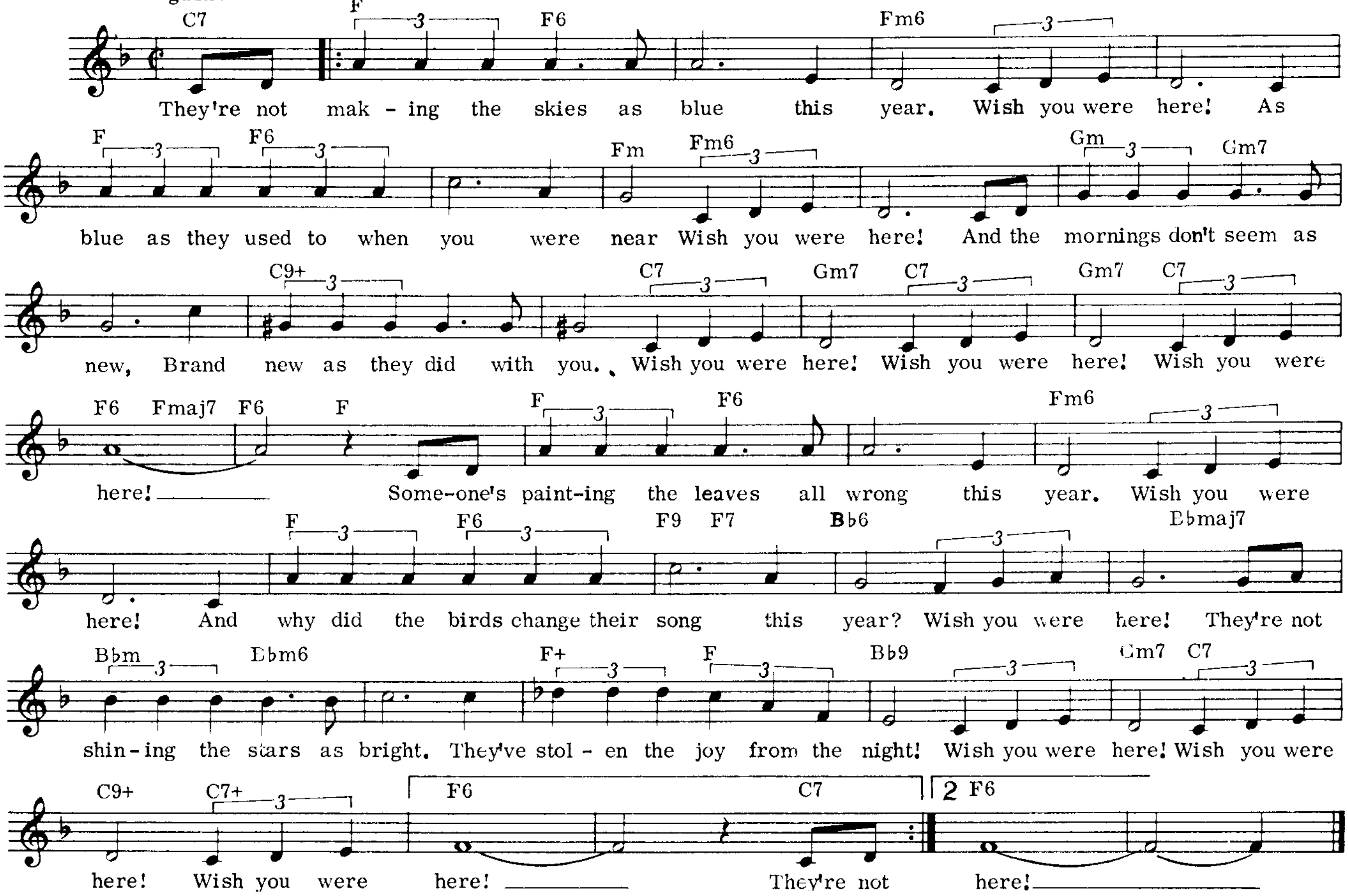

C Am Dm7 G7 C E♭dim Dm7 G7
E♭7 B♭m7 E♭7 A♭ Fm Fm7 Fm6 B♭7 Dm7 G7 C Am Dm7
G7 C Bm7 B♭7 E♭ F♯dim Gm7 G♭7 C♭ Ddim
E♭m7 Dm7 G7 C Am7 Dm7 G7 B6 C6 F6 G7-9 C6

Copyright © 1966 by Edwin H. Morris & Company, Inc. and Chesnick Music, Inc., New York, N.Y. Used by permission.

WISH YOU WERE HERE

From the Musical "WISH YOU WERE HERE"

Words and Music by HAROLD ROME

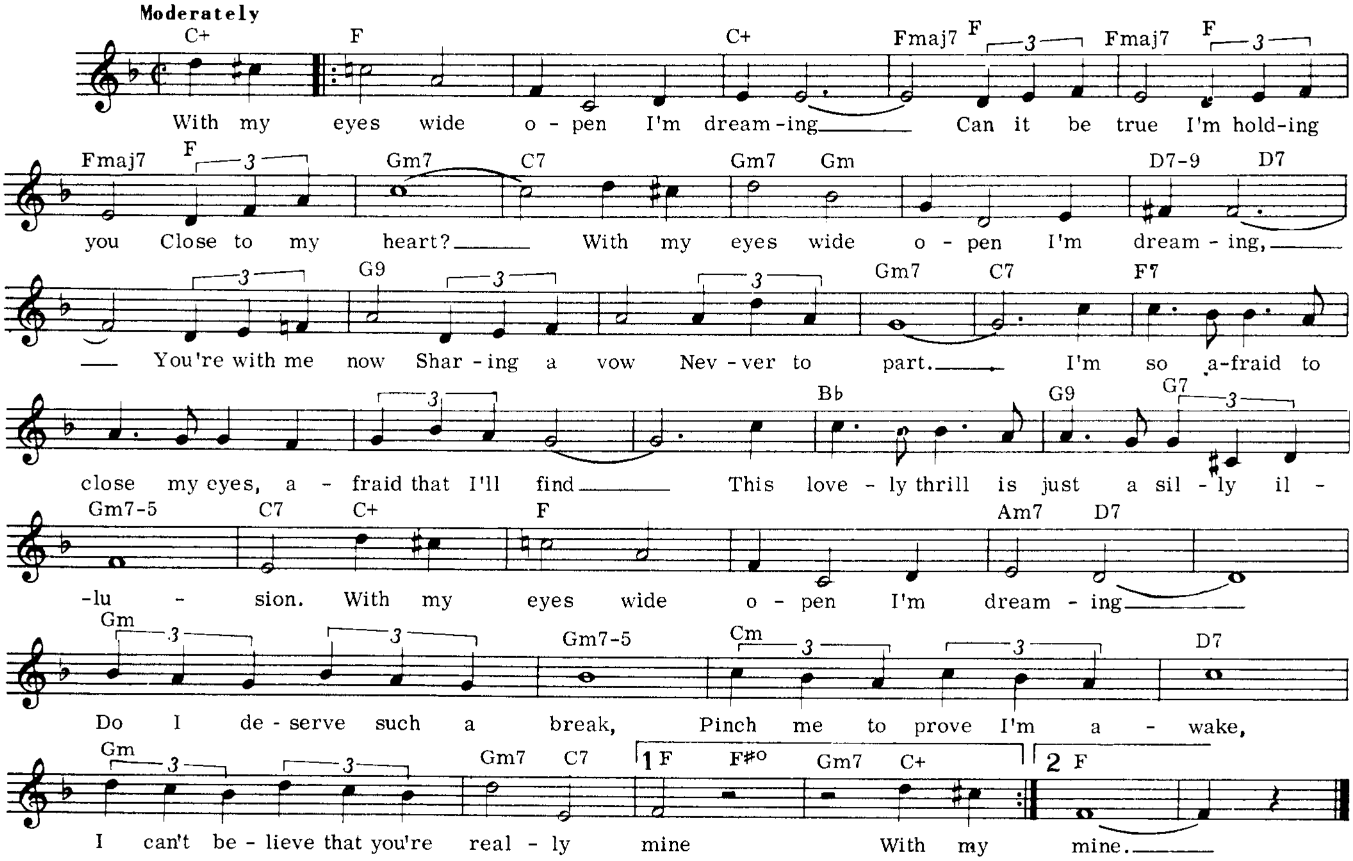

Beguine
C7 F F6 Fm6
They're not mak - ing the skies as blue this year. Wish you were here! As
F F6 Fm Fm6 Gm Gm7
blue as they used to when you were near Wish you were here! And the mornings don't seem as
C9+ C7 Gm7 C7 Gm7 C7
new, Brand new as they did with you. Wish you were here! Wish you were here! Wish you were
F6 Fmaj7 F6 F F F6 Fm6
here! Some-one's paint-ing the leaves all wrong this year. Wish you were
F F6 F9 F7 B♭6 E♭maj7
here! And why did the birds change their song this year? Wish you were here! They're not
B♭m E♭m6 F+ F B♭9 Gm7 C7
shin-ing the stars as bright. They've stol - en the joy from the night! Wish you were here! Wish you were
C9+ C7+ F6 C7 2 F6
here! Wish you were here! They're not here!

Copyright © 1951 by Harold Rome. Florence Music Company, Inc., owner of publication and allied rights throughout the world.
Chappell & Co., Inc., sole selling agent. Used by permission.

WITH MY EYES WIDE OPEN I'M DREAMING

From the Film "SHOOT THE WORKS"

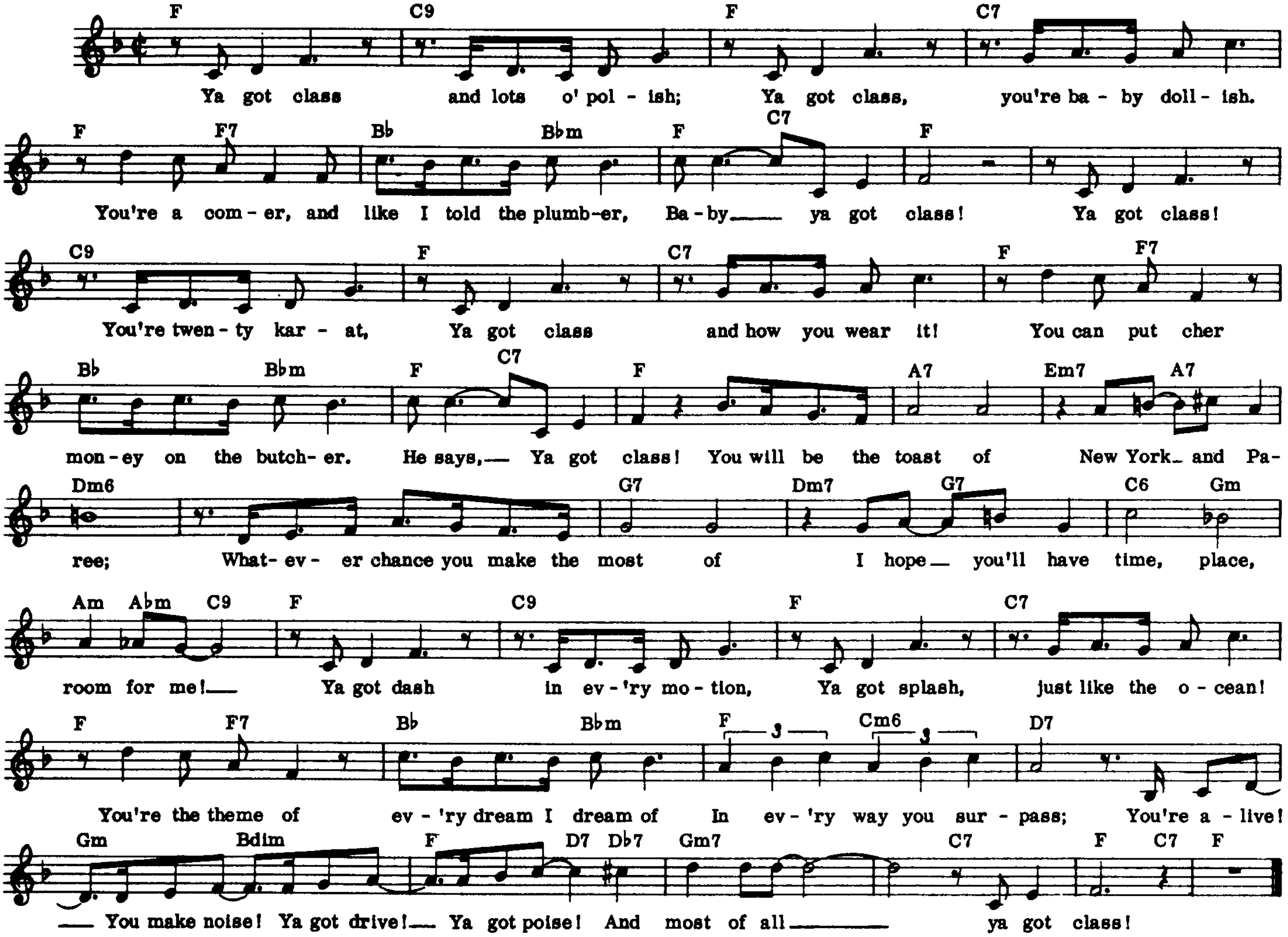
Words and Music by MACK GORDON and HARRY REVEL


Moderately
C+ F C+ Fmaj7 F Fmaj7 F
With my eyes wide o - pen I'm dream-ing Can it be true I'm hold-ing
Fmaj7 F Gm7 C7 Gm7 Gm D7-9 D7
you Close to my heart? With my eyes wide o - pen I'm dream - ing,
G9 Gm7 C7 F7
You're with me now Shar - ing a vow Nev - ver to part. I'm so a-fraid to
B♭ G9 G7
close my eyes, a - fraid that I'll find This love - ly thrill is just a sil - ly il -
Gm7-5 C7 C+ F Am7 D7
-lu - sion. With my eyes wide o - pen I'm dream - ing
Gm Gm7-5 Cm D7
Do I de - serve such a break, Pinch me to prove I'm a - wake,
Gm Gm7 C7 1 F F♯° Gm7 C+ 2 F
I can't be - lieve that you're real - ly mine With my mine.

Copyright © 1934 by DeSylva, Brown & Henderson, Inc. Copyright renewed. Used by permission.

YA GOT CLASS *From the Film "HERE COME THE GIRLS"*

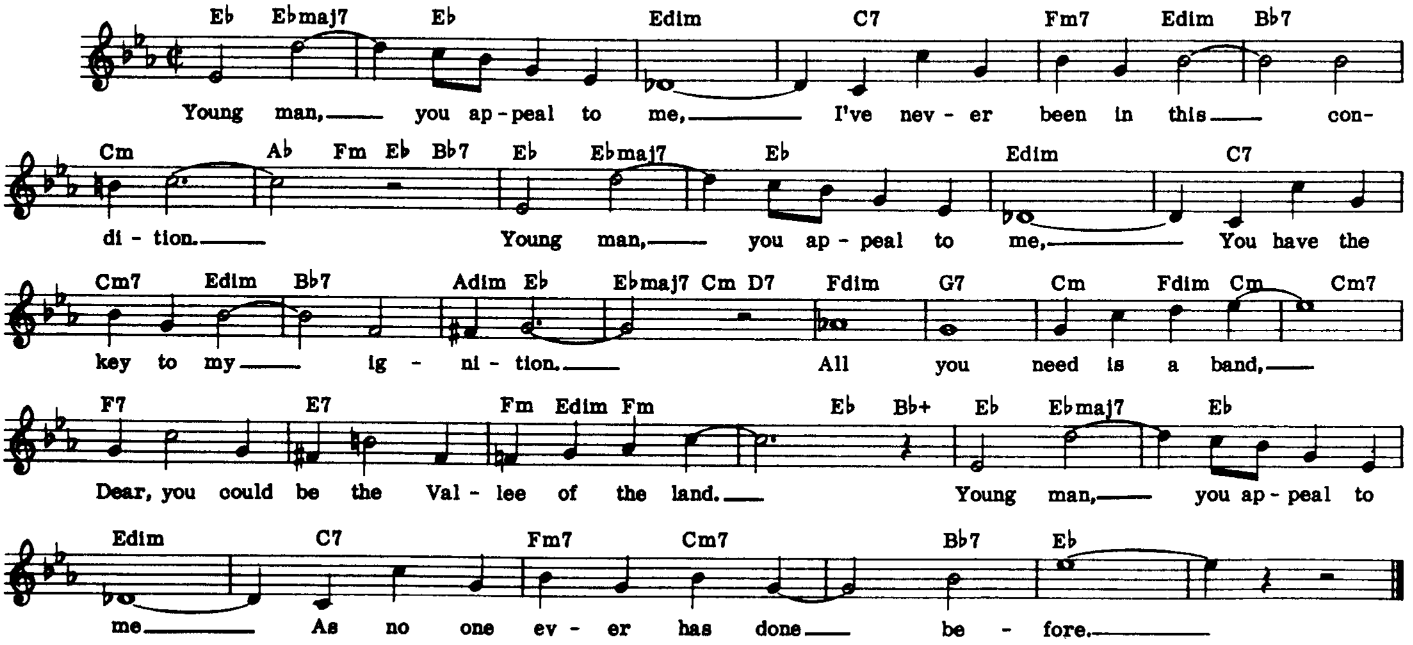
By JAY LIVINGSTON and RAY EVANS


Ya got class and lots o' pol - ish; Ya got class, you're ba - by doll - ish.
You're a com - er, and like I told the plumb - er, Ba - by ya got class! Ya got class!
You're twen - ty kar - at, Ya got class and how you wear it! You can put cher
mon - ey on the butch - er. He says, Ya got class! You will be the toast of New York and Pa -
ree; What - ev - er chance you make the most of I hope you'll have time, place,
room for me! Ya got dash in ev - 'ry mo - tion, Ya got splash, just like the o - cean!
You're the theme of ev - 'ry dream I dream of In ev - 'ry way you sur - pass; You're a - live!
You make noise! Ya got drive! Ya got poise! And most of all ya got class!

Copyright © 1953 by Paramount Music Corporation, New York, N.Y. Used by permission.

YOU APPEAL TO ME *From the Film "SAFETY IN NUMBERS"*

By GEORGE MARION Jr. and RICHARD A. WHITING

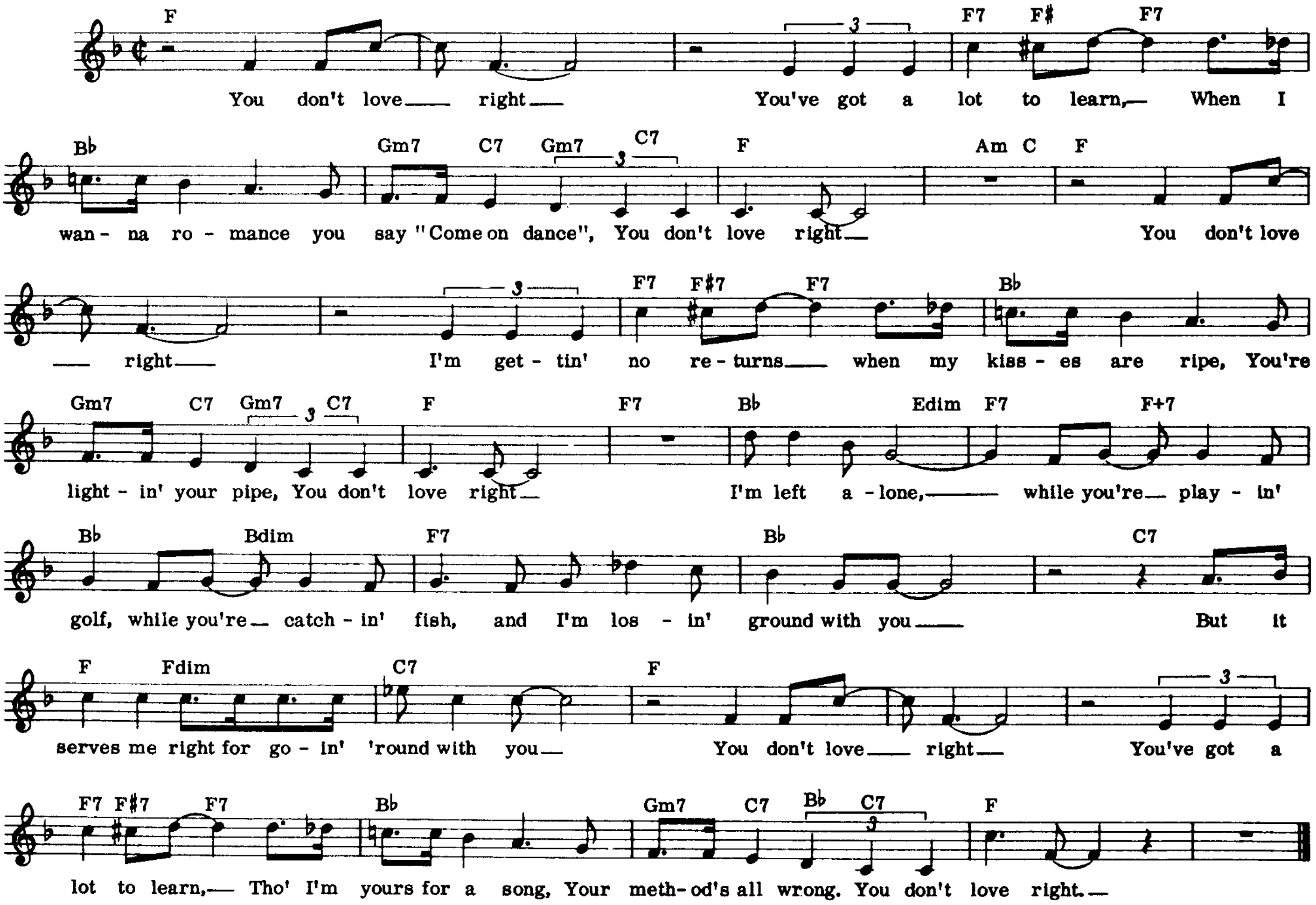

Young man, you ap - peal to me, I've nev - er been in this con -
di - tion. Young man, you ap - peal to me, You have the
key to my ig - ni - tion. All you need is a band,
Dear, you could be the Val - lee of the land. Young man, you ap - peal to
me As no one ev - er has done be - fore.

Copyright © 1930 by Famous Music Corporation, New York, N.Y. Copyright renewed 1957 by Famous Music Corporation. Used by permission.

YOU DON'T LOVE RIGHT

From the Film "ZIEGFELD FOLLIES OF 1936"

By TOT SEYMOUR and VEE LAWNHURST

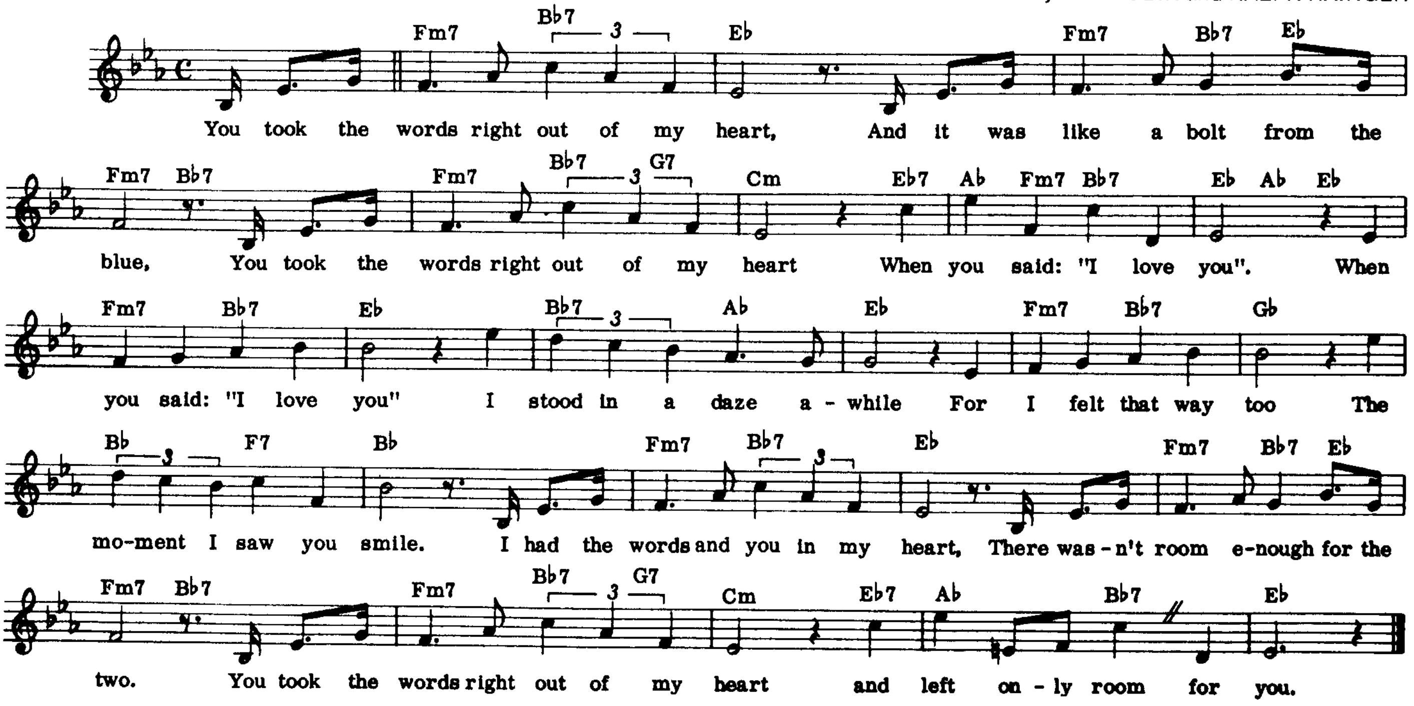

F F7 F♯ F7
You don't love right You've got a lot to learn, When I
B♭ Gm7 C7 Gm7 C7 F Am C F
wan-na ro-mance you say "Come on dance", You don't love right You don't love
F7 F♯7 F7 B♭
right I'm get-tin' no re-turns when my kiss-es are ripe, You're
Gm7 C7 Gm7 C7 F F7 B♭ Edim F7 F+7
light-in' your pipe, You don't love right I'm left a-lone, while you're play-in'
B♭ Bdim F7 B♭ C7
golf, while you're catch-in' fish, and I'm los-in' ground with you But it
F Fdim C7 F
serves me right for go-in' 'round with you You don't love right You've got a
F7 F♯7 F7 B♭ Gm7 C7 B♭ C7 F
lot to learn, Tho' I'm yours for a song, Your meth-od's all wrong. You don't love right.

Copyright © 1936 by Famous Music Corporation, New York, N.Y. Copyright renewed 1963 by Famous Music Corporation. Used by permission.

YOU TOOK THE WORDS RIGHT OUT OF MY HEART

From the Film "THE BIG BROADCAST OF 1938"

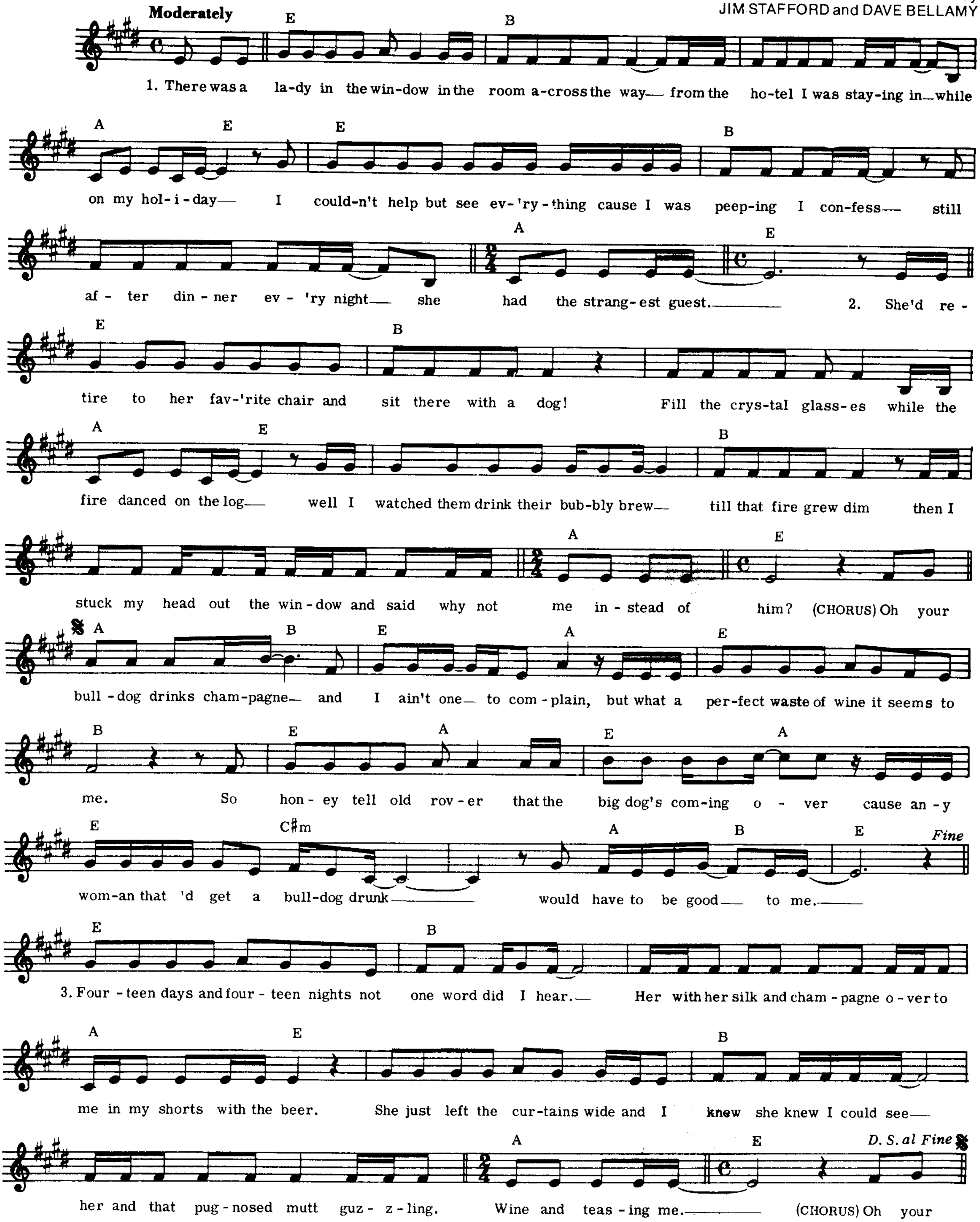
By LEO ROBIN and RALPH RAINGER


Fm7 B♭7 E♭ Fm7 B♭7 E♭
You took the words right out of my heart, And it was like a bolt from the
Fm7 B♭7 Fm7 B♭7 G7 Cm E♭7 A♭ Fm7 B♭7 E♭ A♭ E♭
blue, You took the words right out of my heart When you said: "I love you". When
Fm7 B♭7 E♭ B♭7 A♭ E♭ Fm7 B♭7 G♭
you said: "I love you" I stood in a daze a-while For I felt that way too The
B♭ F7 B♭ Fm7 B♭7 E♭ Fm7 B♭7 E♭
mo-ment I saw you smile. I had the words and you in my heart, There was-n't room e-nough for the
Fm7 B♭7 Fm7 B♭7 G7 Cm E♭7 A♭ B♭7 E♭
two. You took the words right out of my heart and left on-ly room for you.

Copyright © 1937 by Paramount Music Corporation, New York, N.Y. Copyright renewed 1964 by Paramount Music Corporation. Used by permission.

YOUR BULLDOG DRINKS CHAMPAGNE

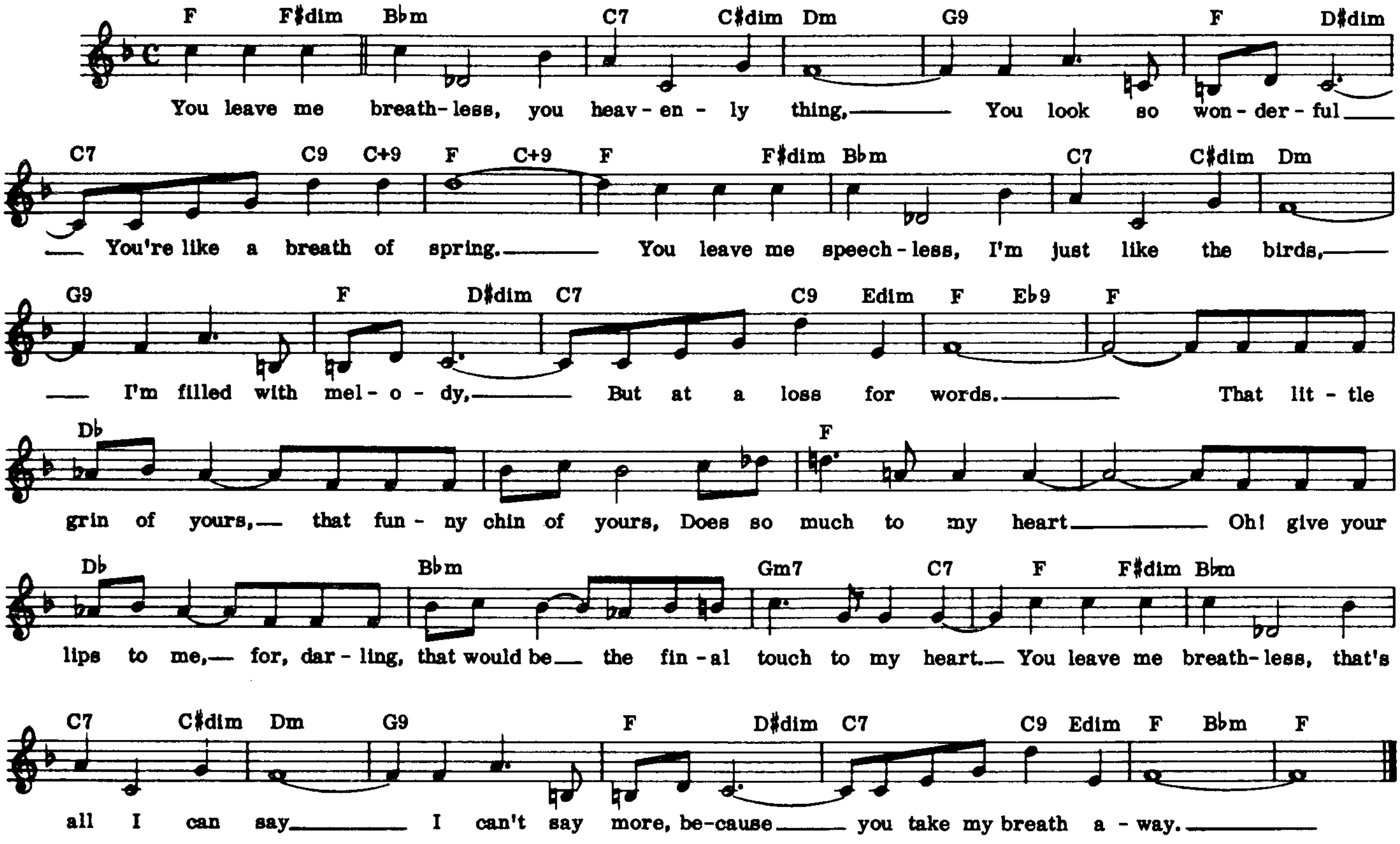
Words and Music by
JIM STAFFORD and DAVE BELLAMY


Moderately
E B
1. There was a la-dy in the win-dow in the room a-cross the way— from the ho-tel I was stay-ing in—while
A E E B
on my hol-i-day— I could-n't help but see ev-'ry-thing cause I was peep-ing I con-fess— still
A E
af-ter din-ner ev-'ry night— she had the strang-est guest.—— 2. She'd re-
E B
tire to her fav-'rite chair and sit there with a dog! Fill the crys-tal glass-es while the
A E B
fire danced on the log— well I watched them drink their bub-bly brew— till that fire grew dim then I
A E
stuck my head out the win-dow and said why not me in-stead of him? (CHORUS) Oh your
A B E A E
bull-dog drinks cham-pagne— and I ain't one— to com-plain, but what a per-fect waste of wine it seems to
B E A E A
me. So hon-ey tell old rov-er that the big dog's com-ing o-ver cause an-y
E C#m A B E Fine
wom-an that 'd get a bull-dog drunk—— would have to be good— to me.——
E B
3. Four-teen days and four-teen nights not one word did I hear.— Her with her silk and cham-pagne o-ver to
A E B
me in my shorts with the beer. She just left the cur-tains wide and I knew she knew I could see—
A E D. S. al Fine
her and that pug-nosed mutt guz-z-ling. Wine and teas-ing me.—— (CHORUS) Oh your

Copyright © 1974 by Famous Music Corporation and Boo Music. Used by permission.

YOU LEAVE ME BREATHLESS

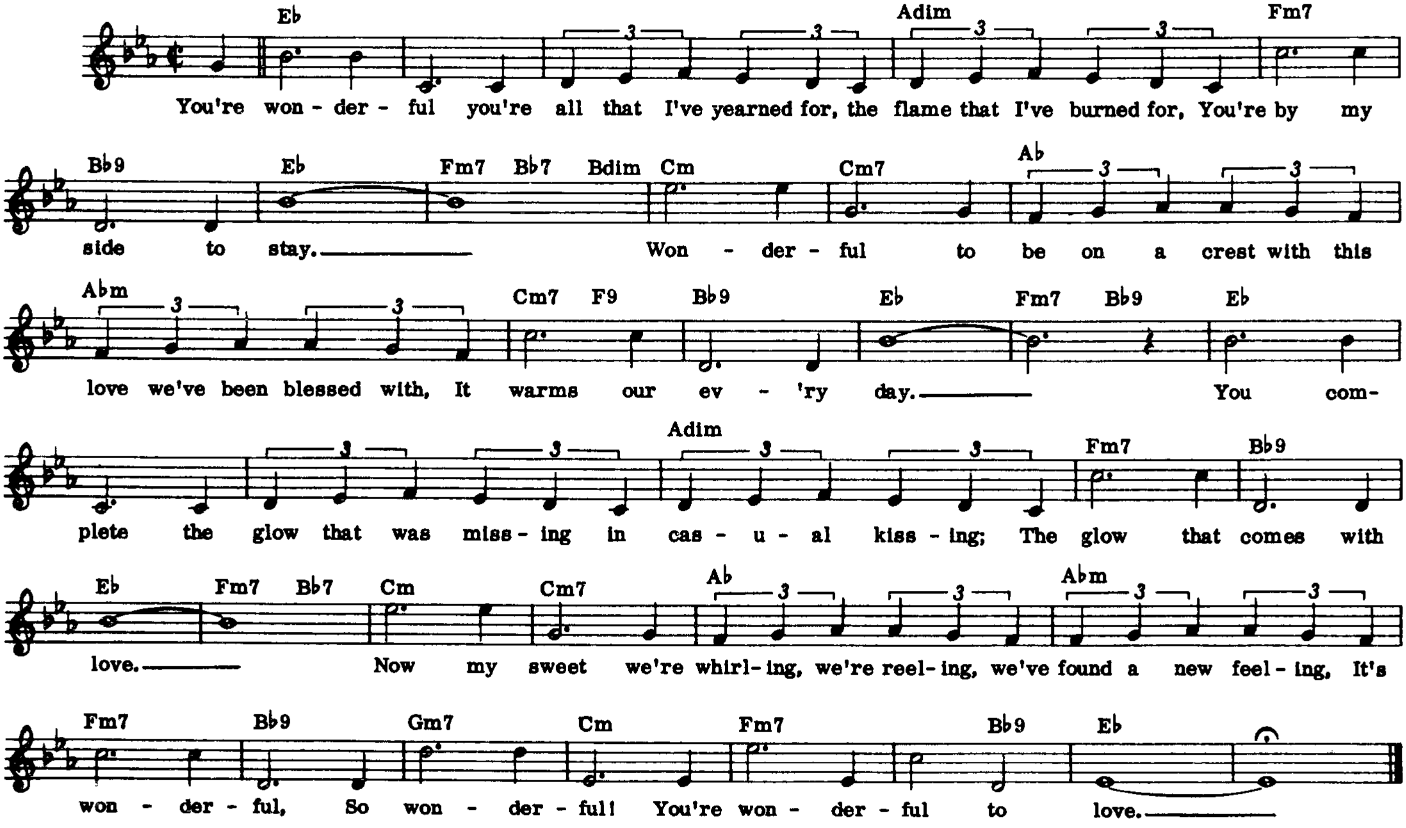
From the Film "COCOANUT GROVE" By RALPH FREED and FREDERICK HOLLANDER


F F♯dim B♭m C7 C♯dim Dm G9 F D♯dim
You leave me breath-less, you heav-en-ly thing, You look so won-der-ful
C7 C9 C+9 F C+9 F F♯dim B♭m C7 C♯dim Dm
You're like a breath of spring. You leave me speech-less, I'm just like the birds,
G9 F D♯dim C7 C9 Edim F E♭9 F
I'm filled with mel-o-dy, But at a loss for words. That lit-tle
D♭ F
grin of yours, that fun-ny chin of yours, Does so much to my heart Oh! give your
D♭ B♭m Gm7 C7 F F♯dim B♭m
lips to me, for, dar-ling, that would be the fin-al touch to my heart. You leave me breath-less, that's
C7 C♯dim Dm G9 F D♯dim C7 C9 Edim F B♭m F
all I can say I can't say more, be-cause you take my breath a-way.

Copyright © 1938 by Famous Music Corporation, New York, N.Y. Copyright renewed 1965 by Famous Music Corporation. Used by permission.

YOU'RE WONDERFUL

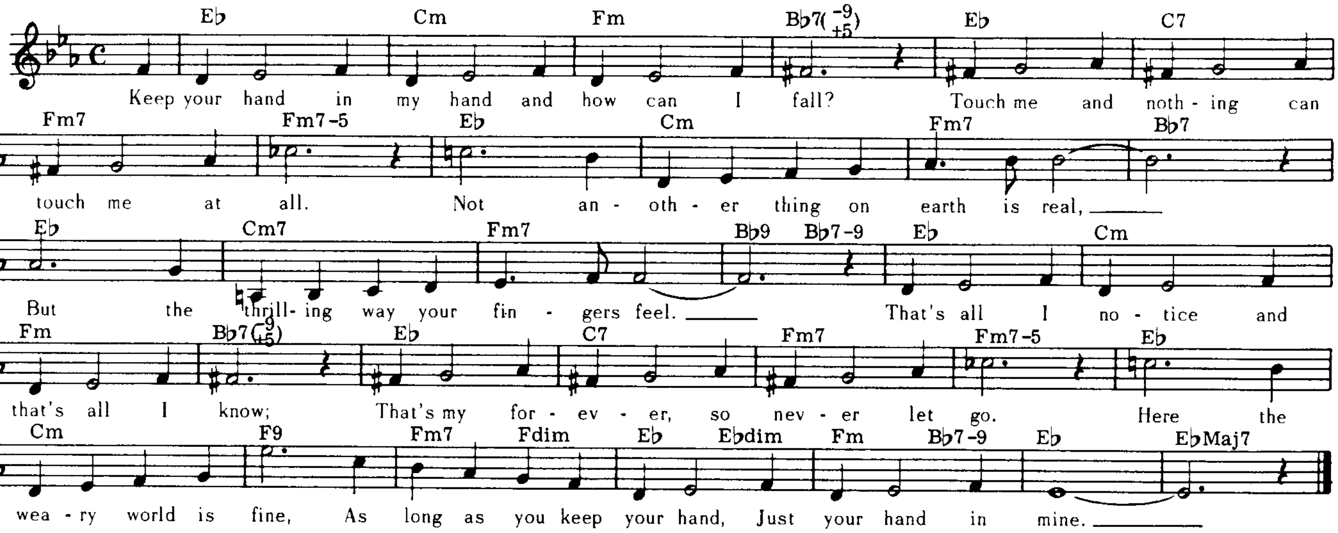
From the Film "PAID IN FULL" By JAY LIVINGSTON, RAY EVANS and VICTOR YOUNG


E♭ Adim Fm7
You're won-der-ful you're all that I've yearned for, the flame that I've burned for, You're by my
B♭9 E♭ Fm7 B♭7 Bdim Cm Cm7 A♭
side to stay. Won-der-ful to be on a crest with this
A♭m Cm7 F9 B♭9 E♭ Fm7 B♭9 E♭
love we've been blessed with, It warms our ev-'ry day. You com-
Adim Fm7 B♭9
plete the glow that was miss-ing in cas-u-al kiss-ing; The glow that comes with
E♭ Fm7 B♭7 Cm Cm7 A♭ A♭m
love. Now my sweet we're whirl-ing, we're reel-ing, we've found a new feel-ing, It's
Fm7 B♭9 Gm7 Cm Fm7 B♭9 E♭
won-der-ful, So won-der-ful! You're won-der-ful to love.

Copyright © 1949 by Famous Music Corporation, New York, N.Y. Used by permission.

YOUR HAND IN MINE *From the Musical "PARADE"*

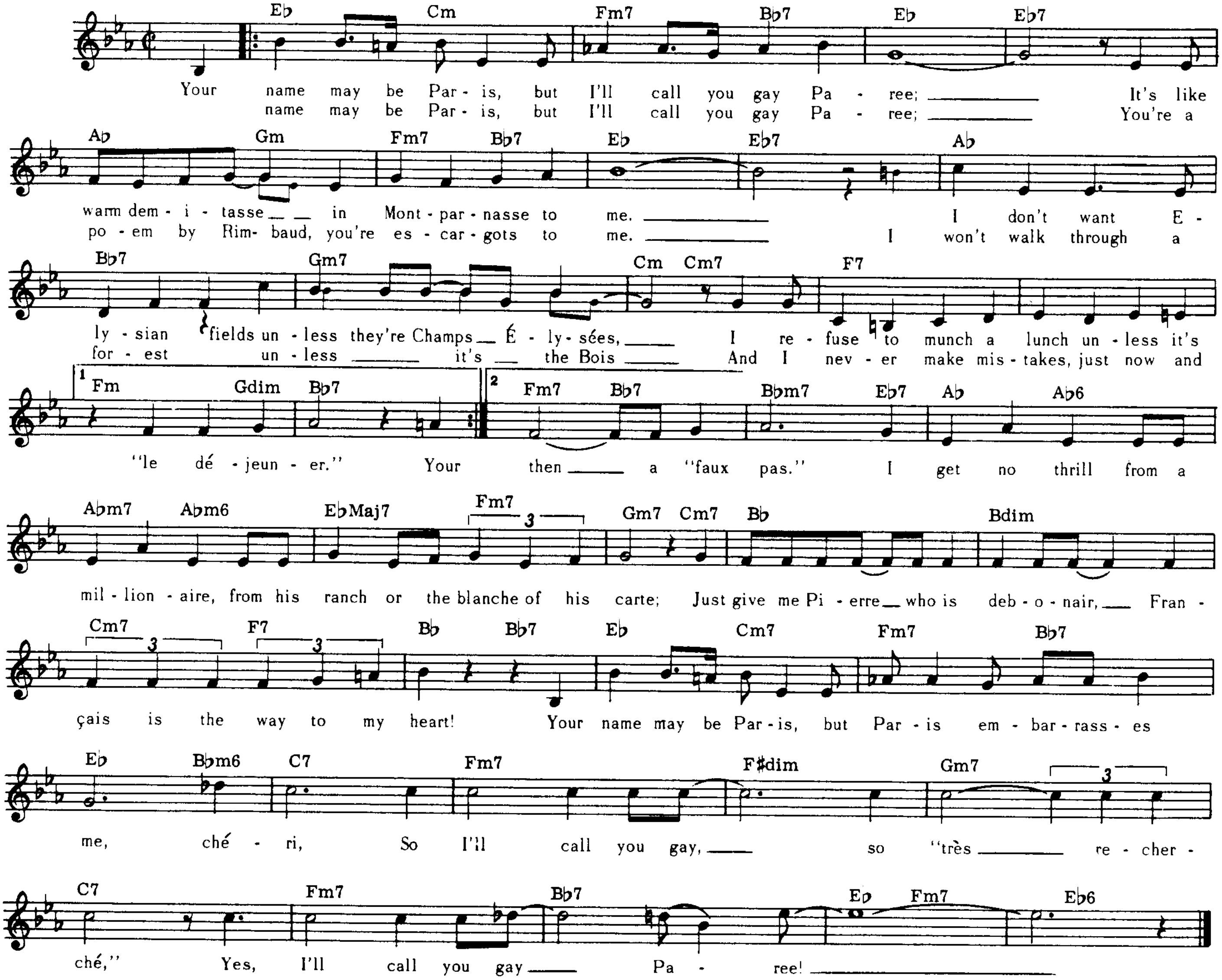
Music and Lyric by JERRY HERMAN


Eb Cm Fm Bb7(-9 +5) Eb C7
Keep your hand in my hand and how can I fall? Touch me and noth - ing can
Fm7 Fm7-5 Eb Cm Fm7 Bb7
touch me at all. Not an - oth - er thing on earth is real,
Eb Cm7 Fm7 Bb9 Bb7-9 Eb Cm
But the thrill- ing way your fin - gers feel. That's all I no - tice and
Fm Bb7(9 +5) Eb C7 Fm7 Fm7-5 Eb
that's all I know; That's my for - ev - er, so nev - er let go. Here the
Cm F9 Fm7 Fdim Eb Ebdim Fm Bb7-9 Eb EbMaj7
wea - ry world is fine, As long as you keep your hand, Just your hand in mine.

Copyright © 1960 by Jerryco Music Company, New York, N.Y.
Exclusive distributor: Edwin H. Morris & Company, Inc. Used by permission.

YOUR NAME MAY BE PARIS *From the Musical "SING MUSE"*

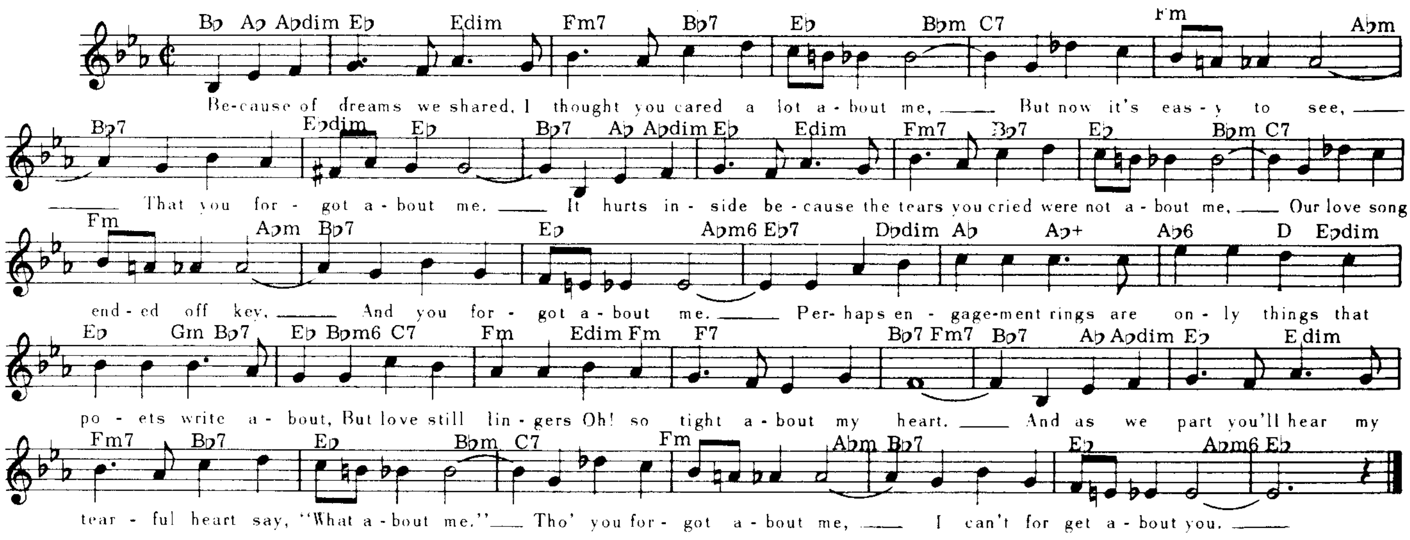
Lyric by ERICH SEGAL
Music by JOSEPH RAPOSO


Eb Cm Fm7 Bb7 Eb Eb7
Your name may be Par - is, but I'll call you gay Pa - ree; It's like
name may be Par - is, but I'll call you gay Pa - ree; You're a
Ab Gm Fm7 Bb7 Eb Eb7 Ab
warm dem - i - tasse in Mont - par - nasse to me. I don't want E -
po - em by Rim - baud, you're es - car - gots to me. I won't walk through a
Bb7 Gm7 Cm Cm7 F7
ly - sian fields un - less they're Champs É - ly - sées, I re - fuse to munch a lunch un - less it's
for - est un - less it's the Bois And I nev - er make mis - takes, just now and
1 Fm Gdim Bb7 2 Fm7 Bb7 Bbm7 Eb7 Ab Ab6
"le dé - jeun - er." Your then a "faux pas." I get no thrill from a
Abm7 Abm6 EbMaj7 Fm7 Gm7 Cm7 Bb Bdim
mil - lion - aire, from his ranch or the blanche of his carte; Just give me Pi - erre who is deb - o - nair, Fran -
Cm7 F7 Bb Bb7 Eb Cm7 Fm7 Bb7
çais is the way to my heart! Your name may be Par - is, but Par - is em - bar - rass - es
Eb Bbm6 C7 Fm7 F#dim Gm7
me, ché - ri, So I'll call you gay, so "très re - cher -
C7 Fm7 Bb7 Eb Fm7 Eb6
ché," Yes, I'll call you gay Pa - ree!

Copyright © 1961 by Erich Segal and Joseph Raposo.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

YOU FORGET ABOUT ME *From the Film "LET'S MAKE MUSIC"*

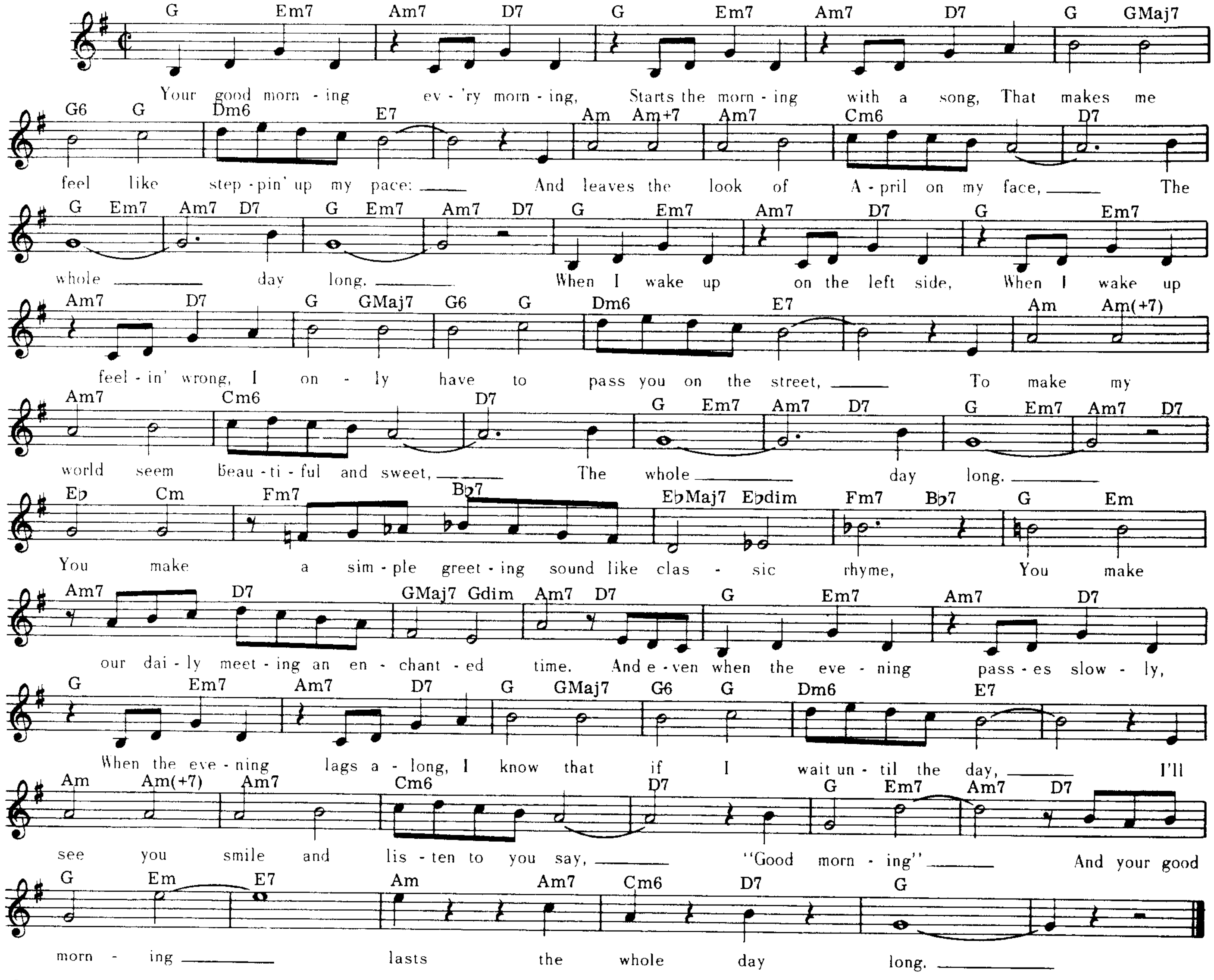
Lyric and Music by DICK ROBERTSON,
JAMES F. HANLEY and SAMMY MYSELS


B♭ A♭ A♭dim E♭ Edim Fm7 B♭7 E♭ B♭m C7 Fm A♭m
Be-cause of dreams we shared, I thought you cared a lot a-bout me, But now it's eas-y to see,
B♭7 E♭dim E♭ B♭7 A♭ A♭dim E♭ Edim Fm7 B♭7 E♭ B♭m C7
That you for-got a-bout me. It hurts in-side be-cause the tears you cried were not a-bout me, Our love song
Fm A♭m B♭7 E♭ A♭m6 E♭7 D♭dim A♭ A♭+ A♭6 D E♭dim
end-ed off key, And you for-got a-bout me. Per-haps en-gage-ment rings are on-ly things that
E♭ Gm B♭7 E♭ B♭m6 C7 Fm Edim Fm F7 B♭7 Fm7 B♭7 A♭ A♭dim E♭ Edim
po-ets write a-bout, But love still lin-gers Oh! so tight a-bout my heart. And as we part you'll hear my
Fm7 B♭7 E♭ B♭m C7 Fm A♭m B♭7 E♭ A♭m6 E♭
tear-ful heart say, "What a-bout me." Tho' you for-got a-bout me, I can't for get a-bout you.

Copyright © 1940 by Morley Music Co., Inc., New York, N.Y. Copyright renewed and assigned to Morley Music Co., Inc. Used by permission.

YOUR GOOD MORNING *From the Musical "PARADE"*

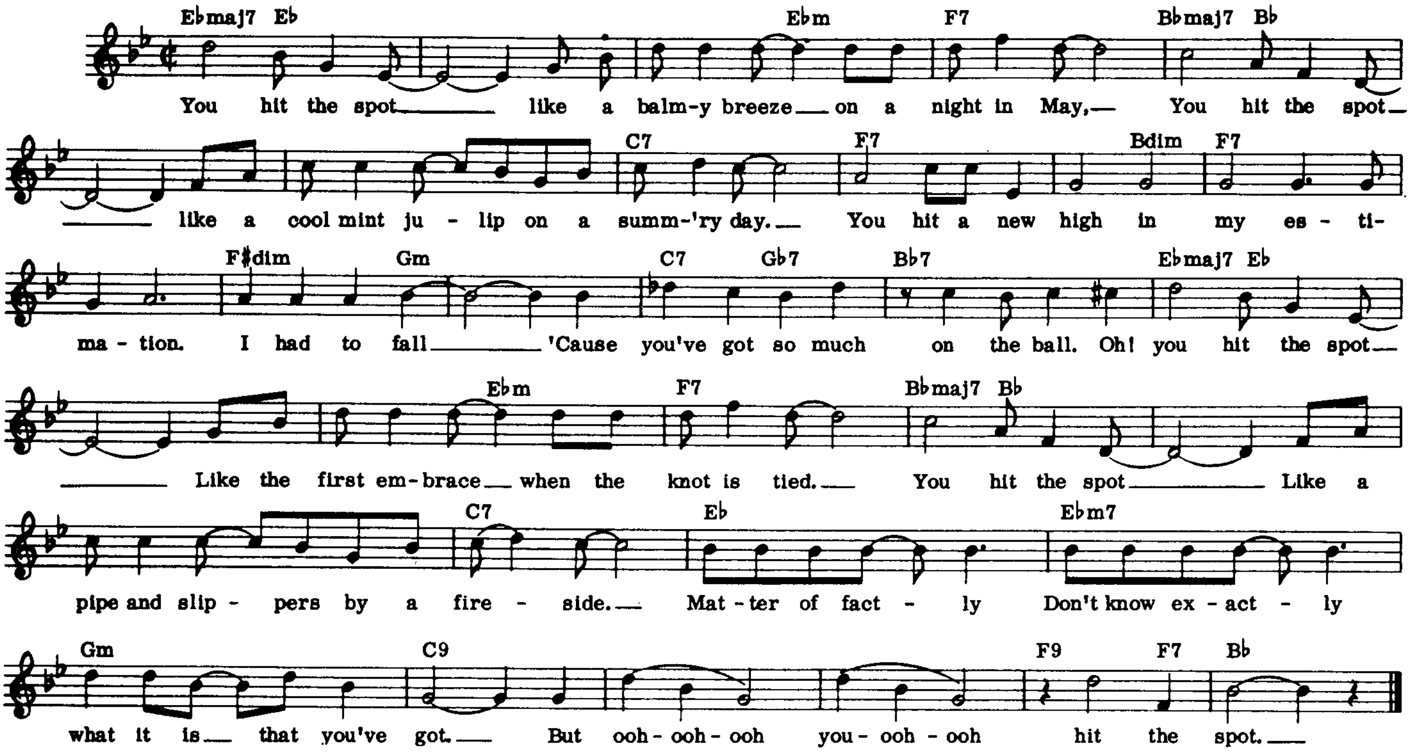
Music and Lyric by JERRY HERMAN


G Em7 Am7 D7 G Em7 Am7 D7 G GMaj7
Your good morn-ing ev-'ry morn-ing, Starts the morn-ing with a song, That makes me
G6 G Dm6 E7 Am Am+7 Am7 Cm6 D7
feel like step-pin' up my pace: And leaves the look of A-pril on my face, The
G Em7 Am7 D7 G Em7 Am7 D7 G Em7 Am7 D7 G Em7
whole day long. When I wake up on the left side, When I wake up
Am7 D7 G GMaj7 G6 G Dm6 E7 Am Am(+7)
feel-in' wrong, I on-ly have to pass you on the street, To make my
Am7 Cm6 D7 G Em7 Am7 D7 G Em7 Am7 D7
world seem beau-ti-ful and sweet, The whole day long.
E♭ Cm Fm7 B♭7 E♭Maj7 E♭dim Fm7 B♭7 G Em
You make a sim-ple greet-ing sound like clas-sic rhyme, You make
Am7 D7 GMaj7 Gdim Am7 D7 G Em7 Am7 D7
our dai-ly meet-ing an en-chant-ed time. And e-ven when the eve-ning pass-es slow-ly,
G Em7 Am7 D7 G GMaj7 G6 G Dm6 E7
When the eve-ning lags a-long, I know that if I wait un-til the day, I'll
Am Am(+7) Am7 Cm6 D7 G Em7 Am7 D7
see you smile and lis-ten to you say, "Good morn-ing" And your good
G Em E7 Am Am7 Cm6 D7 G
morn-ing lasts the whole day long.

Copyright © 1960 by Jerryco Music Company, New York, N.Y.
Exclusive distributor: Edwin H. Morris & Company, Inc. Used by permission.

YOU HIT THE SPOT *From the Film "COLLEGIATE"*

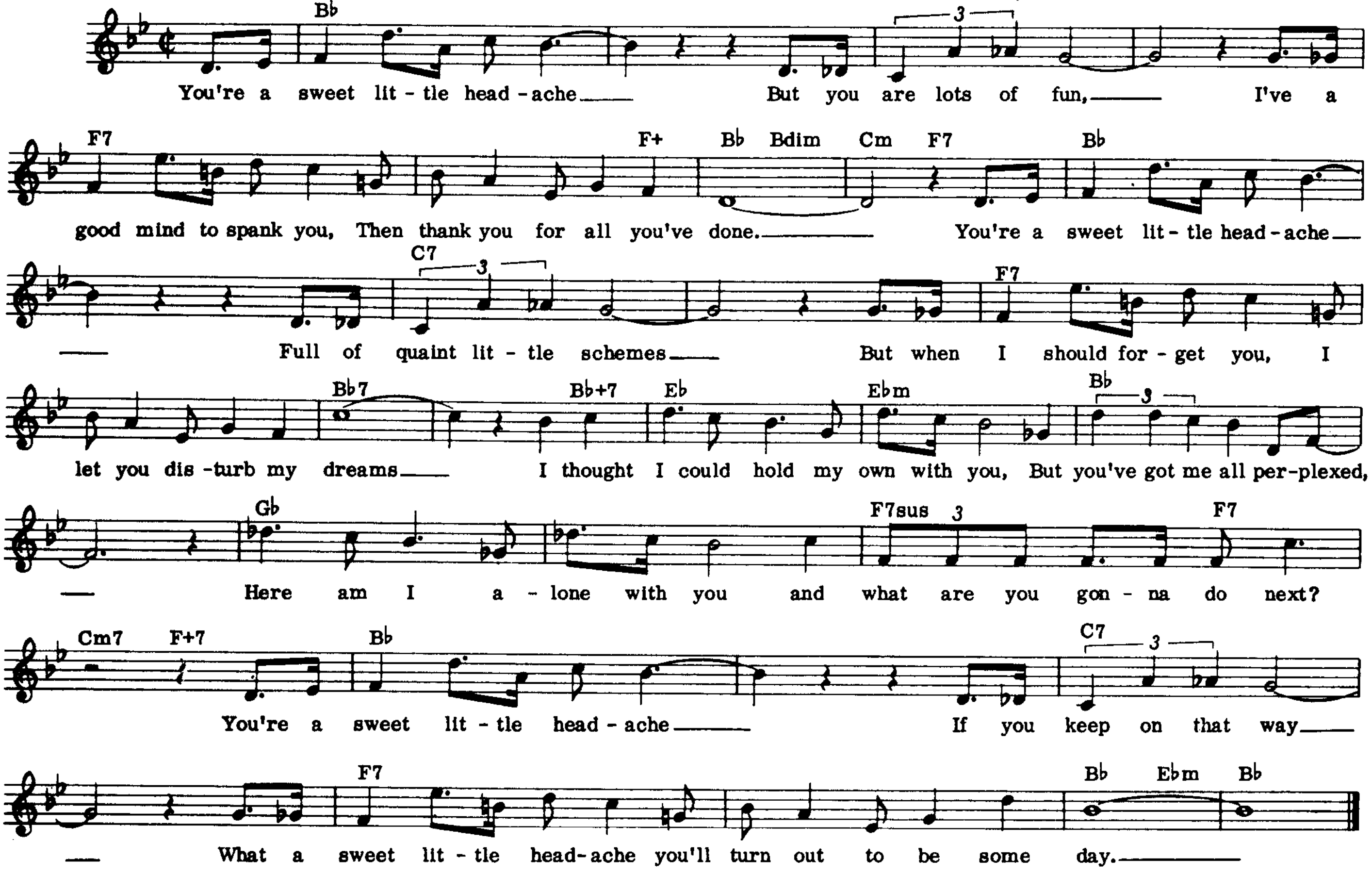
By MACK GORDON and HARRY REVEL


E♭maj7 E♭ E♭m F7 B♭maj7 B♭
You hit the spot like a balm-y breeze on a night in May, You hit the spot
C7 F7 Bdim F7
like a cool mint ju - lip on a summ-'ry day. You hit a new high in my es - ti -
F♯dim Gm C7 G♭7 B♭7 E♭maj7 E♭
ma - tion. I had to fall 'Cause you've got so much on the ball. Oh! you hit the spot
E♭m F7 B♭maj7 B♭
Like the first em - brace when the knot is tied. You hit the spot Like a
C7 E♭ E♭m7
pipe and slip - pers by a fire - side. Mat - ter of fact - ly Don't know ex - act - ly
Gm C9 F9 F7 B♭
what it is that you've got. But ooh - ooh - ooh you - ooh - ooh hit the spot.

Copyright © 1935 and renewed 1962 by Famous Music Corporation, New York, N.Y. Used by permission.

YOU'RE A SWEET LITTLE HEADACHE *From the Film "PARIS HONEYMOON"*

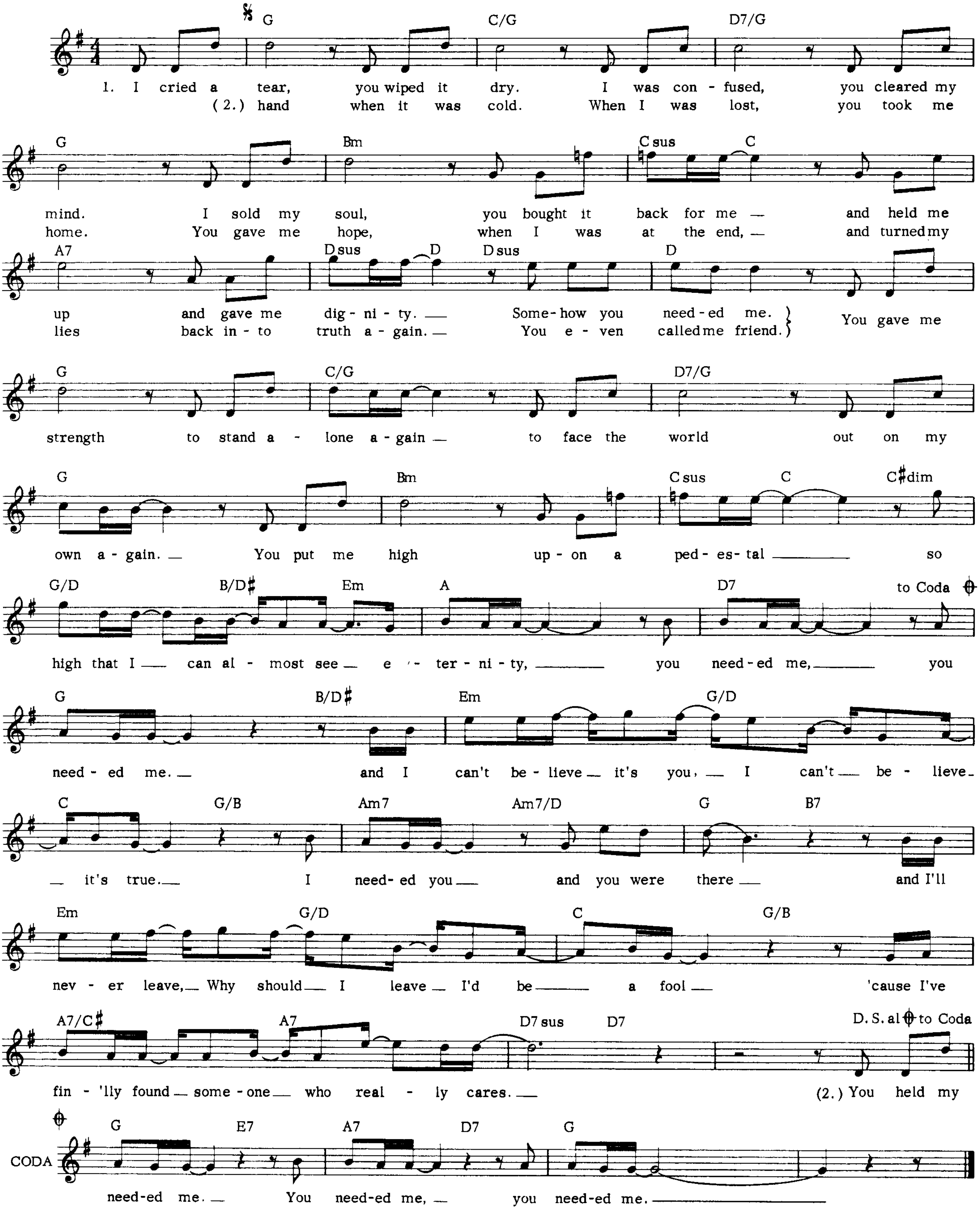
By LEO ROBIN and RALPH RAINGER


B♭
You're a sweet lit - tle head - ache But you are lots of fun, I've a
F7 F+ B♭ Bdim Cm F7 B♭
good mind to spank you, Then thank you for all you've done. You're a sweet lit - tle head - ache
C7 F7
Full of quaint lit - tle schemes But when I should for - get you, I
B♭7 B♭+7 E♭ E♭m B♭
let you dis - turb my dreams I thought I could hold my own with you, But you've got me all per - plexed,
G♭ F7sus F7
Here am I a - lone with you and what are you gon - na do next?
Cm7 F+7 B♭ C7
You're a sweet lit - tle head - ache If you keep on that way
F7 B♭ E♭m B♭
What a sweet lit - tle head - ache you'll turn out to be some day.

Copyright © 1938 by Paramount Music Corporation, New York, N.Y.
Copyright renewed 1965 by Paramount Music Corporation. Used by permission.

YOU NEEDED ME

Words and Music by RANDY GOODRUM

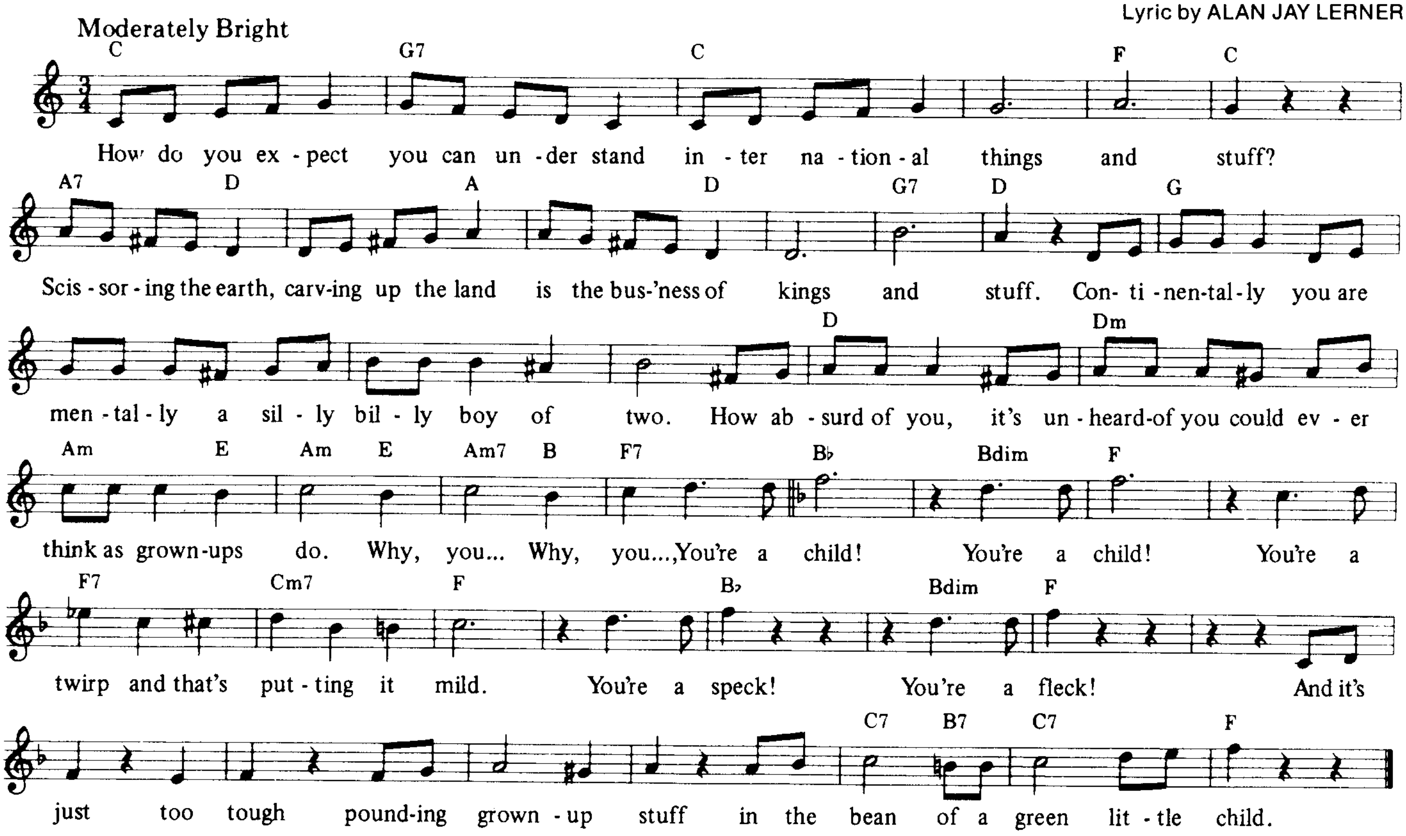

G C/G D7/G
1. I cried a tear, you wiped it dry. I was con - fused, you cleared my
(2.) hand when it was cold. When I was lost, you took me
G Bm Csus C
mind. I sold my soul, you bought it back for me — and held me
home. You gave me hope, when I was at the end, — and turned my
A7 Dsus D Dsus D
up and gave me dig - ni - ty. — Some - how you need - ed me.
lies back in - to truth a - gain. — You e - ven called me friend.
You gave me
G C/G D7/G
strength to stand a - lone a - gain — to face the world out on my
G Bm Csus C C♯dim
own a - gain. — You put me high up - on a ped - es - tal — so
G/D B/D♯ Em A D7 to Coda
high that I — can al - most see — e - ter - ni - ty, — you need - ed me, — you
G B/D♯ Em G/D
need - ed me. — and I can't be - lieve — it's you, — I can't — be - lieve
C G/B Am7 Am7/D G B7
— it's true. — I need - ed you — and you were there — and I'll
Em G/D C G/B
nev - er leave, — Why should — I leave — I'd be — a fool — 'cause I've
A7/C♯ A7 D7sus D7 D. S. al to Coda
fin - 'lly found — some - one — who real - ly cares. — (2.) You held my
CODA
G E7 A7 D7 G
need - ed me. — You need - ed me, — you need - ed me. —

Copyright © 1975 and 1978 by Chappell & Co., Inc. and Ironside Music. Chappell & Co., Inc., administrator. Used by permission.

YOU'RE A CHILD

From the Film "THE LITTLE PRINCE"

Music by FREDERICK LOEWE
Lyric by ALAN JAY LERNER

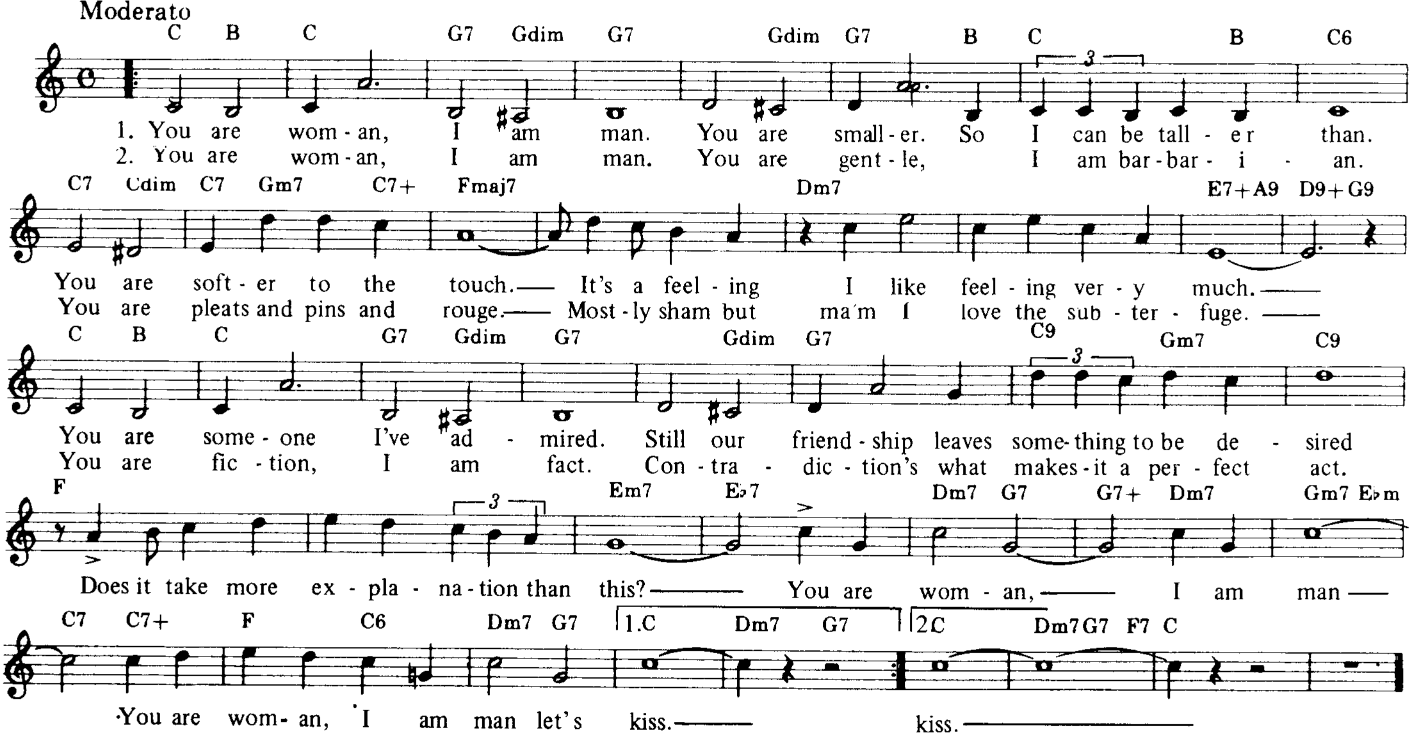

Moderately Bright
C G7 C F C
How do you ex - pect you can un - der stand in - ter na - tion - al things and stuff?
A7 D A D G7 D G
Scis - sor - ing the earth, carv-ing up the land is the bus-'ness of kings and stuff. Con - ti - nen-tal - ly you are
D Dm
men - tal - ly a sil - ly bil - ly boy of two. How ab - surd of you, it's un - heard-of you could ev - er
Am E Am E Am7 B F7 B♭ Bdim F
think as grown-ups do. Why, you... Why, you..., You're a child! You're a child! You're a
F7 Cm7 F B♭ Bdim F
twirp and that's put - ting it mild. You're a speck! You're a fleck! And it's
C7 B7 C7 F
just too tough pound-ing grown - up stuff in the bean of a green lit - tle child.

Copyright © 1974 by Famous Music Corporation, New York, N.Y. Used by permission.

YOU ARE WOMAN, I AM MAN

From the Musical "FUNNY GIRL"

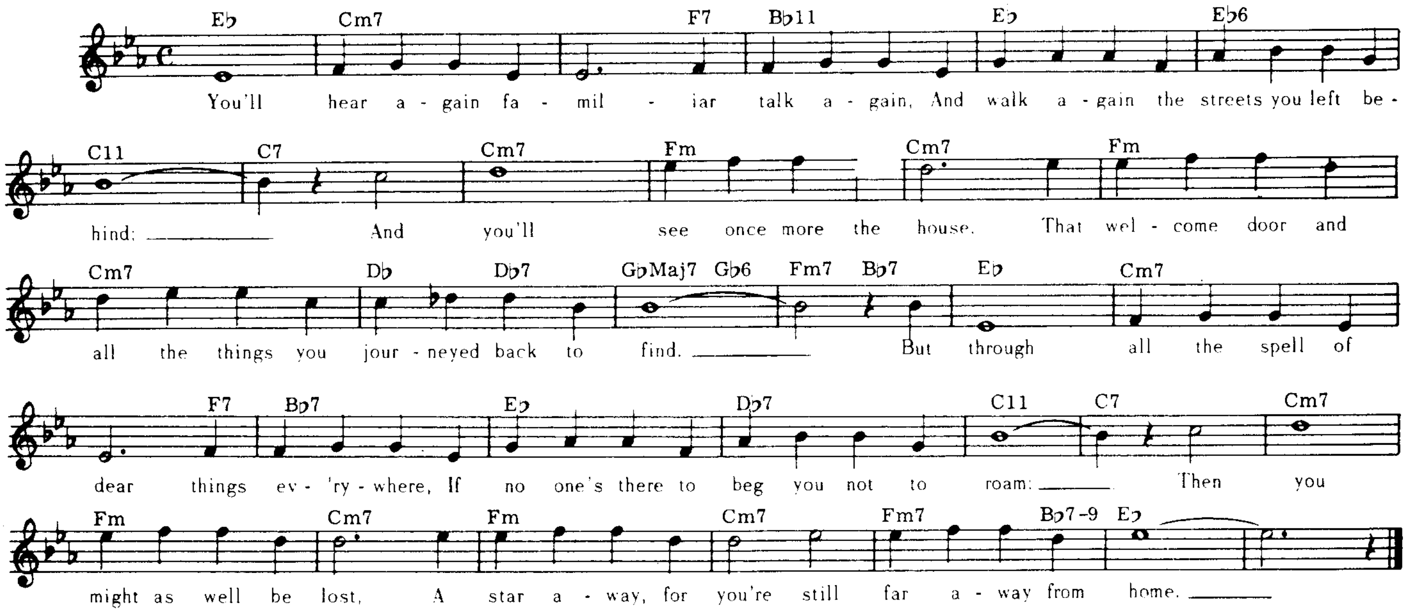
Words by BOB MERRILL
Music by JULE STYNE


Moderato
C B C G7 Gdim G7 Gdim G7 B C B C6
1. You are wom - an, I am man. You are small - er. So I can be tall - er than.
2. You are wom - an, I am man. You are gent - le, I am bar - bar - i - an.
C7 Cdim C7 Gm7 C7+ Fmaj7 Dm7 E7+A9 D9+G9
You are soft - er to the touch. It's a feel - ing I like feel - ing ver - y much.
You are pleats and pins and rouge. Most - ly sham but ma'm I love the sub - ter - fuge.
C B C G7 Gdim G7 Gdim G7 C9 Gm7 C9
You are some - one I've ad - mired. Still our friend - ship leaves some-thing to be de - sired
You are fic - tion, I am fact. Con - tra - dic - tion's what makes - it a per - fect act.
F Em7 E♭7 Dm7 G7 G7+ Dm7 Gm7 E♭m
Does it take more ex - pla - na - tion than this? You are wom - an, I am man
C7 C7+ F C6 Dm7 G7 1.C Dm7 G7 2C Dm7G7 F7 C
You are wom- an, I am man let's kiss. kiss.

Copyright © 1963 (unpub.) and 1964 by Bob Merrill and Jule Styne.
Chappell-Styne, Inc. and Wonderful Music Corp., owners of publication and allied rights throughout the world.
Chappell & Co., Inc., sole and exclusive agent. Used by permission.

YOU'RE FAR AWAY FROM HOME *From the Musical "WILDCAT"*

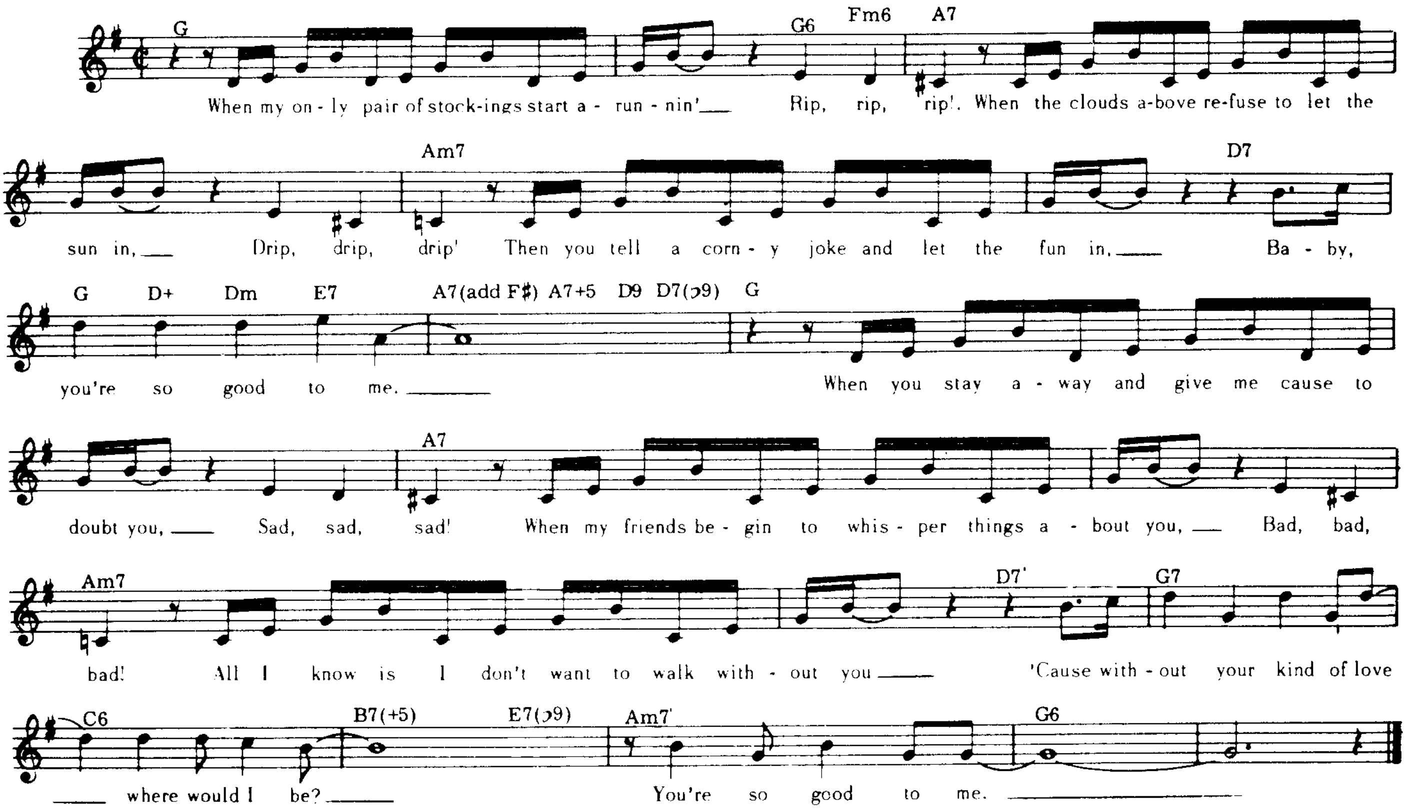
Lyric by CAROLYN LEIGH
Music by CY COLEMAN


E♭ Cm7 F7 B♭11 E♭ E♭6
You'll hear a - gain fa - mil - iar talk a - gain, And walk a - gain the streets you left be -
C11 C7 Cm7 Fm Cm7 Fm
hind: And you'll see once more the house. That wel - come door and
Cm7 D♭ D♭7 G♭Maj7 G♭6 Fm7 B♭7 E♭ Cm7
all the things you jour - neyed back to find. But through all the spell of
F7 B♭7 E♭ D♭7 C11 C7 Cm7
dear things ev - 'ry - where, If no one's there to beg you not to roam: Then you
Fm Cm7 Fm Cm7 Fm7 B♭7-9 E♭
might as well be lost, A star a - way, for you're still far a - way from home.

Copyright © 1960 by Carolyn Leigh and Cy Coleman.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

YOU'RE SO GOOD TO ME *From the Film "YOUTH ON PARADE"*

JULE STYNE and SAMMY CAHN

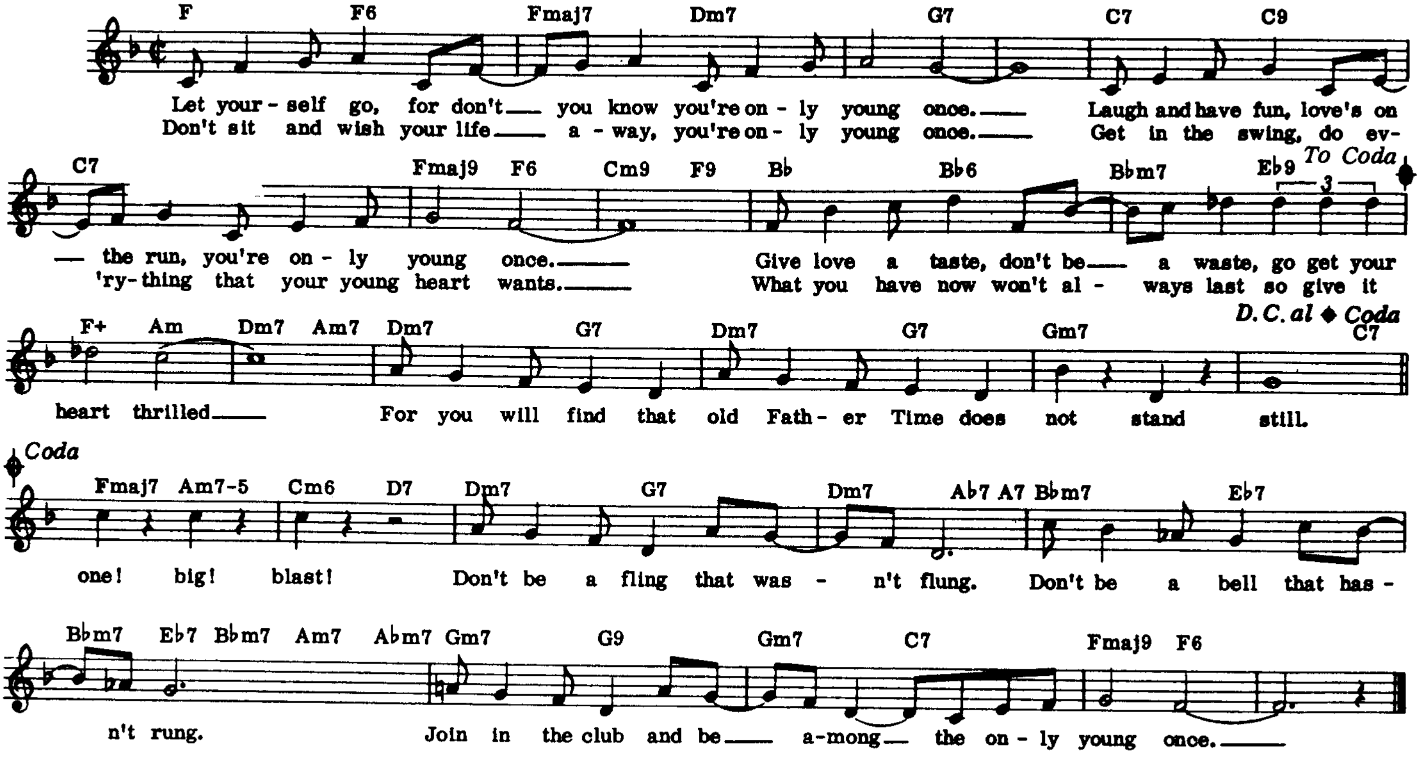

G G6 Fm6 A7
When my on - ly pair of stock-ings start a - run - nin' Rip, rip, rip'. When the clouds a-bove re-fuse to let the
Am7 D7
sun in, Drip, drip, drip' Then you tell a corn - y joke and let the fun in, Ba - by,
G D+ Dm E7 A7(add F♯) A7+5 D9 D7(♭9) G
you're so good to me. When you stay a - way and give me cause to
A7
doubt you, Sad, sad, sad! When my friends be - gin to whis - per things a - bout you, Bad, bad,
Am7 D7 G7
bad! All I know is I don't want to walk with - out you 'Cause with - out your kind of love
C6 B7(+5) E7(♭9) Am7 G6
where would I be? You're so good to me.

Copyright © 1942 by Edwin H. Morris & Company, Inc.
Copyright renewed and assigned to Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.

YOU'RE ONLY YOUNG ONCE

From the Film "LOVE IN A GOLDFISH BOWL"

By RUSSELL FAITH and ROBERT MARCUCCI

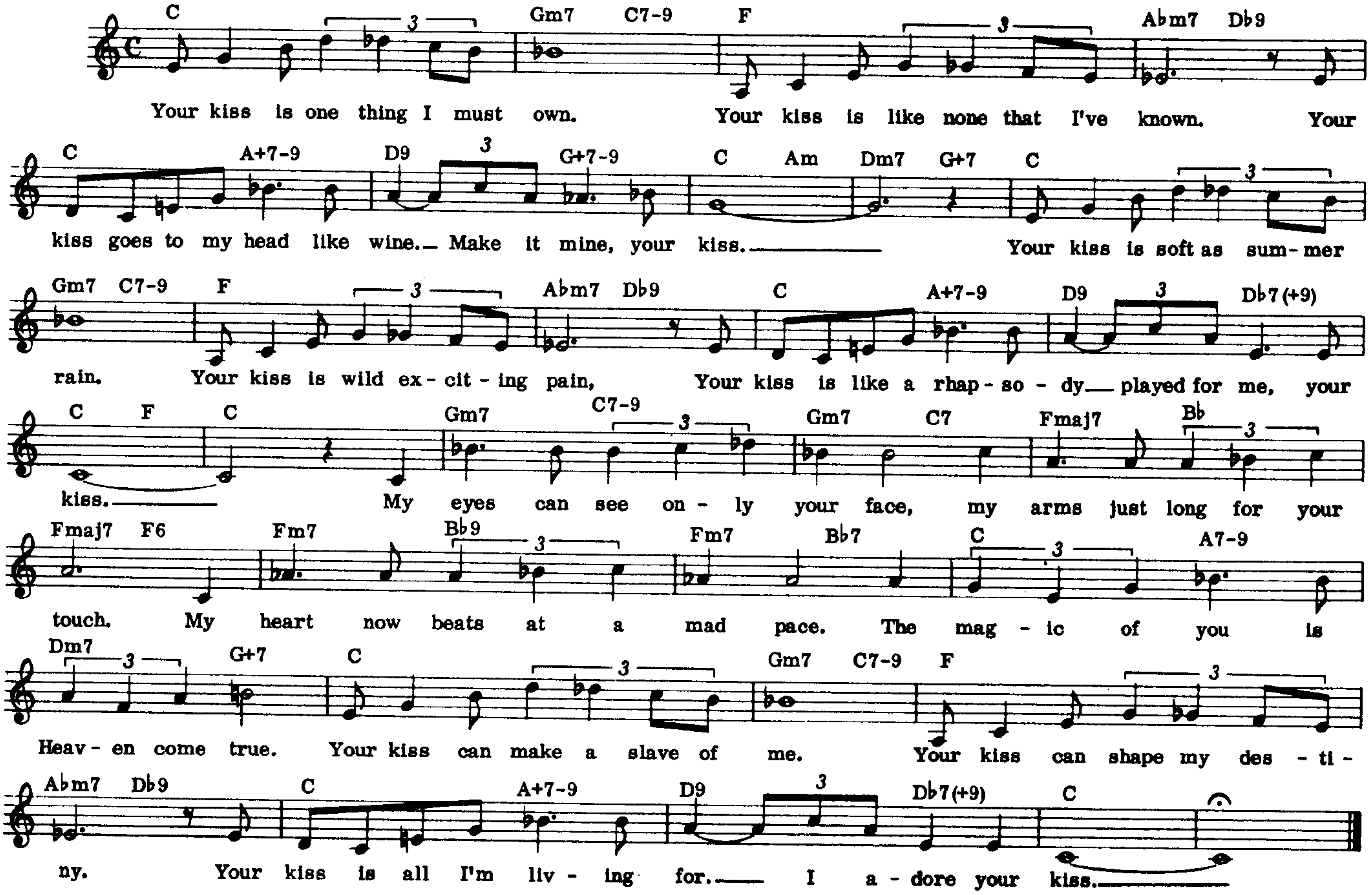

F F6 Fmaj7 Dm7 G7 C7 C9
Let your-self go, for don't you know you're on-ly young once. Laugh and have fun, love's on
Don't sit and wish your life a-way, you're on-ly young once. Get in the swing, do ev-
C7 Fmaj9 F6 Cm9 F9 B♭ B♭6 B♭m7 E♭9
To Coda
— the run, you're on-ly young once. Give love a taste, don't be a waste, go get your
'ry-thing that your young heart wants. What you have now won't al-ways last so give it
F+ Am Dm7 Am7 Dm7 G7 Dm7 G7 Gm7 C7
D.C. al ◆ Coda
heart thrilled For you will find that old Fath-er Time does not stand still.
Coda
Fmaj7 Am7-5 Cm6 D7 Dm7 G7 Dm7 A♭7 A7 B♭m7 E♭7
one! big! blast! Don't be a fling that was-n't flung. Don't be a bell that has-
B♭m7 E♭7 B♭m7 Am7 A♭m7 Gm7 G9 Gm7 C7 Fmaj9 F6
n't rung. Join in the club and be a-mong the on-ly young once.

Copyright © 1960 and 1961 by Famous Music Corporation and Debmar Publishing Company, Inc. Used by permission.

YOUR KISS

From the Film "TO CATCH A THIEF"

By PAT AULD, GEORGE AULD and GEORGE CATES

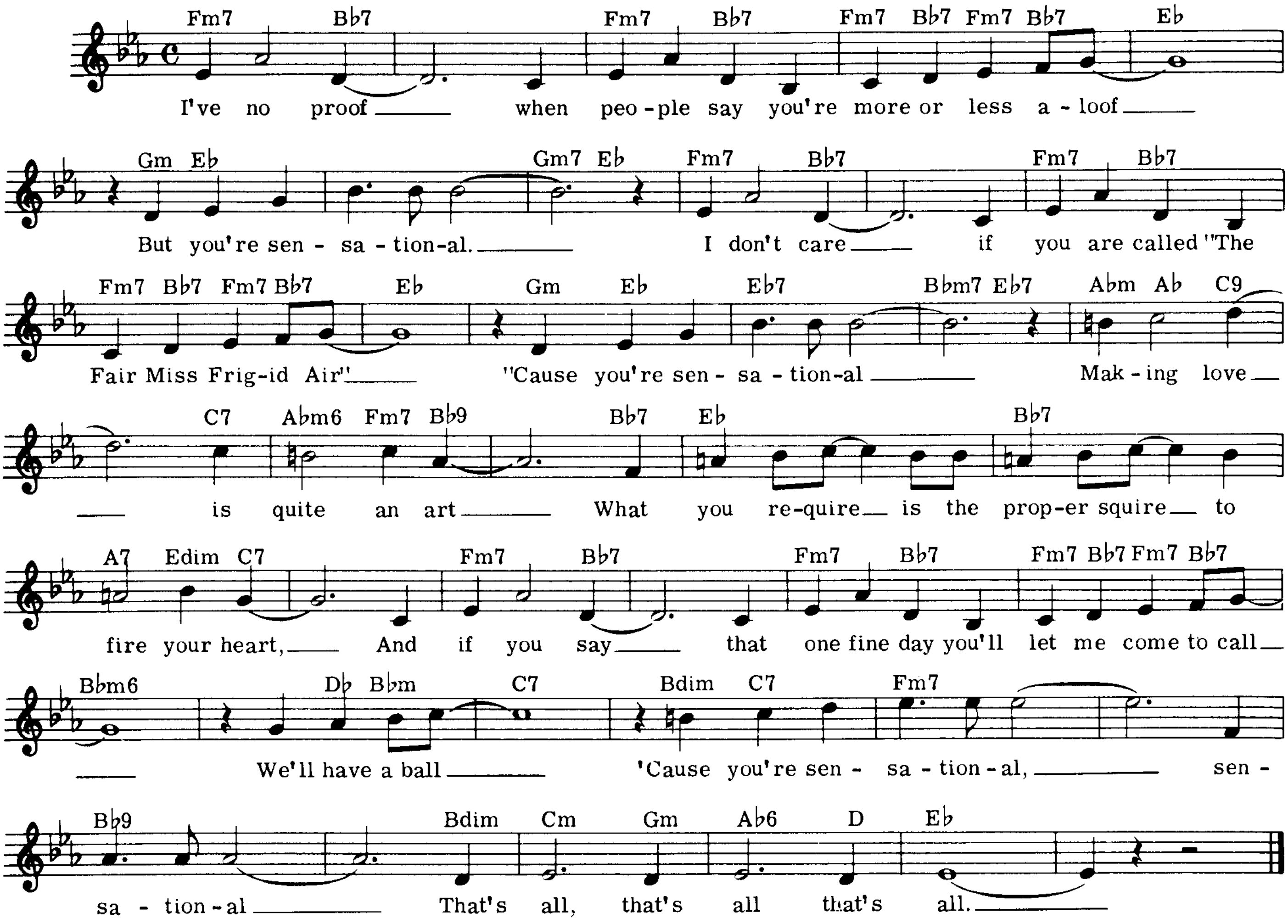

C Gm7 C7-9 F A♭m7 D♭9
Your kiss is one thing I must own. Your kiss is like none that I've known. Your
C A+7-9 D9 G+7-9 C Am Dm7 G+7 C
kiss goes to my head like wine. Make it mine, your kiss. Your kiss is soft as sum-mer
Gm7 C7-9 F A♭m7 D♭9 C A+7-9 D9 D♭7(+9)
rain. Your kiss is wild ex-cit-ing pain, Your kiss is like a rhap-so-dy played for me, your
C F C Gm7 C7-9 Gm7 C7 Fmaj7 B♭
kiss. My eyes can see on-ly your face, my arms just long for your
Fmaj7 F6 Fm7 B♭9 Fm7 B♭7 C A7-9
touch. My heart now beats at a mad pace. The mag-ic of you is
Dm7 G+7 C Gm7 C7-9 F
Heav-en come true. Your kiss can make a slave of me. Your kiss can shape my des-ti-
A♭m7 D♭9 C A+7-9 D9 D♭7(+9) C
ny. Your kiss is all I'm liv-ing for. I a-dore your kiss.

Copyright © 1955 by Famous Music Corporation, New York, N.Y. Used by permission.

YOU'RE SENSATIONAL

From the Film "HIGH SOCIETY"

Words and Music by COLE PORTER

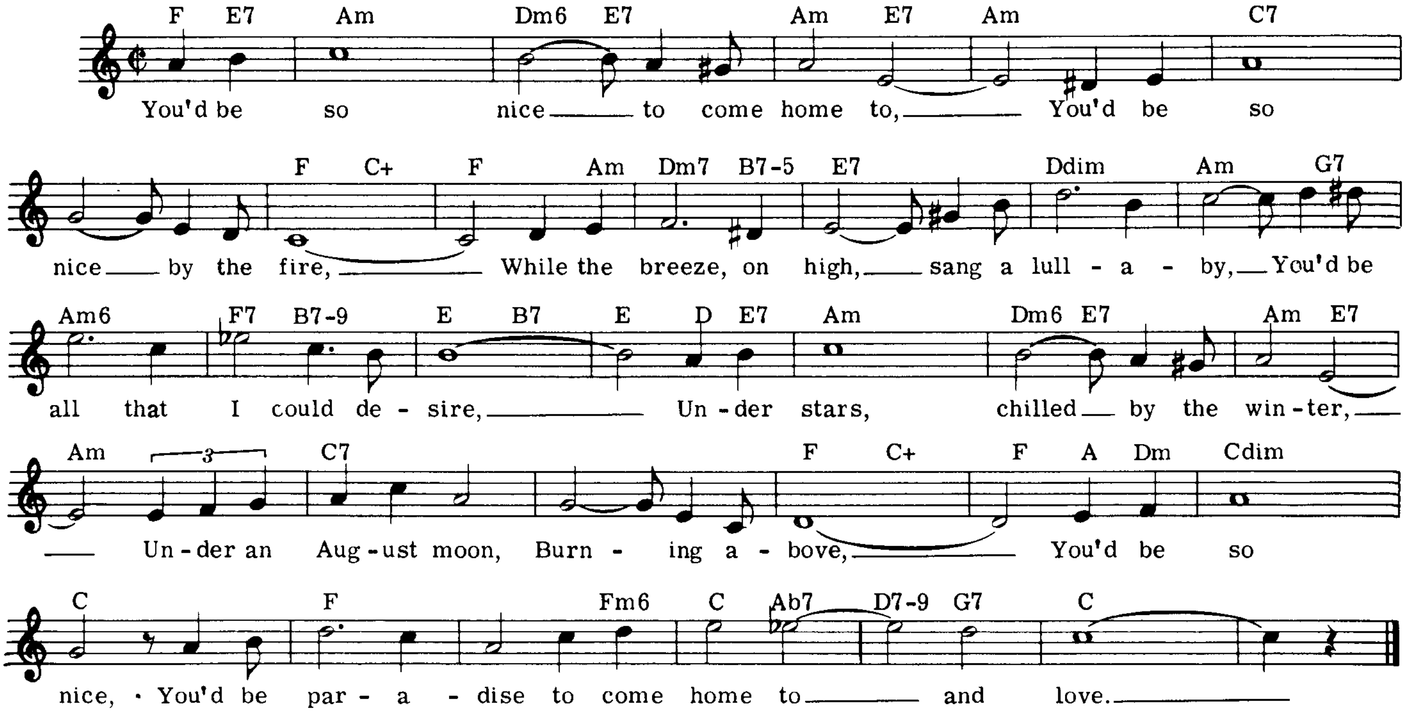

Fm7 B♭7 Fm7 B♭7 Fm7 B♭7 Fm7 B♭7 E♭
I've no proof when peo-ple say you're more or less a-loof
Gm E♭ Gm7 E♭ Fm7 B♭7 Fm7 B♭7
But you're sen-sa-tion-al. I don't care if you are called "The
Fm7 B♭7 Fm7 B♭7 E♭ Gm E♭ E♭7 B♭m7 E♭7 A♭m A♭ C9
Fair Miss Frig-id Air" 'Cause you're sen-sa-tion-al Mak-ing love
C7 A♭m6 Fm7 B♭9 B♭7 E♭ B♭7
is quite an art What you re-quire is the prop-er squire to
A7 Edim C7 Fm7 B♭7 Fm7 B♭7 Fm7 B♭7 Fm7 B♭7
fire your heart, And if you say that one fine day you'll let me come to call
B♭m6 D♭ B♭m C7 Bdim C7 Fm7
We'll have a ball 'Cause you're sen-sa-tion-al, sen-
B♭9 Bdim Cm Gm A♭6 D E♭
sa-tion-al That's all, that's all that's all.

Copyright © 1955 (unpub.) and 1956 by Chappell & Co., Inc. Used by permission.

YOU'D BE SO NICE TO COME HOME TO

From the Film "SOMETHING TO SHOUT ABOUT"

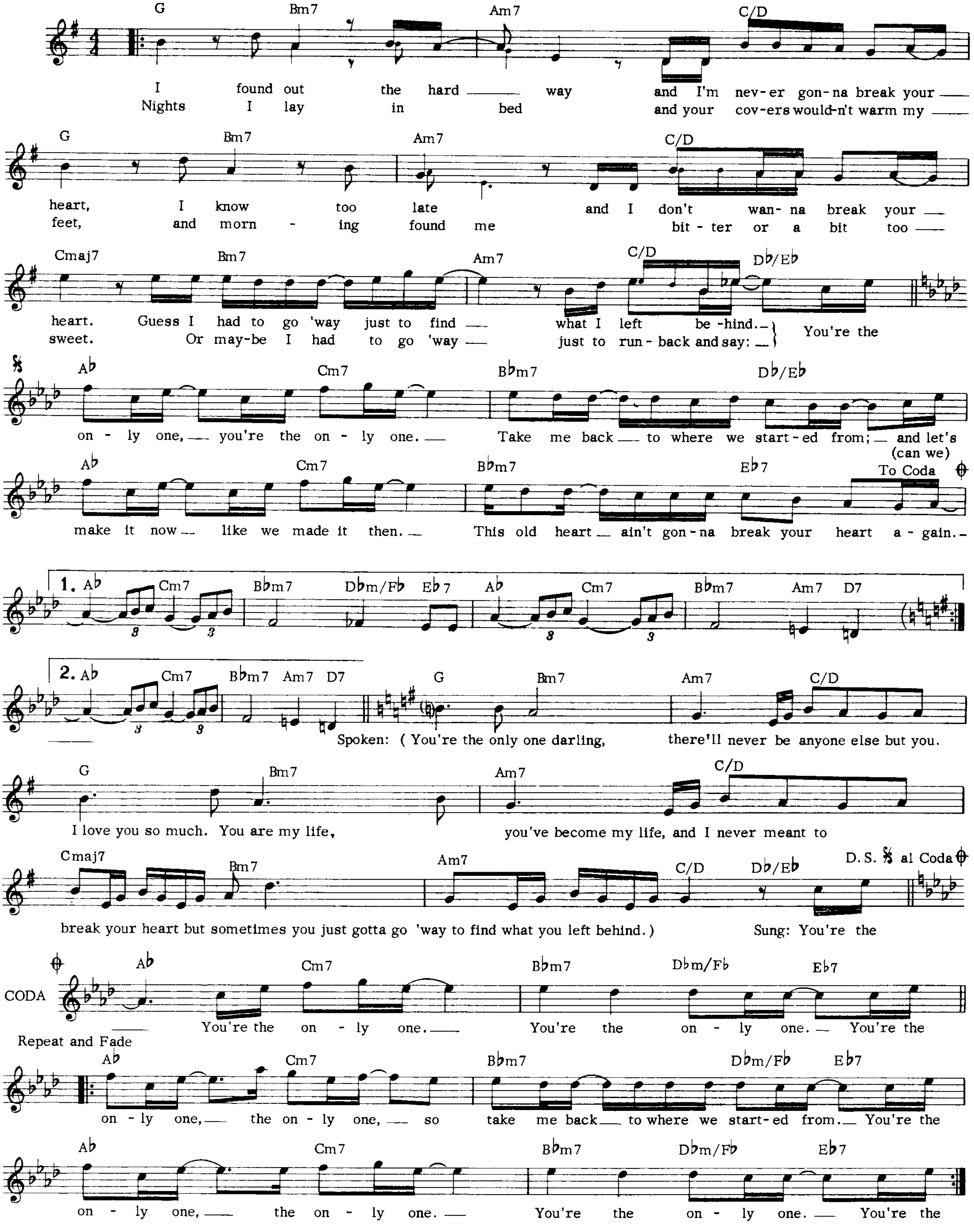
Words and Music by COLE PORTER


F E7 Am Dm6 E7 Am E7 Am C7
You'd be so nice to come home to, You'd be so
F C+ F Am Dm7 B7-5 E7 Ddim Am G7
nice by the fire, While the breeze, on high, sang a lull-a-by, You'd be
Am6 F7 B7-9 E B7 E D E7 Am Dm6 E7 Am E7
all that I could de-sire, Un-der stars, chilled by the win-ter,
Am 3 C7 F C+ F A Dm Cdim
Un-der an Aug-ust moon, Burn-ing a-bove, You'd be so
C F Fm6 C A♭7 D7-9 G7 C
nice, • You'd be par-a-dise to come home to and love.

Copyright © 1942 by Chappell & Co., Inc., New York, N.Y. Copyright renewed. Used by permission.

YOU'RE THE ONLY ONE

Words and Music by
CAROLE BAYER SAGER and BRUCE ROBERTS

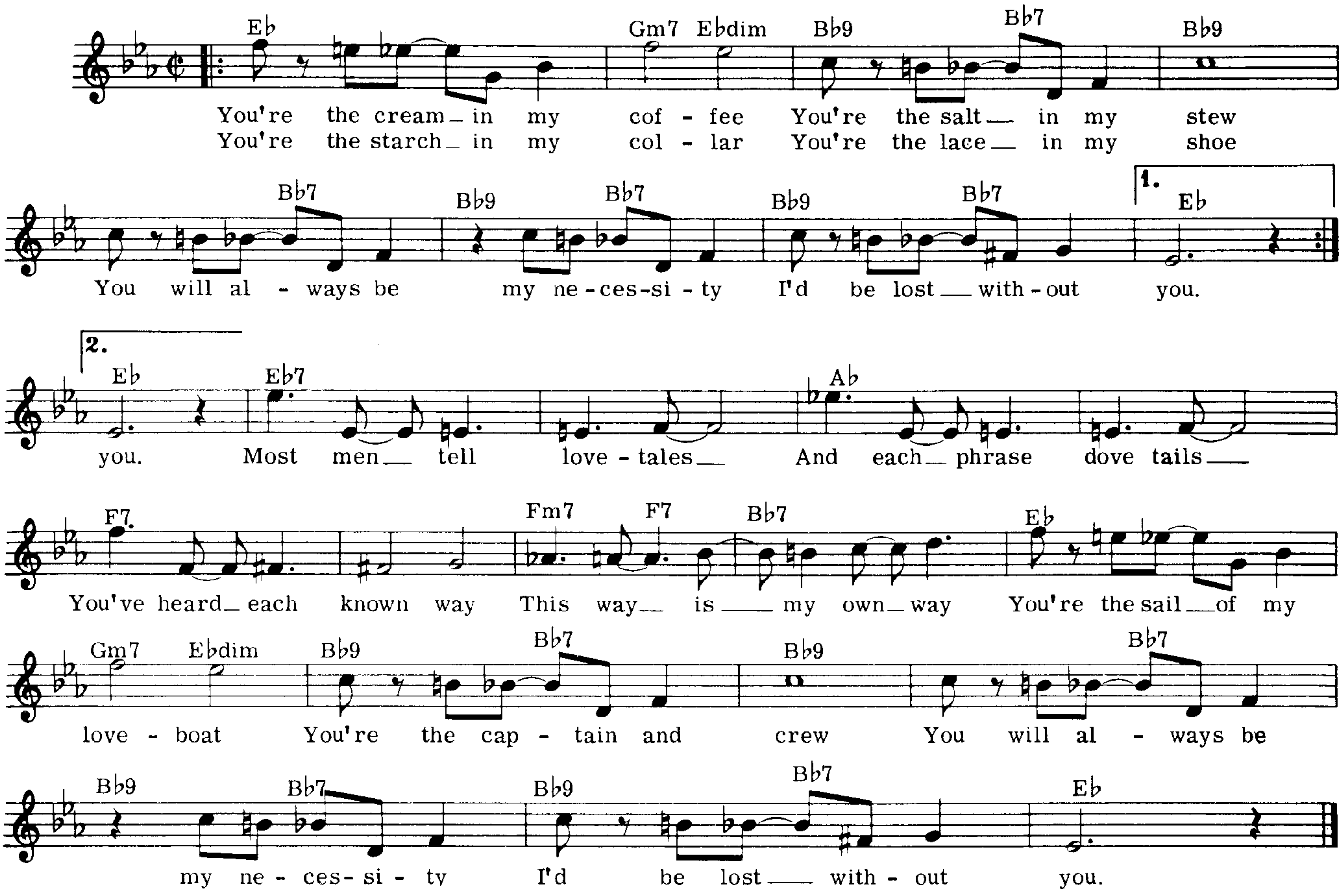

G Bm7 Am7 C/D
I found out the hard way and I'm nev-er gon-na break your
Nights I lay in bed and your cov-ers would-n't warm my
G Bm7 Am7 C/D
heart, I know too late and I don't wan-na break your
feet, and morn-ing found me bit-ter or a bit too
Cmaj7 Bm7 Am7 C/D D♭/E♭
heart. Guess I had to go 'way just to find what I left be-hind.
sweet. Or may-be I had to go 'way just to run-back and say:
You're the
𝄋 A♭ Cm7 B♭m7 D♭/E♭
on-ly one, you're the on-ly one. Take me back to where we start-ed from; and let's (can we)
A♭ Cm7 B♭m7 E♭7 To Coda ⊕
make it now like we made it then. This old heart ain't gon-na break your heart a-gain.
1. A♭ Cm7 B♭m7 D♭m/F♭ E♭7 A♭ Cm7 B♭m7 Am7 D7
2. A♭ Cm7 B♭m7 Am7 D7 G Bm7 Am7 C/D
Spoken: (You're the only one darling, there'll never be anyone else but you.
G Bm7 Am7 C/D
I love you so much. You are my life, you've become my life, and I never meant to
Cmaj7 Bm7 Am7 C/D D♭/E♭ D.S. 𝄋 al Coda ⊕
break your heart but sometimes you just gotta go 'way to find what you left behind.) Sung: You're the
⊕ CODA A♭ Cm7 B♭m7 D♭m/F♭ E♭7
You're the on-ly one. You're the on-ly one. You're the
Repeat and Fade
A♭ Cm7 B♭m7 D♭m/F♭ E♭7
on-ly one, the on-ly one, so take me back to where we start-ed from. You're the
A♭ Cm7 B♭m7 D♭m/F♭ E♭7
on-ly one, the on-ly one. You're the on-ly one. You're the

Copyright © 1979 by Unichappell Music, Inc., Begonia Melodies, Inc. and Fedora Music.
Unichappell Music, Inc. administers Begonia Melodies, Inc. throughout the world. Used by permission.

YOU'RE THE CREAM IN MY COFFEE

From the Musical "HOLD EVERYTHING"

By B.G. DeSYLVA, LEW BROWN and RAY HENDERSON

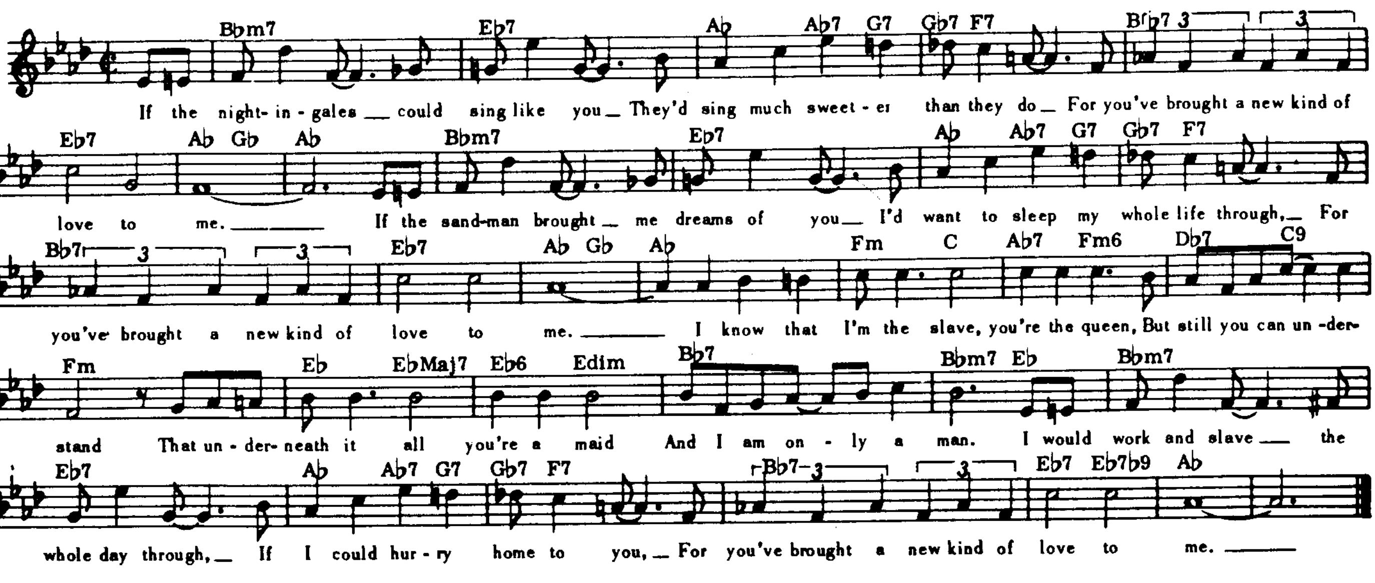

Eb Gm7 Ebdim Bb9 Bb7 Bb9
You're the cream in my cof - fee You're the salt in my stew
You're the starch in my col - lar You're the lace in my shoe
Bb7 Bb9 Bb7 Bb9 Bb7 1. Eb
You will al - ways be my ne - ces - si - ty I'd be lost with - out you.
2. Eb Eb7 Ab
you. Most men tell love - tales And each phrase dove tails
F7 Fm7 F7 Bb7 Eb
You've heard each known way This way is my own way You're the sail of my
Gm7 Ebdim Bb9 Bb7 Bb9 Bb7
love - boat You're the cap - tain and crew You will al - ways be
Bb9 Bb7 Bb9 Bb7 Eb
my ne - ces - si - ty I'd be lost with - out you.

Copyright © 1928 by DeSylva, Brown & Henderson, Inc. Copyright renewed and assigned to Chappell & Co., Inc. Used by permission.
Published in the United States by joint agreement with Chappell & Co., Inc. and Anne-Rachel Music Corporation.

YOU BROUGHT A NEW KIND OF LOVE TO ME

From the Film "THE BIG POND"

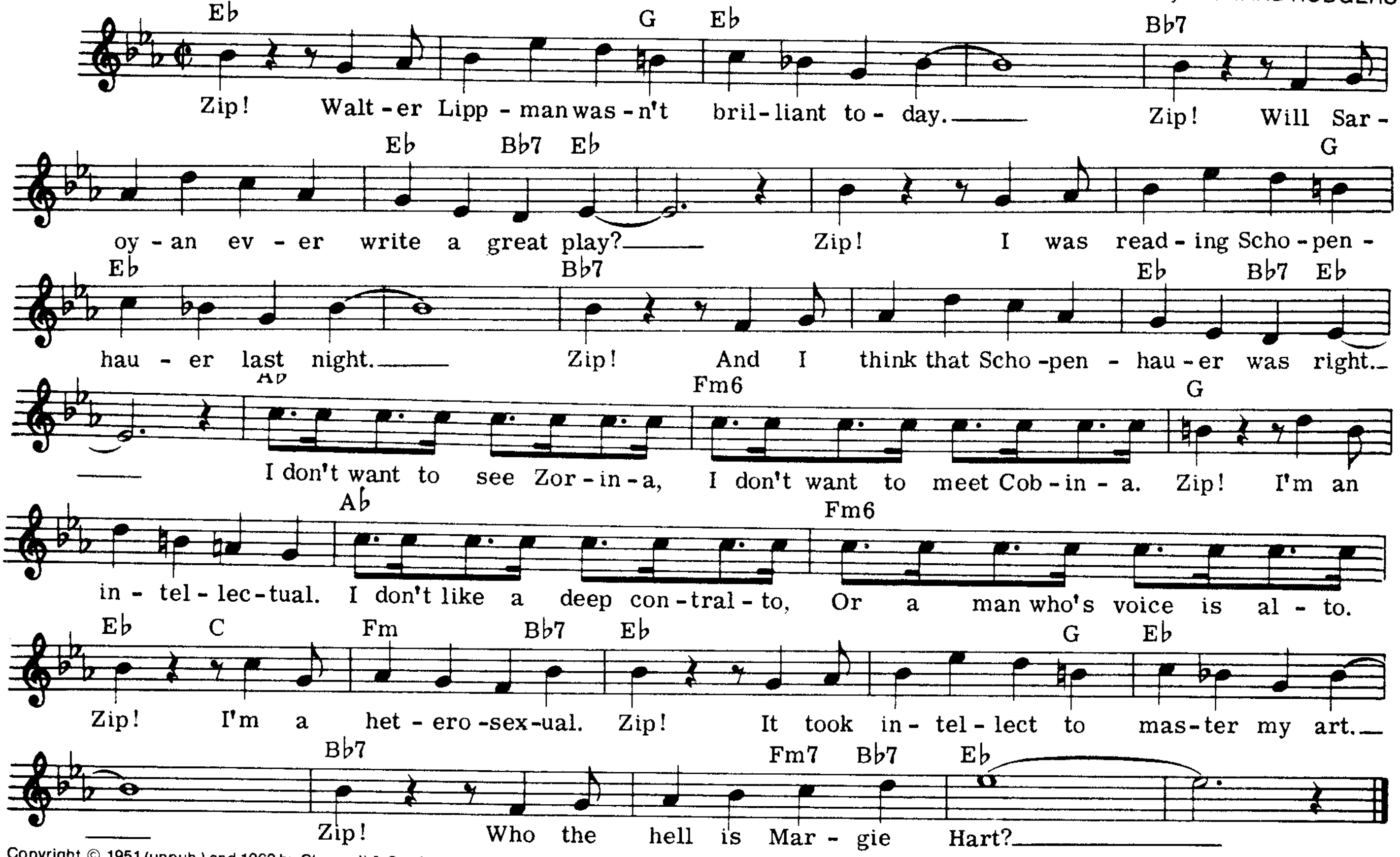
SAMMY FAIN, IRVING KAHAL and PIERRE NORMAN


Bbm7 Eb7 Ab Ab7 G7 Gb7 F7 Bb7 3 3
If the night - in - gales could sing like you They'd sing much sweet - er than they do For you've brought a new kind of
Eb7 Ab Gb Ab Bbm7 Eb7 Ab Ab7 G7 Gb7 F7
love to me. If the sand - man brought me dreams of you I'd want to sleep my whole life through, For
Bb7 3 3 Eb7 Ab Gb Ab Fm C Ab7 Fm6 Db7 C9
you've brought a new kind of love to me. I know that I'm the slave, you're the queen, But still you can un - der -
Fm Eb EbMaj7 Eb6 Edim Bb7 Bbm7 Eb Bbm7
stand That un - der - neath it all you're a maid And I am on - ly a man. I would work and slave the
Eb7 Ab Ab7 G7 Gb7 F7 Bb7 3 3 Eb7 Eb7b9 Ab
whole day through, If I could hur - ry home to you, For you've brought a new kind of love to me.

Copyright © 1930 by Famous Music Corporation, New York, N.Y.
Copyright renewed 1957 by Famous Music Corporation. Used by permission.

ZIP *From the Musical "PAL JOEY"*

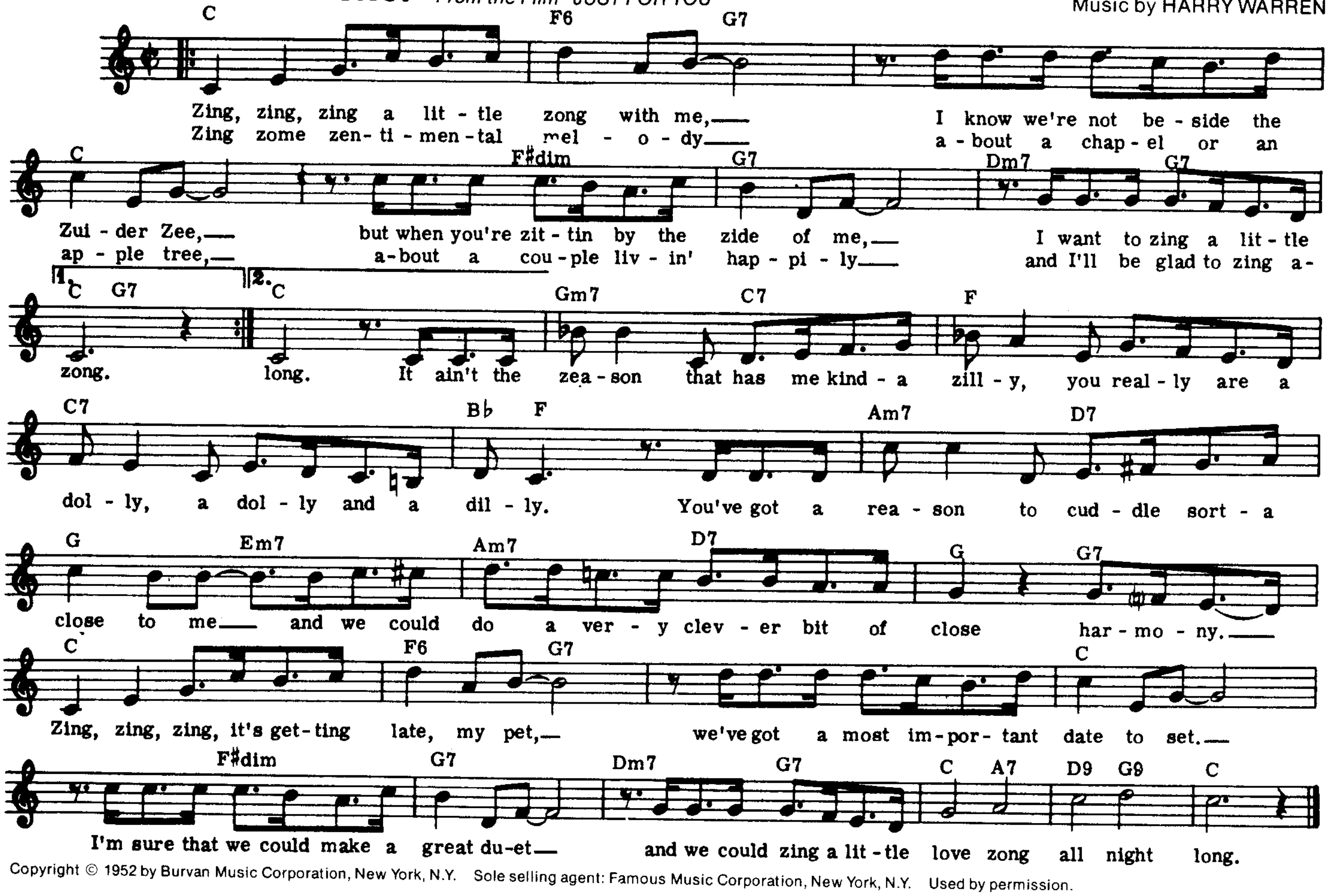
Lyric by LORENZ HART
Music by RICHARD RODGERS


Eb G Eb Bb7
Zip! Walt-er Lipp-man was-n't bril-liant to-day. Zip! Will Sar-
Eb Bb7 Eb G
oy-an ev-er write a great play? Zip! I was read-ing Scho-pen-
Eb Bb7 Eb Bb7 Eb
hau-er last night. Zip! And I think that Scho-pen-hau-er was right.
Ab Fm6 G
I don't want to see Zor-in-a, I don't want to meet Cob-in-a. Zip! I'm an
Ab Fm6
in-tel-lec-tual. I don't like a deep con-tral-to, Or a man who's voice is al-to.
Eb C Fm Bb7 Eb G Eb
Zip! I'm a het-ero-sex-ual. Zip! It took in-tel-lect to mas-ter my art.
Bb7 Fm7 Bb7 Eb
Zip! Who the hell is Mar-gie Hart?

Copyright © 1951 (unpub.) and 1962 by Chappell & Co., Inc. Used by permission.

ZING A LITTLE ZONG! *From the Film "JUST FOR YOU"*

Words by LEO ROBIN
Music by HARRY WARREN


C F6 G7
Zing, zing, zing a lit-tle zong with me, I know we're not be-side the
Zing zome zen-ti-men-tal mel-o-dy a-bout a chap-el or an
C F#dim G7 Dm7 G7
Zui-der Zee, but when you're zit-tin by the zide of me, I want to zing a lit-tle
ap-ple tree, a-bout a cou-ple liv-in' hap-pi-ly and I'll be glad to zing a-
1. C G7 2. C Gm7 C7 F
zong. long. It ain't the zea-son that has me kind-a zill-y, you real-ly are a
C7 Bb F Am7 D7
dol-ly, a dol-ly and a dil-ly. You've got a rea-son to cud-dle sort-a
G Em7 Am7 D7 G G7
close to me and we could do a ver-y clev-er bit of close har-mo-ny.
C F6 G7 C
Zing, zing, zing, it's get-ting late, my pet, we've got a most im-por-tant date to set.
F#dim G7 Dm7 G7 C A7 D9 G9 C
I'm sure that we could make a great du-et and we could zing a lit-tle love zong all night long.

Copyright © 1952 by Burvan Music Corporation, New York, N.Y. Sole selling agent: Famous Music Corporation, New York, N.Y. Used by permission.